

**FILMS**

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**MUSIC**

**STAGE**

# VARIETY

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## STRAWHAT BIZ BEST IN YEARS

### NBC-TV's 'Spec' Ripley: 'Who Do You Play to Monday Aft. at 5?'

NBC-TV's upcoming Max Liebman-Leland Hayward color spectacular, teeing off with the Betty Hutton show on Sept. 12, will be carried live to the Coast, rather than kinned, with the network last week getting Oldsmobile's okay on the transcontinental transmission. Previously NBC had broken down the resistance of all the other "spec" clients on the N. Y.-to-L. A. live pickups (Ford, RCA, Spindel, etc.).

Despite assurances that a fast three-hour kinescope can be brought in on the compatible color "specs" (as with most of the major black-and-white productions), NBC would rather "go live" to the Coast. For one thing, it will give the network access to properties to which film companies hold rights which would not be obtainable on the "kine circuit." (Union regulations have stymied all attempts thus far to kine such properties.) Secondly, NBC doesn't want to take chances on transmitting a color line that's short of perfection—and that phase of it is still in the laboratory stage.

All of which means that the Sunday spectaculars originating from New York at 7:30 o'clock will be seen at 4:30 p.m. on the Coast; the Saturday night 9 to 10:30 "specs" will hit the Coast at 6 o'clock and the Monday night at 8 attractions at 5 in the afternoon. One exec confessed: "What kind of an audience we're going to get at 5 Monday afternoon for productions costing up to \$300,000 and in one of the

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### Robeson, Ferrer, Hagen 'Othello' Insert Lopped Off WNBT Festival

A routine inclusion of a Paul Robeson recorded excerpt from "Othello" was cancelled at the 11th hour by WNBC, N. Y., which had scheduled the work for July 25 as the finale of a four-week "Shakespearean Festival" on its running "Anthology" Sunday series. Draper Lewis, writer-director of the program, not only dropped Robeson from the format that day but Jose Ferrer as Iago and Uta Hagen as Desdemona. Robeson has long been "persona non grata" with the Government. Although the "Othello" aspect was highlighted by several newspapers, WNBC claims there was no listener complaints resulting from the cancellation.

Hastily substituted were songs based on the Bard's works, with the rest of the format as is. "Anthology" is a joint effort of the NBC flagship and the Poetry Center of the 92d St. YM-YWHA.

### From Gavel to Baton In One Easy Defeat

Seattle, Aug. 3.

Vic Meyers, for 16 years lieutenant governor of Washington before going down to defeat at the last general election, is back with a baton. He's conducting his orchestra. Fridays and Saturdays at the Trianon Ballroom, largest in the town. John Savage, the owner, was also owner of the old Butler Hotel night spot in the early years when Meyers rose to prominence in that field, prior to his entry into the political arena.

In those years the Meyers band won a radio popularity contest and toured the nation. He abandoned music in 1932 when he was elected in the first Roosevelt landslide on the Democratic ticket. He now has 12 musicians in his band. As lieutenant-governor, he was the best emcee (presiding officer) the state senate ever had.

### Billy Rose Mulls Vegas Operation

Billy Rose is still considering an offer to take charge of the shows and nitery operations of the newly-projected Dunes Hotel, Las Vegas, which will be built by Gottesman & Zaret, of Miami Beach.

Rose had been approached to study the blueprints and to iron out any kinks in the new operation. Another talk will be held later with the hotel management.

However, Rose will hold all immediate plans in abeyance until he returns from a European trip. He leaves some time next month.

Rose's last nitery operation was the Diamond Horseshoe, N. Y., which he closed a couple of years ago. He recently resumed writing his daily syndicated column, "Pitching Horseshoes."

### State Dept. Wants Print Of 'Pope Leo XIII' Pic

Hollywood, Aug. 3.

U. S. State Department has asked the Academy of Arts and Sciences for a copy of the film, "Pope Leo XIII," processed from Mutoscopes made 50 years ago, to be shown at the Edinburgh Film Festival late this month. Processing was recently done by Primrose Productions of Los Angeles.

Department has also asked for two selections from the Academy's paper print collection: "Coronation Ceremonies" and "48th Highlanders Regiment," made by Biograph in 1903.

### LOTS A B.O. MARKS AT MIDSEASON

Current strawhat season looms as one of the best in years. That's indicated by the click midsummer barn reports.

Generally bullish biz is being done by most of the haylofts, with new b.o. records constantly being chalked up. Also, comparatively few professional operations have folded so far this season. Of a total of 141 barns bonded by Actors Equity, only four have thrown in the towel. Equity also reports that 16 new theatres have bowed this summer.

Although rustic impresarios had registered pre-season beefs about the lack of star availabilities, a

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### Roger L. Stevens: 1-Man Show Biz

Roger L. Stevens is becoming a one-man theatre. Although the fall legit season doesn't begin for another month, the realtor-producer already is partnered in at least eight upcoming shows.

Latest play to get a Stevens tie-in is Horton Foote's "Traveling Lady," which he acquired early this week for fall production by the Playwrights' Co. It was formerly held by the Theatre Guild.

A member of the Playwrights, Stevens will also be involved in that group's productions of Robert Anderson's "All Summer Long" and an as yet uncompleted script by Maxwell Anderson.

Stevens is also president of the Producers Theatre, which has several shows lined up for production next season. These include Jay Presson's "Stars in a Person's Backyard," Clifford Odets' "The Flowering Peach" and a "Saint" (Continued on page 60)

### OK for Sight & Sound

The annual "Miss America" contest from Atlantic City will be telecast for the first time in its history. An hour and a half live coverage of the beauty contest finals will be sponsored by Philco nationally via ABC-TV on Sept. 11.

Disclosure of the Philco one-shotter was made by Raymond George, merchandising veep, at the closing session of a two-day distributors meeting in New York. Bess Myerson, a former "Miss America" and now fennec of CBS-TV's "Big Payoff," and ABC veep and commentator John Daly will play hosts for Philco. Tentative slotting on the web is 10:30-midnight.

### Newest Gripe: Pictures Too Good; Holdovers Corrode Theatre 'Habit'

Minneapolis, Aug. 3.

#### Hero of 'Lost Boundaries' Hit by Malpractice Suit

Keene, N. H., Aug. 3.

Dr. Albert Johnston, 53-year-old Negro doctor here, whose real life story was the basis for the Louis deRochemont film, "Lost Boundaries," has been named in a \$100,000 suit filed in Cheshire County, Superior Court here.

The plaintiff is Fred Royce of Gilsum, who claims that his 14-year-old daughter, Marie, suffered a burn on the abdomen during treatments by Dr. Johnston and subsequently required a surgical operation.

Dr. Johnston, a medical practitioner here for 20 years, became the central character in "Lost Boundaries" in 1947 when the screen story revealed how his family had lived as white people for fear of prejudice before their true race had been disclosed to their patients.

### '57 World's Fair For Hollywood?

Hollywood, Aug. 3.

This town will have a \$100,000,000 World's Fair in 1957 if plans of Frank Sennes, operator of the Moulin Rouge, go through. As one of the directors of the newly organized Hollywood World's Fair, Inc., Sennes is seeking cooperation from the motion picture and television industries in the project, designed to attract tourists from all over the globe to Hollywood.

Other directors are Jerome Weber, Murray Stravers and Raymond Leheny. They are looking for a 1,000-acre site for the exposition which, Sennes said, will last about a year. Coin for the fair will be raised by a stock issue.

### Fred Allen Absent From '54-'55 Lineup

Conspicuous by his absence when the fall tv curtain goes up will be Fred Allen. It's one of the few times in a career dating back to radio's early days as "one of the medium's" standout personalities that the September kickoff song won't find Allen reporting for work.

Allen's Old Gold-sponsored "Judge For Yourself" Tuesday night tv entry wound up as a casualty prior to last season's windup. Packagers Goodson & Todman subsequently prepared a new half-hour quiz-panel show for Allen's reentry into tv next season, but couldn't land a sponsor. Program idea has since been shelved.

Some exhibitor leaders here feel that maybe pictures are getting too good for their own good. It's resulting in too many holdovers and too much day-and-dating of pictures, limiting the public's choice of film entertainment too frequently and thus having the tendency to send people to their tv sets and other forms of entertainment, these leaders point out.

In Minneapolis currently, for example, there are only two new offerings downtown and one of them is a reissue. On the other hand, one screen offering is in its 16th week, another in its fifth, still another in its third and two are in their second weeks, making a total of five holdovers.

The theatres having the holdovers are sitting pretty, of course, for the time being, but for the long pull they may be hurt, local film circles feel. It's bad for the public and it may have a "corroding" effect on the theatregoing "habit," so that the cumulative effects on exhibition may be harmful, they point out.

While the current attendance downtown does average high because the holdovers are attracting large crowds, nevertheless, it's also pointed out, many people who'd otherwise come into the loop are kept from doing so because they've already seen the continuing pictures and there's such a restricted choice of new fare and so little of it.

"Such a condition, while temporarily desirable and profitable, isn't healthy for exhibition for the long term," declared a prominent circuit manager.

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### Europeans Like Yank Films Which Dare Kid Selves; Russians Lack Humor

Hollywood, Aug. 3.

Hollywood's strongest competition in the European market comes from Russia, but American product is better by far. That is the opinion expressed by Henrik Rechendorff, Danish film critic, currently visiting Hollywood as a guest of the Association of Motion Picture Producers.

"The American film," he said, "is the only one known that regularly, systematically and continuously dares to kid both itself and the American people. This easy assurance won the hearts of European filmgoers, and will hold them as long as it continues. Don't worry about the American film until it takes itself with exaggerated importance, as does the Russian film, and regularly begins to preach a doctrine. When that happens, look out."

## Venice Festival (Aug. 20-Sept. 6) Draws Yank Importers—And Cracks

Annual trek of foreign language film importers to the Venice international film fest is about to get under way once more, but the indies aren't exactly enthusiastic over their chance of picking up any bargains.

Feeling prevails in N. Y. that, even though Venice remains along with the Cannes festival an important showcase and, as one importer put it, "a good place to take the European producers' temperature," its importance as an actual market place for foreign pix is diminishing.

"You can see there what you're not going to buy," cracked one of the indies in a kidding-on-the-square mood.

Trouble as the N. Y. importers see it, is partly due to the prize system under which the various pix get awards. "It's just the wrong atmosphere for making a deal," was one comment. "If a film nabs a prize, the producer's ego swells to the point where he will refuse to make any deal at all unless on terms that are fantastic. They try to play one potential buyer against the other, always raising the price and never really intending to sell to either. It's a waste of time, in a way."

Nevertheless, many of the indies continue to make the Venice trip as a convenient means of looking over "the cream of Europe's film crop. Among those going are Tom Brandon, Edward R. Kingsley and Richard Davis. Importers say that Venice is a fine occasion for renewing old acquaintances, but not for doing business.

### Outsmart Themselves

Example is cited of how festivals like Venice work, in a way, to the detriment of Continental producers, too. Last year, a high cash guarantee was offered by an American for an Italian film. The offer was considered, but then the picture was entered at Venice and won a prize. Immediately, the pro-

(Continued on page 54)

## McCall, Franklin Deny Ties to Communism

Los Angeles, Aug. 3.

Mary McCall Jr., former proxy of the Screen Writers Guild, appeared as a voluntary witness before the California Senate Un-American Activities Committee and denied charges that she was a Communist or a Red sympathizer. She declared the present setup is based on "fauty and incomplete information" and urged that the Department of Justice be permitted to supply clearances for the "protection of the innocent."

Another witness, Paul Franklin, former proxy of the Radio Writers Guild, also denied any connection with Communism.

Final session of the House Committee on Un-American Activities in Southern California will be held here in November. Object of the session is to wind up the committee's Red hunt in these parts.

William Wheeler, investigator for the committee, said one or two witnesses may be called but the chief purpose is to clean up loose ends of previous hearings.

## 'Maldita' Winner In Sebastian Fest; Tax Relief Bait

By GENE MOSKOWITZ

San Sebastian, Aug. 3.

Although this was technically the second manifestation of this film festival at the Spanish resort town of San Sebastian, this year's fete, which wound Saturday (31), is considered the first because last year's affair was primarily a film week and testing ground. This year it entered the annals, with the blessing of the International Assn. of Producers, as the third "B" festival or an international festival without any prizes. However, fete authorities got up an internal prize for the best Spanish film, of the four entered by making up a jury of six foreign journalists and six local scribes. This kudo went to "Sierra Maldita" ("Cursed Mountain"), directed by Antonio Del Amo and starring Ruben Rojo and Lucia Rosales. Fest premeed July 24 and man an eight-day cycle of 15 pix from eight countries (U. S., England, France, Mexico, Argentina, Germany, Italy, and Spain).

Charles Delac, proxy of IAP, was on hand and mixed an attempt of (Continued on page 10)

## Jantzen Filmmusical

Hollywood, Aug. 3.

In the same idiom as "The Good Humor Man" and "The Fuller Brush Man," vet screenwriter Ken Englund has collaborated with Portland (Ore.) ad agencyman Robert Smith on "The Girl In The Fishbowl" (alternate title with "The Jantzen Girl"). Title speaks for itself, keyed to the w.k. northwest swim suit manufacturer.

Jerry Wald is eyeing it for Kim Novak, and Ed Muhl has it under consideration as an exploitation picture at Universal.



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## Style Buyers Give Paris Cafes Lift

Paris, Aug. 3.

U. S. buyers in town for fall fashion collections bounced Paris nitery trade out of its midsummer doldrums during the past week. But with the main fashion galas now over, nitery ops who had planned to shut down their boites during August and call it a summer are making no changes in their shuttering schedules.

Weekend saw closing of upstairs supper club of Regence Restaurants in Palais-Royal section, Club St. James, smart Champs-Elysees midnight meeting place, and Bohemian Piere in Saint-Germain-des-Pres. Standard deluxe tourist favorites which offer entertainment or floor show—such as Lido, Monseigneur, Nouvelle Eve, Eve, Diparazade, Casanova, Sheherazade and Carroll's—are remaining open and expect to do (Continued on page 10)

## Loesser-Hoyt Map Tent Shows From Pic Tuners; 'Andersen' as First

Legit edition of "Hans Christian Andersen" for production in musical tent theatres, is being adapted by Frank Loesser, who supplied the songs for the Danny Kaye film romance about the Danish storyteller. Composer-lyricist intends to co-produce it with strawhat packager-agent Howard Hoyt, for summer bookings next year.

Project is reportedly the first of a series from film musicals by Loesser and package-produced in partnership with Hoyt. Another would likely be "Dancing on a Dime," Paramount release for which Loesser supplied the lyrics to tunes by Burton Lane. As far as known, Loesser has no immediate plans for similar versions of his two stage musicals, "Where's Charley?" and "Guys and Dolls."

Loesser is currently completing an operatic adaptation of the Sidney Howard drama, "They Knew What They Wanted," which he intends to produce in partnership with his wife, Lynn Loesser. After that, he will collaborate with Garson Kanin on a musical comedy, the idea of which is reportedly laid out.

### 'LOCATIONS' UP TO DATE

Rossen Film Shoots In Spain,  
Greece, India, Iran

"Authentic background abroad are a definite plus in terms of the audience," states indie filmmaker Robert Rossen. "The world is getting smaller and the public wants to see it," he adds.

Rossen is now preparing "Alexander the Great" for shooting this fall at various global points. Pic, which United Artists will distribute, will be locationed mainly in Spain and Greece but second-unit lensing also is set for India and Iran.

Rossen, who has the triple-role of writer, director and producer, left for Rome over the weekend after a brief N.Y. visit to confer with UA execs. He'll go to Madrid later this week.

## AND ABOUT TIME

Somehow it's shrugged off if it's Cicero, or Phenix City (Ala.) or some incest-ridden backwoods community in Arizona. More so if it's the brothel belt in Marseilles, Casablanca, Port Said, Suez, Saigon, Havana, Shanghai or kindred exotic-sounding, faraway cesspools. Then it almost assumes a romantic aura. But the hoodlumism, perversion, Skid Rowism, B-girl stuff, reefer roughs and all the other petty and grand vices which have grown rampant in the Times Square and Eighth Avenue sectors of Manhattan bring the nasty slide right to our doorstep.

It is to the great credit of Chief Inspector Stephen P. Kennedy that he did what he did just this past weekend in rounding up New York's midtown vagrants, hustlers, hoodlums, and the dope-peddling, reefer-happy bums.

But that's not enough. It should be kept up until the showcase showplace of the world's greatest city is made attractive and palatable again. That comes only from a healthy respect of the law.

Fire Island's Cherry Grove or Greenwich Village's haunts of the third sex are mere tomboy havens compared to what happens nightly on 42d St., in that block between 7th and 8th Aves. It is a camping ground of queers at their worst. And a coincidental hoodlum element has made it an adventure to stop into one of the many Army & Navy outlet stores on that block even in the middle of so-called theatre hours.

The property and economic damage must be countless. And it isn't limited to West 42d St. The entire Times Square belt, from 6th (pardon, the Avenue of the Americas) to 8th Ave., from 42d into the 50s, in certain unstrategic corners, are rife with reefer peddlers, bums, hustlers, molesters of decent women, and out-and-out juvenile delinquents. School and church stoops in the several Times Square blocks have become unofficial HQ for winos who make the Bowery bum look like a gent—at least down there there are the 25c and 50c flophouses—instead of sidewalk beds.

The Broadway Assn., the Times Square property owners, out-of-town and in-town visitors to the Broadway belt have complained with such frequency—and until now ineffectually—that they have become cynical about the whole thing. "Somebody's getting paid off," was the characteristic—and perhaps realistic—conclusion. Else how could the panderers to the hoppy's hunting grounds operate? Not to mention the bookies, the grifters and the other flotsam of the night who converge on certain corners and make beachheads in certain cafeterias and bars which seemingly are known semi-official bases for their operations.

It may be only coincidence that powerful new realty interests involved in the lease (and right-to-buy) the Hotel Astor—truly the crossroads of the world—came into the Times Square picture coincidental with Chief Inspector Kennedy's crackdown, capably assisted by Police Inspector George Neary.

The Times Square cleanup is the finest spotlight warning to the ruffians that New York's "finest" can mean business, given the proper impetus. Chief Inspector Kennedy rates one of those fabulous free feeds in the grand ballroom of the Astor for which that Gotham landmark is so justly famed. He'll probably get it, too, if the hotel's Robert K. Christenberry has his say. He has more than a casual stake in everything, not only as president and managing director of the hotel's management company but as head of the Broadway Assn. Abel.

## Weirdies Still Haunt Times Sq. Despite Raids

The raids by the N. Y. City police in the Times Square district last weekend, which resulted in a roundup of more than 100 persons, haven't dented the population of assorted characters to any extent. The area bounded by Sixth to Eighth Aves. and from 42d to 49th Sts. hasn't diminished in assorted weirdies despite the well-publicized raids. It's true that they have scared off a few of the rounders below 16 years of age, but the vets in the area are still about.

The honkytonks are still enjoying boomtime business, there are still a large number of assorted characters patrolling the streets, and none of the brassy glitter of the area has surrendered to the wave of activity by the police. The various bistros, well-populated by servicemen, have lost few of their feminine habitués. The girls with tin cans soliciting for dubious (Continued on page 54)

## Jessel Mulls 'Anna Held' Biopic With Top Paris Stripper, Yvonne Menard

George Jessel, just returned from a month's trip to London, Paris, Rome and Tel Aviv, discussed an "Anna Held" biopic with Irvin Marks, Paris agent handling the property. It's a French biography, recently published in Paris, written by Miss Held's daughter, Liana Sarrera.

Miss Held was a famed pre-World War I star of the "Ziegfeld Follies," later married to Flo Ziegfeld, whose "milk bath" exploitation made her the personification of Parisian naughtiness.

Jessel has Yvonne Menard, the No. 1 stripper of the Folies Bergere, in view for the title role. Miss Menard is due to make her American debut for Lou Walters this fall. She will play the Latin Quarters in Miami Beach and New York for Walters. Jessel, by coincidence, has nitery commitments with Walters for several IQ weeks which will coincide with Miss Menard's debut in Florida and on Broadway.

## Anti-Commie Art Arthur Clarifies Past Stand

Editor, VARIETY: Correction, please! As a veteran anti-Communist and one of the early leaders of the fight against Communism in Hollywood, I find it disconcerting to be erroneously chronicled in VARIETY of 28 July '54 as one who "admitted associations which later, to their dismay, were listed as 'Red fronts' in a piece headed, 'Hide, California Anti-Red Committee.'"

My appearance last week before the California Senate Committee was an anti-Communist reviewing successful steps taken by Hollywood to combat Communist infiltration. (Continued on page 11)

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# TAKE ALL OR PART OF ME-HUGHES

## BUT MEANWHILE ODLUM TALKS END

Howard Hughes has placed a \$23,000,000 price tag on RKO, which he now owns in its entirety. The property includes all studio and production facilities, the worldwide distribution network and the complete library of old product.

The price was projected in negotiations with Floyd Odlum, head of Atlas Corp., on the Coast last week. The proposed deal collapsed and Odlum returned to N.Y. over the past weekend. Authoritative sources believe, though, there's still a 50-50 chance that Odlum and Hughes will get together again and complete a firm deal.

Hughes a few months ago bought all the RKO assets at the price he's now asking. The seller was RKO Pictures Corp., which is a holding company. Stockholders have the privilege of selling their shares in this outfit, whose only holding now is the cash which Hughes paid, at \$6 per share.

Odlum and Hughes were in near agreement on the price but couldn't come to terms on "procedure." The proposed transaction had as its basis a payoff on a long-term installment plan and was plenty intricate. "It would take me two hours to explain it and even then I doubt if I would be understood," said an informed spokesman.

Since 1948  
It was from Odlum's company that Hughes bought voting control (about 25%) of RKO in 1948. He

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## Geoffrey Shurlock Looms As Code's Chief Ranger; Breen to Be 'Chairman'

Joseph I. Breen will become chairman of Hollywood's Production Code this fall. It's a newly created post that will mean less responsibility and work for the vet exec. Succeeding Breen as administrator of the Code, it's apparent, will be Geoffrey Shurlock who now has the second-in-command spot.

Title of chairman is somewhat of a misnomer in that there's actually no Code board of directors. As a matter of fact, Eric A. Johnston, president of the Motion Picture Assn. of America, a couple of months ago said "we might make him chairman" in a reference to Breen's future but the statement was made in jocular fashion. Now Johnston and the film company presidents (the Code operates within the MPAA framework) are serious about the title.

Reason for the switch in status is simply that Breen has reached the point in his business career where he wants to take things easier. Under a new deal with MPAA, he's to be "chairman" for a term of about five years.

## FALSE ECONOMY

Periodic cracks are heard, born of realistically bitter truth, that the Broadway legit houses give their customers the "hot foot" in more ways than one. (And then wonder why the public resents the general attitude of the legit). Public spleen runs the gamut from discourtesy at the boxoffice—usually when the house has a smash—to such petty economy as turning off the cooling plant once the curtain is up, the customers are in, and they have no choice but to sweat it out for the rest of the evening.

Well, the legit house manager has no copyright on this kind of pettiness.

They're pulling the same thing in some of the film houses around Manhattan. If it's being repeated in other key cities, what a fine way to help Hollywood which, it so happens, is delivering the most consistently potent brand of boxoffice pictures in seasons! Such chiseling on audience comfort is a surefire way to give the customers a "hot foot" back to their tv sets, with a tall cool one at the elbow.

The distributors should police this kind of practise. Usually it's noticed that once the final show "break" is in, the trapped customers are left for the final two hours to sweat it out, or else.

## Speaking of Heat

Hollywood, Aug. 3.  
RKO claims it established a new heat record during the production of "The Conqueror." For seven weeks on location in Utah the temperature ranged from 103 to 118 degrees.

When the troupers returned to Hollywood they ran into another heat wave, above 90 degrees.

## Drive-ins Delay Widescreen Switch Until Next Year

Drive-ins, now at the height of their season, are showing considerable interest in widening their screens.

However, say the equipment dealers, most of the owners are apt to hold off any changes until next year. Reason is that the drive-ins' operators are in no mood to shutter for a week or so to allow installation of the expanded screen.

A number of the bigger situations made the switch earlier this year at the same time when they experimented with stereophonic sound. However, the majority—and there are a little more than 4,100 ozoners now operating throughout the country—didn't go for the fancier sound and thus also didn't acquire a wider screen.

Cost of expanding the viewing surface depends on the kind of job that's required. One operator actually built a wide screen in front of his old one, at considerable expense. Depending on whether a wooden or steel frame is used in adding the wings, costs may run anywhere from \$2,000 to \$50,000. Wider screen doesn't represent much of a lighting problem, it's said.

## CINERAMA AS YANK FLASH IN SYRIA SEPT. 2

Under a special arrangement worked out by the Dept. of State and U. S. Information Agency with the Stanley Warner Corp., Cinerama will be part of the official U. S. Government representation at the International Trade Fair to be held in Damascus, Syria, Sept. 2 to Oct. 1. The Near East showing will be the first overseas presentation of the widescreen medium. Later in the fall it is set for regular commercial showings in five cities abroad.

Cinerama Inc., the equipment manufacturing and installation firm, is providing the necessary equipment and technical services while SW will furnish the print of "This Is Cinerama," the first picture in the medium. Sound and projection equipment will be flown to Damascus by the U. S. Air

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## KROGER BABB'S TAX JAM

U. S. Seeks \$300,000 From Film Man and His Wife

Washington, Aug. 3.  
Kroger Babb, Wilmington, O., motion picture producer and promoter, and his wife filed a petition here last week seeking relief from the Government's attempt to collect \$300,000 in taxes and penalties. Babb runs Hallmark Productions and Hygienic Productions, film producing companies which are incorporated in Ohio but which do business in California.

The Internal Revenue Service is seeking to collect \$232,714, including \$76,055 in fraud penalties from Babb and his wife, Louella, for the years from 1948 to 1950, and \$68,270 including \$20,169 in fraud penalties from Babb for the years from 1942 to 1945.

Babb told the U. S. Tax Court that the alleged deficiencies are based on erroneous determinations by the tax agency—that he and his wife had undeclared their incomes in 1948-50 by \$273,708 and that he as an individual had \$110,000 in taxable income in 1942-45. The Babbys deny any intent to evade taxes and contend the fraud penalties are in error and should be set aside.

## Bolivia's Odd Selection System for Features; Tax Aid to Building

Washington, Aug. 3.  
A new Bolivian decree, which went into effect on July 1, has given control of imported motion pictures to the Sub-Secretary of Press, Information and Culture, to assure cultural and artistic quality, according to the U. S. Department of Commerce.

Each Bolivian distributor is required to submit a list of features—title, producer, stars, date of release in country of origin, reviews in trade press, etc.—The Sub-Secretary then culls from this list and makes foreign exchange available for the approved films.

In order to promote construction of new theatres, the Bolivian government is waiving import taxes on construction materials, supplies and equipment for film theatres, for the next five years. Existing theatres can benefit for any new equipment they wish to import.

## El Director de Agua

Hollywood, Aug. 3.  
Down Mexico way, where Robert Webb is directing "White Feather" for Panoram-ic Productions, he learned something about the film industry. As shooting got under way a member of the Mexican crew unpacked a water cooler and spent the whole day turning the faucet whenever a worker wanted a drink. Officially he is known as "El Director De Agua."

## Some Jitters Felt Re Overdoing Of Super-Colossals

Swelling number of "super colossal" attractions in the making or the blueprint stages has sales execs worriedly contemplating how much of this type entertainment the public will stand for.

Latest addition to the growing roster of spectacle-type pix is Metro's "Ben Hur," which is that company's latest bid in the race to make "the greatest motion picture ever made." Film, made once before in silent version, is to have 42 speaking parts and will use 97 sets.

With Cecil B. DeMille working on "The Ten Commandments," Warner Bros. having "Land of the Pharaohs," and "Helen of Troy" and 20th-Fox getting ready to launch "The Egyptian" and already thinking of a sequel, observers see the "massive" approach growing into a cycle of unprecedented proportions.

"Someone is going to get stuck at the end of the line," one sales topper commented this week. He thought that, after five pix employing the lavish touch, the public would revolt against a steady diet of super-spectacles accompanied by the inevitable flood of superlatives.

Exhibits, with the same of "The Robe" in mind, tend to endorse the trend as a b.o. stimulant. At the same time, one theatreman thought it astonishing that Hollywood hadn't learned from past experience to avoid swamping the

(Continued on page 16)

## HUGHES EMPIRE ON THE BLOCK?

Wall Street Journal last Thursday (30) blew the lid off one of the most spectacular deals projected in modern big business, involving Howard Hughes' complete empire and a talked-about purchase price of \$400,000,000. That it was more than a pipe dream was confirmed by Spyros P. Skouras, president of 20th-Fox, and a key figure in the gigantic transaction that was being mulled.

Skouras called the financial daily following appearance of the news story. He is said to have admitted that such a deal was in the conversation's age but asserted "publicly killed it."

Skouras' role was that of master agent, that is, he was the one bringing the principals together. On the buying side was a syndicate comprising Lawrence Rockefeller, William Zeckendorf, head of Webb & Knapp, and Aristotle S. Onassis.

The properties included RKO Pictures, Hughes Tool Co., Trans-Continental & Western Airlines,

(Continued on page 10)

## Lichtman's 'Let's Go' On Panoramic Stresses Aid To L. Goldstein's Estate

Al Lichtman, 20th-Fox director of sales, this week urged his field force to push Panoramic Pictures releases to the limit so as to allow the Panoramic setup to break even or show a profit.

In an all-branch letter, Lichtman said: "The only way that Leonard's (Goldstein's) estate and Bobby Jacks can get out on this Panoramic deal is for us to roll up the biggest possible gross on every one of their pictures as, at the present time, they are in the red with all of these pictures."

He added that both Goldstein and Jacks "had good contracts with our company and good salaries which

(Continued on page 16)

## National Boxoffice Survey

Trade Upbeat Continues; 'Caine' Champ for 5th Week in Row, 'Living' 2d, 'Cinerama' 3d

Launching of new product in the face of continued heat waves in many sections of the country still is paying off with smash biz in most principal key cities this session. Torrid spots such as K.C., Chi, N.Y. and Philly indicate that air-conditioned cinemas served as places of refuge from the blistering heat rays.

"Caine Mutiny" (Col) continued champ for fifth week in a row although some competitive pix are starting to edge closer. "Living It Up" (Par), third last round, is soaring to become a great second-place winner. The Martin-Lewis comedy, playing in 14 representative keys, ranged mostly from fine to smash or wow.

"Cinerama" (Indie) is climbing to third spot as compared with fifth a week ago. "Gone With Wind" (M-G) (reissue), second last round, is winding up fourth.

"Magnificent Obsession" (U) is capturing fifth place although mainly holdover or extended-run currently. It is playing in eight key cities covered by VARIETY. "Apache" (UA) is pushing up to sixth position, with most playdates rated stout to great.

"Knock on Wood" (Par) is taking seventh spot as compared with ninth in the preceding week. "Garden of Evil" (20th) will wind up in eighth place. "Francis Joins Wacs" (U) is finishing ninth while "Ring of Fear" (WB), just getting started, is 10th.

"Coins in Fountain" (20th) and "High and Mighty" (WB) are runner-up productions, both having been high on the list in former weeks.

"7 Brides for 7 Brothers" (M-G), setting a new high for a second week at N.Y. Music Hall, is headed for a straight-film record at the Chi McVickers. "Waterfront" (Col) hung up a new all-time mark opening session at the N.Y. Astor, and seems in for a long run.

"Broken Lance" (20th), also new, is brisk in L.A. and fine in N.Y. "Adventures of Robinson Crusoe" (UA), robust in Washington, shapes fine in Denver and good both in Frisco and L.A. "Duel in Sun" (SRO) (reissue), big in Providence, also is very solid in Boston.

"Susan Slept Here" (RKO), socko in Philly, is lively in Buffalo, okay in L.A. and nice in N.Y. "Pushover" (Col), also a new entry, looms fine in Boston, fairly good in N.Y. and mild in L.A. "Valley of Kings" (M-G), good in Detroit, is fairish in L.A.

"Genevieve" (U) shapes good in K.C. and okay in Minneapolis. "Hobson's Choice" (UA) looms loud in Pitt, fine in N.Y. and fat in L.A. "Man With Million" (UA), oke in Boston and Chi, looks bright in Balto, and good in N.Y. and Washington. "Arrow in Dust" (AA) is okay in Philly.

(Complete Boxoffice Reports on Pages 8-9)

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## Technicolor Breaks Into Sun; Kalmus Recalls Previous 'Slumps' When Industry Cycles Changed

Temporarily hard hit by the industry's switch to the wide screen, Technicolor has now licked its problems and the volume of both print orders and profits is once again on the rise.

Herbert T. Kalmus, Technicolor president and general manager, told VARIETY Monday (2) that the drop in Technicolor earnings for the first half of 1954 was a recurring phenomenon every time the industry underwent a cycle of change. Stating that "imhibition dye transfer CinemaScope prints with either magnetic or optical photographic sound track are being manufactured in an increasing volume," Kalmus predicted that the second half of 1954 would exceed the corresponding 1953 period in terms of profits.

Lab showed a net of \$763,025—equivalent to 39c per share—for the second half of 1953. Net for the first half was \$1,608,709, or 84c per share. For the first half of 1954, Technicolor's earnings dropped to \$622,784, the equivalent of 32c per share.

Kalmus declared that, for the year ended June 30, 1954, Technicolor has been experiencing "the effect on its business and profits of a cycle of evolution through which the motion picture business has been passing." He added that Technicolor had passed through several such cycles during its 35 years. "With each one Technicolor has experienced a temporary diminution of print volume and profit and subsequent recovery to higher levels than ever before."

By the end of last year, Technicolor capacity stood at 650,000 feet a year, Kalmus said. When the lab

(Continued on page 11)

## Talk of Studio Merger Again Up

Spiralling production costs have again renewed talks of a possible consolidation of studio facilities of two or possibly three of the major studios. While it may never come off, the studios are carefully exploring the situation. Three companies, the largest users of one of the new film processes, are said to be weighing the possibility of a consolidated studio operation.

With all studios making less pictures and with the increasing employment of location shooting both here and abroad, there is not a single studio that is using its facilities to capacity. Nevertheless, the fixed costs continue. Under a pool arrangement and the employment of key personnel, it's felt that with proper scheduling of productions a single large studio could be operated successfully.

## CORONET FILMS MUST BARGAIN WITH IATSE

Washington, Aug. 3.

Upholding the findings of its trial examiner, National Labor Relations Board today directed the Coronet Films Division of Esquire, Inc., at Glenview, Ill., to bargain collectively with Local 476, IATSE, as exclusive representative of Coronet's studio production employees, including electricians, carpenters, property men, sound mixer, recordist, boom man, set designer and animation employees.

Excluded from the order are Coronet's cameramen, assistant cameramen, film editors, assistant film editors, truck driver, office clerical help, commissary and sales employees, producers, directors and other supervisors.

## RKO Slows Its 'Window'

RKO has postponed its reissue of "The Window," starring Barbara Hale and Arthur Kennedy, to avoid conflict with Paramount's current "The Rear Window," new Alfred Hitchcock entry.

RKO pic had been scheduled for re-sale early this month. It's now set for September when it will be packaged with "Every Girl Should Be Married," Cary Grant-Betsy Drake costarrer.

## Reaper as Author

Hollywood, Aug. 3.

Owing to a last-minute stay of execution that saved kidnaper Caryl Chessman, at least temporarily, from the gas chamber, Columbia is readying two endings for "Cell 2455," the prisoner's autobiography. Film will show one ending if he is executed and another if he lives.

Picture is slated to start Sept. 8, with Wallace MacDonald producing and Fred F. Sears directing.

## Name 4 To Seek 'Master Formula' For Overseas

Committee to seek a master formula for the equitable division of remittances and permits abroad has been appointed by Eric Johnston, Motion Picture Export Assn. prexy. Group includes Arthur Loeb (Metro), Sam Schneider (LWB), Abe Schneider (Col), and Arnold Picker (UA).

Decision to form the committee was made at the last presidents' meet in N. Y. with the appointments left up to Johnston. Stipulation was that both large and small outfits should be repped.

Problem of arriving at an overall formula to settle recurring disputes over the divvying of funds and licenses has plagued MPEA for a long time. When an MPEA committee managed to solve the thorny problem of divvying up costs of running the MPEA's foreign offices, Johnston felt that the time might be ripe for another try at reaching an understanding on the basic formula.

MPEA member companies are constantly running into the allocation question. They recently resolved the problem of Pakistan remittances. Still pending is the division of Italian licenses—even though most companies have a fair idea of what's coming to them—and Formosan import permits. Need for some master arrangement was pointed up sharply earlier this year when, being unable to agree on an allocation, the distributors almost lost out on five Japanese licenses which Tokyo had allotted in bulk, with fractional parts added.

## Foresee Fox-Reisini

### Link in Subscription TV

Tieup between Matty Fox and Nicholas Reisini whose Robin International is to handle Cinerama abroad has insiders wondering whether the Reisini-Fox association may not eventually branch out into the field of subscription-TV.

There's considerable interest abroad in toll-TV and Fox has obtained the rights to Skiatron's Subscriber-Vision system of pay-as-you-see. Fox has a staff of economists and lawyers currently at work on preparing an application to the Federal Communications Commission for a commercial permit for Subscriber-Vision. It ought to be filed within another month or two.

Meanwhile there have been nibbles from abroad, notably Britain and Italy. Reisini reputedly has excellent foreign government contacts and would be in a good position to survey that field for Fox and to make the necessary arrangements.

## Walton, Branson Quickie

Edward L. Walton, exec assistant to RKO president James R. Grainger, and Walter Branson, RKO's general manager of foreign distribution, are due back in N. Y. tomorrow (Thurs.) after a quickie Coast hop.

They winged west yesterday to see Grainger and C. J. Tevlin about upcoming releases abroad.

## Arnall Waits on State; Prefers Not to Seek Out Congressional Aid

Ellis G. Arnall, Society of Independent Motion Picture Producers prexy, is still seeking a clear-cut statement from the U.S. State Dept. on its attitude towards "subsidies" and another exchange of letters between him and the Department is in the offing.

Pending that exchange, Arnall refused last week to make public State's letter in reply to his own. He had written Secretary of State John Foster Dulles, on July 2, asking him for a statement of approval or disapproval re the Motion Picture Export Assn.'s recent French film agreement.

Arnall said last week that he intended to return to Washington after Sept. 1 to further press for a clear-cut ruling from various government agencies on the question of subsidies. He said he had found a sympathetic hearing in the capital when he discussed the issue during a two-day visit there.

Arnall spoke with the Federal Trade Commission, the State Dept. and the Justice Dept., as well as with a number of Senators and Congressmen. He commented that, unless he was given satisfaction in his quest for a ruling on grants to foreign industries by the U.S. industry, he might have to take the matter up with various Congressional committees. "I hope I won't have to do that," he stated.

The SIMPP prexy maintains that the disposition of \$390,000 under the French accord represents a subsidy to the French film industry. MPEA denies this, declaring that the money—part of a disputed \$750,000 reserve fund—was handed over to the French government with no stipulation whatever as to what it is to be done with it.

Present indications are that the French will set up a special office which will dispense the coin to French producers as production loans when they sell their pix abroad. However, the French are also planning to set up an American office to promote their pix in the same fashion as Italian Films Export.

## UA Takes Pic Made By Mississippi Theatreman

United Artists will put into release shortly a feature produced at a cost of \$160,000 by a Mississippi theatreowner and a group of backers in his local area. Film, "Jesse James' Woman," stars Don (Red) Barry, Peggy Castle and Jack Beutel.

The exhibit is A. L. Royal of Jackson, Miss. He and a local business man, Tom Garraway, formed a stock corporation, Panorama Pictures, and about 180 persons bought shares. In addition to his acting role, Barry has billing as producer and director.

Film was lensed in Technicolor in Mississippi and the preem, slated for next month, probably will be in Jackson.

Columbia, meanwhile, has in current release another feature concerning the much-picturized outlaw. This is "Jesse James vs. the Daltons," with Brett King and Barbara Lawrence.

## 48 HORSES INTO TRAINING

Take Months To Ready Beasts For 'Ben Hur' Chariot Roles

Hollywood, Aug. 3.

Karl Tunberg completed the screenplay for Metro's remake of "Ben Hur," and the studio ordered shooting for next spring. Business manager Henry Henigson is currently in Europe seeking locations and facilities. Sam Zimbalist will produce.

Studio has already started rounding up 48 horses for use in the climactic chariot race. They will require months of training before they are ready for filming.

## Jane Russell to Europe

Hollywood, Aug. 3.

Jane Russell's first starrer for United Artists release, will be "Gentlemen Marry Brunettes," to be produced on locations in London, Paris and Monte Carlo, starting around Sept. 1, under the Russfield-Voyager banner.

Robert Bassler will produce, Richard Sale will direct, Jeanne Crain will co-star and Jack Cole will handle the dante direction.

## Fall Tests Other Than Sports Crucial To Theatre Television Promoters

### 15% of U.S. Longhair?

With 22 theatres in 24 cities already signed for the Oct. 5 theatre telecast of the opening night of the N. Y. Philharmonic Orchestra direct from Carnegie Hall and with negotiations taking place for others, Edmund L. Dorfmann anticipates a lineup of 30 houses for the musical event. "We're not shooting for the moon," Dorfmann said this week. "We've made a study of the serious music field and we have a good idea of our market."

According to Dorfmann, longhairs constitute about 15% of the population of the large key cities.

## No Easy Out For Yanks Re France's 8% Turnover Tax

Conversion of American film distributors' offices in France into actual branches of the home organization appears to be the only way in which the companies' Paris subsidiaries would be exempt from the 8% French turnover tax, it now appears.

Warner Bros. at the moment is the only outfit whose French office has such branch status. The rest maintain local companies as subsidiaries. Branch status would imply that remittances go direct to the American company and not to any international affiliate.

The Motion Picture Export Assn. tax committee, which went to France some months back to study the threatened French tax, is currently studying the situation and preparing a series of alternatives for the companies to follow in France.

It's pointed out that the branch setup, while having the advantage of being tax exempt, would also have certain disadvantages. If, for instance, someone in France wanted to sue, he could sue the American distrib directly.

The French tax, which applies to both income and remittances, would cost the American companies close to \$10,000,000. Figure includes retroactive assessments and penalties. U. S. position in talking with the French is that the distributors don't owe a penny. However, it's felt that some compromise may be necessary in the long run to settle the question of what the French consider is a debt owed them. Even with the penalties forgiven, the assessments still run into tall coin.

## N. Y. to L. A.

Greta Garbo  
George Jessel  
Leonard L. Levinson  
Kaye Lyder  
Gerald Marks  
Michael O'Shea  
Murry Weinger

## L. A. to N. Y.

Cubby Broccoli  
I. Robert Broder  
Fred Clark  
Harry Cohn  
Alfred E. Daff  
Edith Fellows  
Frank M. Folsom  
Adrienne Garrett  
Harold Gordon  
T. Edward Hambleton  
Dick Hughes  
Elia Kazan  
Louis L'Amour  
Ralph Levy  
June Lockhart  
George R. Marek  
Louis B. Mayer  
Kevin McCarthy  
Worthington Miner  
Harold J. Mirisch  
Dennis Morgan  
Chester Morris  
Milton R. Rackmil  
James Sauter  
Richard Stapley  
David Tebet  
Paul Winchell  
Estelle Winwood

Theatre tv, which has been struggling for six years to become an important show biz entity, hopes to achieve its potential this fall. The medium, which has offered b.o. events at infrequent intervals and which was almost forgotten during the industry's technical revolution, is set to put its best foot forward starting in Mid-September. Theatres will be offered a variety of events designed to appeal to various shades of audience tastes.

Already set for the nation's theatres with closed-circuit equipment are the opening night of the N. Y. Philharmonic Orchestra on Oct. 5, the opening night of the Metropolitan Opera on Nov. 7, and Saturday afternoon telecasts of Notre Dame football games. Potential attractions are the return heavyweight championship match between Rocky Marciano and Ezzard Charles on September 15, the ANTA Album, and a Broadway play, possibly "Seven Year Itch."

Although no deal has yet been set, the heavyweight clash appears a certainty for the closed-circuit medium. Both James Norris, head of the International Boxing Club, and Al Weil, Marciano's manager, strongly favor the medium based on the results it achieved for the first Marciano-Charles meeting on June 17 of this year. It was the most successful event yet presented on theatre tv, drawing an estimated gross of \$450,000 for 61 theatres in 45 cities.

Should these events click, it's felt that the medium at last emerge from the chicken-and-egg stage. Bunching of a number of events

(Continued on page 10)

## New Titles For Oldies Multiply

A few of the more prominent film titles of yesteryear are being changed as Samuel Goldwyn's oldie films now make the reissue rounds. It's said that local distributors and exhibitors are to make clear to the public that the pix are vintage even though the nomenclature is being disheveled.

"Dead End" is now being billed "Cradle of Crime," "Nana" has become "A French Coquette," "Barbary Coast" has been switched to "Port of Wickedness" and "Come and Get It" has been re-labeled "Roaring Timber." This last, incidentally, was the title of a 1939 Columbia release but Col never registered it.

## Europe to N. Y.

Richard Burton  
Yvonne De Carlo  
Betty Garrett  
Charles Goldsmith  
Ram Gopal  
William Holden  
Jean Kerr  
Walter F. Kerr  
Vivien Leigh  
E. R. (Ted) Lewis  
Brenda Marshall  
Robert Merrill  
Robert Montgomery  
Richard Myers  
Alec S. Nyary  
Tom O'Brien  
Donald Oenslager  
Sir Laurence Olivier  
Larry Parks  
Alan Schneider  
Lou Walters

## N. Y. to Europe

Robert Bassler  
Earl Blackwell  
Tom Brandon  
Pietro Bullo  
Marge and Gower Champion  
Pierre Crenesse  
Chris Cross  
Eddie Fisher  
Donald Flamm  
Gloria Fokine  
Victor Francen  
Anita Loos  
Cathleen Nesbitt  
Sam Rosen  
Herb Rosenthal  
Robert Rosen  
Gabriel Soria  
Sam Spiegel  
Elizabeth Winston  
Darryl F. Zanuck

# BRITISH LABOR'S PEACE ENVOY

## Skouras-O'Brien Exchange

Harvard Club luncheon in N.Y. yesterday (Tues.) for Tom O'Brien from Britain heard 20th-Fox prexy Spyros P. Skouras assure the British visitor that there were no artificial hindrances to the circulation of British films in the U.S. and that, in fact, they're to be treated "equally as well as American films." Skouras maintained it was "unjust and unfair" to believe otherwise.

Responding to Skouras, O'Brien told the foreign managers and others he could never understand those who hold U.S. interests want to destroy the British industry and that it was vital for Hollywood to have other pix than its own on the screen. "Giving the audience a choice of only American films would be disastrous," he held.

## British 100% Convinced Yankee Exhibitors Slough Their Product

The British film industry takes "the unanimous view" that British features aren't getting a fair deal in the U.S., Tom O'Brien, general secretary of the National Assn. of Theatrical & Kine-matograph Employees, declared in N.Y. Monday (2).

"We are all perfectly aware that American distributors and exhibitors don't push our pictures and in fact tend to play them down wherever possible," he added.

O'Brien thought in this connection that establishment of an information center on British films in the U.S. would be a project of merit and should be discussed by the Motion Picture Assn. of America and the British Film Producers Assn.

BFFA prexy Robert Clark, in his presidential address some time back, suggested that the British create an export center in London to promote the foreign distribution of British films. Only the Italians—via Italian Films Export—are at present actively engaged in promoting their pix in the U.S. IFE has also gone into distribution. The French are said to be planning to open a promotional office in N.Y. in the fall.

O'Brien recalled that the J. Arthur Rank Organization does have an office in N.Y. and he observed that he could see where an info office might be difficult to run without complaints from individual producers who might think their product's been sloughed off.

The British labor leader charged that, while British pictures are for the most part suitable to the U.S. market, the "unfairness" of the

(Continued on page 11)

## U MEN HEAD FOR TOKYO FOR 5-DAY SALES MEET

Universal's Far Eastern sales reps will attend a five-day meet in Tokyo starting Aug. 16.

Sessions will be presided over by Americo Aboaf, U foreign sales topper. Total of 25 delegates from 11 different countries will attend. Charles J. Feldman, U v.p. and general sales manager, currently vacationing in the Far East, has been invited to be the meet's guest of honor.

Accompanying Aboaf from N.Y. will be Fortunat Baronat, U director of foreign publicity. They leave Aug. 6. Repping the company's Far Eastern headquarters at the convention will be Arthur G. Doyle, Far Eastern supervisor; Wally Orr, managing director for Japan, and Paul Fehlen, head auditor.

## Metro Cartoon Plant Starts Work Again Sept. 20

Hollywood, Aug. 3.

Metro cartoon producer Fred Quimby has set Sept. 20 as the date for two additional units to start work. Cartoon studio resumes operation on that day after its annual vacation.

Additions will signal resumption of the "Droopy" and "Barney Bear" series which were held up while the cartoon sequences of the feature musical "Invitation to the Dance" were being made, requiring the efforts of the entire staff.

Perspecta Sound will be used for all 16 cartoon releases for the new year. Four are being made in CinemaScope.

## BUT WARNS IATSE: 'DON'T BE GREEDY'

By FRED HIFT

Unless the IATSE recognizes Britain's right to compete fairly for the American tv dollar via film production, British labor will support retaliatory moves against Hollywood releases in Britain, including a possible ban against U.S. films.

That's the message which Tom O'Brien, general secretary of Britain's National Assn. of Theatrical & Kine-matograph Employees and one of that country's most respected labor spokesmen, brings with him as he sets out for a round of discussions in N.Y., Washington, Cincinnati and the Coast.

O'Brien, who arrived in N.Y. Monday (2), armed with a mandate to speak for all of Britain's four showbiz unions, made no bones about British labor's reaction to Hollywood Films Council moves to stop what Hollywood unionists term "runaway" U.S. tv pix production in Britain.

At the same time, O'Brien has a practical solution on what he calls the "misunderstandings" between the two international labor groups. He will propose the establishment of a permanent liaison committee that would serve to "iron out" difficulties as they arise. Looking further ahead, the British labor leader said he could visualize such a committee to branch out to take in reps of other foreign unions. Such closer contact, he thought, would serve a useful and profitable purpose. Anglo-American relations are uppermost on his mind, however.

Here As Friend

"I've come here as a friend," O'Brien stated, "but my American colleagues might as well understand this clearly: International trade is a matter of give and take. If they want American films to be shown outside this country, they must be prepared to make concessions like everyone else."

"It so happens that Britain still is Hollywood's most important foreign market. The reported high level of employment in Hollywood is entirely due to the remitted earnings of American pictures in Britain. The American unions must decide once and for all whether they want to confine Hollywood product to the U.S., or whether they wish it to find a market in Britain. If we are discriminated against—and the Hollywood Films Council's position is completely contrary to American trade principles—we shall have to protect ourselves."

O'Brien declared flatly that "we can do without American pictures, if need be. It would take some adjusting, but we can do it. Mind you, I'm not in favor of such action, but it could become necessary."

(Continued on page 63)

## With Free Convertibility, O'Brien Thinks U.S. Production in Britain Ought to Be 10 Features Annually

### PREJUDICIAL DISMISSAL

Joe Anthony Sued RKO for Alleged Plagiarism

Los Angeles, Aug. 3.

Writer Joe Anthony's \$2,500,000 plagiarism suit against RKO Radio Pictures and RKO Keith Orpheum Corp. was dismissed, with prejudice, by Ernest Tolin in Federal Court. Understood a settlement has been made.

Anthony claimed RKO's "The Bachelor and the Bobby Soxer" contained parts of his own story, "Sister Eve," which he had submitted to the studio.

## If National Allied Lags, Berger's Bunch Plans Attack on % Terms

Minneapolis, July 27.

Plans are being prepared by North Central Allied to go it alone, if necessary, in a move to have the federal and state governments regulate the selling of films to small town and subsequent run theatres, according to the independent exhibitors organization's president, Bennie Berger.

It will do so in case the parent body, national Allied States, "doesn't succeed in getting the distributors off their high percentage horses or, failing that, doesn't bring about federal intervention," Berger warns.

"We'll give national Allied a reasonable amount of time to obtain the sorely needed relief for the small exhibitor and if it doesn't produce I'll ask my board of directors to approve our own fight," asserts Berger who says he has sounded out the directors and is assured of their favorable action.

## United States and Germany End Double Income Tax

Washington, Aug. 3.

A tax convention with West Germany has been sent to the Senate for ratification by President Eisenhower.

Convention, similar to those with many other nations, would end the paying of double income taxes where nationals of one country earn money in another. Thus, U.S. film companies and actors who roll up income in Germany would pay the U.S. income taxes but would not be required to pay any to Germany.

If and when Britain agrees to free convertibility of American film earnings, the U.S. industry should be made to promise to produce a minimum of 10 features in Britain, according to Tom O'Brien, a member of Parliament and general secretary of the British National Assn. of Theatrical & Kine-matograph Employees.

O'Brien, who arrived in N.Y. Monday (2), pointed out that Hollywood takes out between \$17,000,000 and \$20,000,000 from Britain every year. "I don't think it's unreasonable to ask the American industry to produce a certain number of films in our country," he observed. "It should be done voluntarily. I don't favor force in such matters."

The British labor leader and past president of the Trade Union Congress said film coin convertibility had been discussed in London, but that it was closely tied to the country's economy. "The question is likely to come up this autumn," he stated. "I'm in favor of it since Britain and Hollywood must live together, but I don't think we are ready for it yet."

It's been reported on various occasions that, when the British film agreement talks start in Washington in September, the Motion Pic-

(Continued on page 62)

## 30 YEARS WITH METRO, FRED QUIMBY GOES ON

Hollywood, Aug. 3.

Fred C. Quimby, Metro's short subject production chief and cartoon producer, has been signed to a new long-term contract by the studio. New pact came on the occasion of Quimby's 30th anni with the company.

Simultaneously with the signing of Quimby's new pact, M-G announced the formation of two new, live-action short subject units, one of which will be for the production of dramatic subjects, while the other will feature situation comedies.

Quimby organized the M-G shorts department in 1924. The cartoon studio was created under his supervision in 1937.

## Local Video Artists Play Film Houses on 50% Terms

Columbus, Aug. 3.

Television and film exhibitors are getting along like lambs in this area with country performers Billy Scott of WLW-C here and Helen Harris of WLW-D, Dayton, giving 30- to 40-minute stage shows at conventional houses and drive-ins for 50% of the gross with newspaper ad costs deducted.

Scott and Miss Harris furnish 14 to 22-inch showcards, newspaper publicity, stills, a trailer and plugs on their own video shows.

## Bischoff-Allied Talking

Hollywood, Aug. 3.

In line with its new policy of lining up wellknown directors, producers and stars Allied Artists is negotiating a deal with Sam Bischoff to produce number of pix.

Steve Brody, confirming discussions, said Bischoff is one of several top producers with whom negotiations are on.

## Zanuck to Europe Again

Darryl F. Zanuck, 20th-Fox production topper, arrived in N.Y. from the Coast Saturday (31) and, after a day of confabs with the homeoffice brass, left for Europe. He was there just recently.

He'll be back in N.Y. Aug. 24 to attend the gala preem of his personal production, "The Egyptian."

## Eric Johnston in Crossfire

Verbal brickbats which British and American film labor are tossing at oneanother find the Motion Picture Assn. of America uncomfortably squeezed in the middle, an innocent bystander with a lot at stake.

Whichever way the producers turn, they're the ones apt to suffer final punishment. There's no question, however, that MPAA cheers are meant for the British who're fighting the Hollywood AFL Film Council's "isolationist" stand against "runaway" production of tv pix in Britain.

MPAA prexy Eric Johnston is a great and practicing believer in the principle of free trade, and he has made it clear to the Hollywood unions that this policy embraces the right of foreign nations to compete freely in the American market.

Fight is strictly between the American IATSE, speaking via the Films Council, and the British showbiz unions whose spokesman, Tom O'Brien, is currently in this country.

If the Films Council has its way, and manages to keep American producers from lensing tv films in Britain, MPAA members are apt to suffer the consequences. O'Brien made it clear in N.Y. Monday (2) that, if driven in a corner, the British unions would support a move to boycott American films. That would cost the producers a minimum of \$22,000,000 a year, and likely a lot more. The Hollywood unions take the position that the reduction in production skeels has reduced employment, and that a further drain of jobs via British tv pic production is unwarranted.

In this uneasy situation, MPAA is doing its best to stay neutral and befriend both sides. Johnston will be host to O'Brien at a Washington luncheon next week at which time mutual problems will be discussed.

### GRASSROOTS REACTION

If Artie Shaw Why Not a Tommy Manville 'Biopic'?

Omaha, Aug. 3.

Proposed feature film on Artie Shaw's life last week drew criticism on the Omaha World-Herald's editorial page. In the letters-to-the-editor column, W. A. Lerner of Sutherland, Neb., wrote: "Shades of Henry VIII! Just what has Artie Shaw (and his seven wives) contributed to the sum total of American life that a film biography is planned in Hollywood?"

"If it is the number of marital rifts that prompted this film, then certainly the love life of Tommy Manville has been overlooked by the producers"

## Exhibs' Prejudice Agin' Foreign Features Dates To Long-Ago Burns—Roth

Exhibs "are their own worst enemies" via their refusal to take a chance on foreign pix, according to George Roth, Atlantic Pictures Corp. topper.

Just back from a midwestern swing, Roth said he nevertheless had found a definite improvement in the status of foreign films, particularly the British. He saw a tendency for arteries to spring up, catering to both the small section of the specialized audience and the foreign language groups.

Mistake exhibs are making is that, having possibly been burned once, years ago, they refuse to give imports another chance. Roth asserted. "They forget that times and the audience have changed. They only want to play it safe, and in so doing, they overlook a lot of good bets."

Roth found Alec Guinness the one foreign star of sufficient b.o. appeal for his pix to rate circuit bookings. He thought Italian Films Export was doing a good promotional job, which reflected in the success of some of its pix.

He concedes Legion of Decency ratings of foreign pix is a strong booking and b.o. deterrent in many spots.

## MANNY REINER EXITS GOLDWYN PRODUCTIONS

Manny Reiner, vet in distribution, has bowed out as foreign manager of Samuel Goldwyn Productions. The parting is by "mutual consent," James A. Mulvey, president of the company, stated yesterday (Tues.).

Reiner joined Goldwyn in February, 1953, and traveled abroad extensively in the post. He was formerly associated with Metro, Paramount and Selznick Releasing Organization. Also active in tv, he was a v.p. of Procter Television Enterprises and sales manager of Louis G. Cowan, Inc.

Successor at the Goldwyn office will not be named for some time, it's understood. Outfit's "Hans Christian Andersen" has played the foreign market and Goldwyn's next, "Guys and Dolls," will not be ready until some time in 1955.

Reiner hasn't disclosed his future plans.



Sabrina

Sock romantic comedy with Humphrey Bogart, Audrey Hepburn, William Holden. Hearty h.o. possibilities.

Hollywood, Aug. 2. Paramount release of Billy Wilder production. Stars Humphrey Bogart, Audrey Hepburn, William Holden; features Walter Hampden, John Williams, Martha Hyer. Screenplay by Wilder. Directed by Wilder. Screenplay by Wilder, Samuel Taylor and Ernest Lehman; from the play "Sabrina Fair" by Taylor; camera, Charles Lang; editor, Arthur Schmidt; score, Frederick Hollander. Previewed July 28, '54. Running time, 112 MINS.

Linus Lynne	Humphrey Bogart
Sabrina Fairchild	Audrey Hepburn
Doris Lloyd	William Holden
Oliver Larabee	Walter Hampden
Thomas Fitchell	John Williams
Elizabeth Taylor	Martha Hyer
Gretchen Van Horn	Joan Vohs
Baron	Marcel D'Amico
The Professor	Marcel Hillman
Miss Maudie	Marcel Hillman
Mr. Tyson	Francis X. Bushman
Miss McGee	Ellen Corby

(Aspect ratio: 1.75-1)

A slick blend of heart and chuckles makes "Sabrina" a sock romantic comedy that should catch on at the boxoffice and rate hearty ticket sales. Word-of-mouth potential is strong and will figure, importantly in building grosses.

The picture has been loaded with the Academy Award-winning names of Humphrey Bogart, Audrey Hepburn and William Holden. When paired with a stout pic's entertainment, it can keep ticket windows humming. Also, the Oscar angle is presumably exploitable in pushing sales.

Picture uses the Cinderella theme that featured Samuel Taylor's play "Sabrina Fair," excellently. It has been reworked and broadened into a class, adult comedy that will be liked by the masses. Billy Wilder, an Oscar-holder himself, produced and directed, and did the nifty scripting with Taylor and Ernest Lehman. Script is long on glibly quipping dialog, dropped with a seemingly casual air, and broadly played situations. The splendid trouping delivers them with a style that will keep audiences on the edge. Leavening these chuckles are the astringent, and this turning on of sentiment upon occasion is a large factor in making this picture sterling entertainment.

Basically, the plot's principal business is to get Miss Hepburn, daughter of a chauffeur in service to an enormously wealthy family, paired off with the right man. She's always been in love with playboy Holden, but ends up with Bogart, the austere, businessman brother. The change of heart is spotted by the audience before the players let on they are aware of it, too, and before the climax is reached, viewers are in for plenty of fun. The film is 112 minutes in running time, but none of them seem long after Wilder once gets going with his story. The initial lag sets things up for a fast pace thereafter.

The fun is in the playing. Bogart is sock as the tycoon with no time for gals until he tries to get Miss Hepburn's mind off Holden. The latter sells his comedy strongly, wrapping up a character somewhat offbeat for him. Miss Hepburn again demonstrates a winning talent for being "Miss Cinderella" and will have audiences rooting for her all the way.

The talent is not all among the stars. Walter Hampden, playing the father of the ill-assorted sons, smacked over many laughs, only one of which is his struggle to get the last olive but a better one. John Williams scores as the chauffeur who sends his daughter to Paris to become a cook and is doublecrossed when she returns a fascinating lady. Martha Hyer, Holden's fiancée, and Joan Vohs, a giggling blonde who would like to be, contribute femme charms. The supporting performances are equally smart.

Film abounds with lush production values, all expertly put on the screen by Charles Lang's photography. The background score by Frederick Hollander is another fine point in blending laughs and heart.

Brog.

Sam Katzman's 4 Films

Hollywood, Aug. 3. Sam Katzman started his 1955 Clover Productions program at Columbia by assigning writers to four films. To date he has lined up 14 properties and expects to acquire four more for production before the end of December.

Scripters and their assignments are Curt Siodmak on "The Creature with the Atom Brain"; Berne Giler on "Dressed to Kill"; Robert E. Kent on an untitled western, and Ray Buffum on a juvenile delinquency yarn.

The Black Shield of Falworth (C'SCOPE-COLOR)

Actionful swashbuckler with Tony Curtis, Jane Leigh and good boxoffice outlook.

Hollywood, Aug. 3. Universal release of Robert Arthur, Melville Tucker production. Stars Tony Curtis, Jane Leigh, Herbert Marshall; features Torin Thatcher, Daniel O'Herlihy, Patrick McVane, Craig Hill, Keith, Doris Lloyd. Screenplay by Arthur, based on the novel "The Black Shield of Falworth" by Howard Pyle; camera, (Technicolor) Irving Glassberg; editor, Ted J. Kent; music supervision, Joseph Gershenson. Previewed July 27, '54. Running time, 90 MINS.

Myles	Tony Curtis
Lady Anne	Janet Leigh
Gilbert Blunt	Earl of Alban
Meg	Barbara Rush
William, Earl of Mackerworth	David Farrar
Sir James	Herbert Marshall
Prince Hal	Daniel O'Herlihy
Walter	Patrick McVane
Diagon Bowman	Craig Hill
King Henry IV	Jan Keith
Ellen	Doris Lloyd
Diagon Bowman	Rhys Williams
Prize Edward	Leonard Mudie
St. de Vermois	Maurice Maréchal
Giles	Charles Fitz Simons
Peter	Gary Montgomery
Sir George	Clara Allison
Roger Invaldsby	Robin Camp

(Aspect ratio: 2.55-1)

Universal has come up with a romantic swashbuckler for its initial CinemaScope offering and the payoff through this company's general market looks good. It teams Tony Curtis and Janet Leigh to attract the younger ticket buyers, and backs the pairing with plenty of derring-do action.

Film is shaped expertly to market demands under the co-producer function of Robert Arthur and Melville Tucker. The escapism in the Oscar Brodney screenplay is broadly developed under Rudolph Mates' direction and there's enough good costumed entertainment to give the picture appeal to all who want light, fast-moving filmfun in a fanciful vein.

"Men of Iron," novel by Howard Pyle, furnishes the basis for Brodney's script, which details the conspiracy against the throne of King Henry IV which the Earl of Alban has cooked up, and how the threat is put down by Curtis, son of a cashed knight, with the help of Herbert Marshall, the Earl of Mackerworth, and Dan O'Herlihy, son of the king. In downing the traitor, Curtis regains a noble position and the hand of Miss Leigh, the daughter of the Earl of Mackerworth.

In leading up to the climactic fight between Curtis and the evil earl played by David Farrar, footed by plenty of details on the feudal life. These scenes are principally concerned with the training for knighthood of Curtis, up to this point raised as a peasant with his attractive sister, Barbara Rush. Scenes will appeal to the youthful and action-minded, as will the wall-climbing courtship carried on between Curtis and Miss Leigh, and Miss Rush and Craig Hill, a trainee friend of Curtis. Climax is a rousing sequence of bloody dueling that comes off well.

The above named players bring their roles off in the proper spirit and other worthy contributions from Torin Thatcher, the tough St. James, under whom the embryo knight trains; Patrick O'Neal, the wicked earl's brother; O'Herlihy, the Prince Hal; Keith, the king; Doris Lloyd, fluttery lady-in-waiting, and Rhys Williams, guardian of Curtis and Miss Rush in their earlier life.

Irving Glassberg used the CinemaScope cameras and the Technicolor tint excellently to show off the good art direction and settings. Music supervision by Joseph Gershenson permits the score to compete too often with the action drama.

The Vanishing Prairie (Color-Documentary)

From Walt Disney, another fine exploration of nature in the raw.

Buena Vista Films release of Walt Disney production; associate producer, Ben Sharpsteen; associate producer, screenplay, Algar, Winston Hibler, Ted Sears; narrated by Hibler; camera, Tom McHugh, James E. Simon, N. Paul Kenworthy Jr., Cleveland P. Grant; credited photography, Lloyd Beebe, Herb Creider, Dick Hogan, and Feeter; animation effects, Joshua Meador. Released special process. U. Iwerks; music, Paul Joseph Dubin. Film with the cooperation of the U.S. Department of the Interior, National Park Service, Bureau of Indian Affairs, and the Crow Indian Tribe. Previewed N.Y. July 29, '54. Running time, 71 MINS.

In "Vanishing Prairie," Walt Disney has a wholly satisfactory follow-up to "Living Desert," which was his first True Life Adventure feature. This new entry is

truly a remarkable pictorial examination of wildlife in the wide open spaces of mid-U.S. It's an uncanny study of the everyday behavior of, add the fight for survival among, prairie dogs, bison, cranes, coyotes, mountain lions, various rodents and birds.

"Prairie" will follow the marketing pattern which was cut with "Desert" and there's every reason to believe it will chalk up similarly good returns.

The billing of the series is fitting, for the new pic, like its predecessor, is a genuine adventure dealing with animal existence. The audience is given an inches-away view of a 200-pound prairie feline in exquisitely agile movement, pursuing a young deer to provide sustenance for her cubs. This and other close-ups are provided by deft use of long-range cameras and, doubtless, much long waiting, but the lensmen get the right material to present itself.

Glimpses of the prairie dogs, of the rodent family, are particularly intimate for the spectator is taken right through the labyrinthine tunnels which these creatures gnaw through the ground and maintain as their protective homes.

The specific sector covered lies between the Rockies and the Mississippi. The Technicolor mirroring is a decided plus that distinctly reveals the beautiful contrasting hues in the terrain and, of course, the four-footed and winged denizens of the area.

For the most part the film is "light." That is, there's not much of the horror inherent in life-or-death struggles between the animals. As a matter of fact, there's much underlining of comedic values, such as ducks coming in for prat-falling landings on an icy lake. Also, the musical score is cleverly in sync with the movements of the animals on view and this has delightfully humorous effect.

One scene not for the lily-livered, though, focuses on a bison yielding a new calf. The actual birth is clearly and fully in view and the stark rawness of it is strong spectacle.

The commentary is always informative and sometimes amusing. All concerned with "Prairie" (see credits above) have contributed to a film project that is both an educational experience and a fine entertainment.

El Grito Sagrado (The Sacred Call) (ARGENTINE)

Buenos Aires, July 20. AAA release of Eduardo Bedoya's production. Stars Fanny Navarro with Carlos Corra, Eduardo Cuitino, Alda Luz, Lola Herrera, Alba Castellanos, Luis Medina Castro, Nina Brian. Directed by Luis Cesar Amador. Edited by Attilio Rinaldi. Music by Attilio Rinaldi. Camera, Fanny Navarro. Producer, Attilio Rinaldi. Ricardo Nigam, editors. Buenos Aires. Running time, 116 MINS.

The producers aimed at making an epic historical romance out of this story based on the incidents during Argentina's emancipation period, but despite heavy outlay (for a pic here), they only succeeded in making a corny soap opera on celluloid. The antiquated handling creaked at the ballyhooed preem. This has scant interest for U. S. audiences although television might be interested from an educational standpoint. Pic was disappointing on its opening here.

Handling is so ancient that characters even resort to such patent devices as calling each other by full names and patronymics. Russian-style, so audiences will catch on to their identities. Moreover, yarn is told in flashback by the heroine, Mariquita Sanchez de Thompson y Mendeville. She describes to a granddaughter, rebelling against parental discipline, her own struggle against rigid Spanish custom in opposing her parents to wed Martin Thompson; the dawning of patriotism when a British invasion spurred them to defend their native soil; eventual revolt against the tyrants, emancipation of the slave and the final arrival of independence. The picture's long footage winds up with President Sarmiento, head of a Federated Republic, honoring the aged Mariquita Thompson at Government House.

Treatment here turns a nation's birth-pangs into a heroine's personal sob story, with deep historical overtones colored by present political ideologies. The onus of "enslavers" is tossed towards Britain rather than Spain, overlooking the historically-recorded fact that officers who led the British invasion made fast friends of the colonials and urged them towards emancipation. The impact of Napoleonic wars on Argentine development is carefully avoided.

Choice of Fanny Navarro for the role of Mariquita segued from her status as president of the Entertainment Guild. Carlos Cores was a stop-gap choice for the male lead

of Martin Thompson when actor Carlos Thompson deserted for Hollywood. However, he acquits himself ably in naval uniforms which enhance his fine physique. Alda Luz shows stage charms as the wife of General San Martin while Eduardo Cuitino is suitably sonorous as Fray Cayetano Rodriguez, a signer of the declaration of independence. Luis Medina Castro as the villain is leery enough for a performance in "East Lynne" of the 1800's.

Perhaps the most interesting side of the pic is the reconstruction of old Buenos Aires. In some cases interior sets are faithfully reproduced from old prints while props are borrowed from museums for greater authenticity. But the whole has been assembled with neither taste nor imagination.

Varietease (COLOR)

Beautiful Productions presentation of Irving Klaw production directed by New Stars Lili St. Cyr. Camera (Eastmancolor), Daniel Cavelli; editor, Leo Orlebeck; music, Max Baer; Broken Toys by Ben Bloss and Irma Hollander. Previewed in N.Y. July 29, '54. Running time, 65 MINS.

Miss Lili St. Cyr	Cass Franklin, Monica Lane, Betty Page, Bobby Shields, Baró & Rogers, Christine Nelson, Twinkle Wall, Shelley Leigh, Chris La Chris, Vicki Lynn.
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While beauty is represented in the form of Lili St. Cyr, Irving Klaw's immodestly-named Beautiful Productions offers a film that nowhere approaches the billing. This is a burlesque film, strictly for the kid row joints that play this product. It's a hodgepodge of strips, musical numbers and extremely unfunny comedy routines.

Klaw has two versions of this film, one for states with censorship boards and another for the non-censors. Except for Miss St. Cyr's final disrobing number, the version shown at a New York screening offers nothing that would offend the Helen Hokinson set.

Photography, sets, editing, performances (except Miss St. Cyr's) are all substandard.

La Chair Et Le Diable (The Devil And The Pulpit) (FRANCO-ITALIAN)

Paris, July 28. Jeannie release of Israfilm-SAFSA production. Stars Viviane Romance; features Rossano Brazzi, Peter Van Eyck, Mylene. Directed by Jean Josipovici; camera, Michel Kelber; editor, Denise Reia. At Rome, Paris, Rome, Rome, Rome. Running time, 90 MINS.

Viviane Romance	Rossano Brazzi
Mylene	Mylene
Patronne	Titina De Filippo
	Helena Bossis

As writer and director, Jean Josipovici is at fault for fashioning this heavyhanded, bucolic love melodrama. Lack of character definition, familiar proceedings and a plodding pace make this less than palatable for both domestic and foreign chances.

This concerns an itinerant Italian worker who comes to work on a farm in Southern France. A hot-blooded ladies' man, he is taken by the taciturn, voluptuous wife of his boss. This leads to the ensuing tragedy. The farmer disappears after a fight with the worker, and when a body is found in unrecognizable state the wife and worker are accused of murder. He is executed and the wife imprisoned. Then the farmer turns up and the townspeople run amuck and stomp farmer, his wife and servant to death.

This grisly affair is handled without any magic knowhow and is flat in rhythm and pace to make this story unbelievable and pretentious in unfoldment. Viviane Romance has brooding sensual looks, but is not up to the hauteur of the high thespian range of the proud brooding woman, while Rossano Brazzi and Peter Van Eyck, as the worker and husband, are too stilted and pompous in playing. Rest of the familiar village types are adequate, but jensing reeks of the studio and editing does not relieve the redundant pacing of this downbeat opus.

Craquebille (FRENCH)

Paris, July 20. Pathe release of Les Films de France. Stars Yves Deniaud. Directed by Ralph Habib; screenplay, Jean Halain. From the novel by Jean Halain. Camera, Albert Tabet; camera, Andre Garmy. Music, Madeleine Baglioni. At Imperial, Paris. Running time, 90 MINS.

Craquebille	Yves Deniaud
Boy	Christian Fourcade
Widow	Laurence Aubry
Lawyer	Pierre Mondy
Tramp	Claude Winter
	Jacques Fabrice

Film is the third celluloid round for Anatole France's novel of a miscarriage of justice and the results of man's indifference to man. In 1925, Jacques Feyder version, the still remains the most moving and human version which, though silent, eloquently depicts the life of a small merchant made the victim of a misunderstanding, and almost dying of poverty and

chagrin when he becomes a social outcast.

Present version has updated the story, but more comic playing robs it of its motive and it emerges, in its new form, as a lachrymose, uneven tale that seems dated and anachronistic. This is okay for general situations here, but has little for U.S. chances due to its stilted, downbeat tale and uneven direction and thesping.

Craquebille has a vegetable pushcart, and is an affable, kindly old man known and liked by all his clients. A disagreeable policeman does not get along with the old merchant, who is the champion of the kids playing in the crowded streets, and when a disagreement occurs the cop arrests the old man on the charge that he had been insulted. Pic then goes through his trial and two-week imprisonment, due to the hurried court activities, and then the lack of comprehension of the old clients who boycott him and almost drive him to suicide, from which he is saved by the understanding of a little boy.

Director Ralph Habib has not been able to transfer the feeling and probing humanity of the original into this, and it emerges a folksy bit that is primarily local in appeal. Yves Deniaud makes the old man a crusty figure, but never taps the pathos inherent in the misunderstood peddler. Christian Fourcade of "Little Boy Lost" (Par) overdoes the waif attitudes, and the rest of the cast is adequate. Lensing and editing are par but production smacks of too much economy, and the supposedly steaming street scenes reek of studio, and are out of keeping with the pace and theme of the story.

Mosk.

Mano Dello Strangero (The Stranger's Hand) (ITALIAN)

Rome, July 13. Dear Film release of a Rizzoli-Milano production. Stars Trevor Howard, Richard Basehart, Richard O'Sullivan, Eduardo Cuitino. Directed by Mario Soffici. Screenplay, Giorgio Bassani, Guy Elms. From an original story by Graham Greene; camera, Enzo Serafin; music, Nino Rota; editor, Tom Simpson. At the Rialto, Rome. Running time, 106 MINS.

Roger Court	Richard O'Sullivan
Major Court	Trevor Howard
Roberta	Aldo Vaili
Boisch	Richard Basehart
	Eduardo Cuitino

Spy meller focusing action on a small boy in a Venice locale has suspense values for general appeal plus good performances, especially by Richard O'Sullivan, as the moppet. For the U. S., cast names plus the Graham Greene authorship will help. Pic was shot in English so no dubbing problem involved.

The kid (O'Sullivan) is skedded to meet his father (Trevor Howard), an intelligence officer in Venice. Before meeting, latter is detoured and captured by Slavic terrorists and set for secret deportation to the East. Bulk of film shows boy's efforts, aided by a friendly secretary (Aldo Vaili) and her sailor friend (Richard Basehart), to find his father. Search makes for colorful location sequences, and enough underplayed suspense to hold audiences until the windup, which sees the liberation of the father just as ship is set to leave harbor.

Plot is just a shade coincidental, and some of action, especially concerning the terrorist group's doings, is not clear, possibly because of the producer's attempt to play neutral. Involved also is Eduardo Cuitino, as the terrorist doctor, often torn between East and West, and the reluctant leader of the gang.

Pic is vaguely reminiscent, in feeling, of "Fallen Idol," also authored by Greene, but lacks the latter's depth of handling, despite a good, unmannered performance by O'Sullivan. Howard is good as the kid's father. Miss Vaili and Basehart have relatively little to do in helping the search, with focus on the kid.

Direction could have been a bit tighter for the genre, and sometimes lags for some moralizing by the author, but general suspense values hold. Enzo Serafin's camerawork presents an unusual, off-season aspect of Venice, in keeping with pic's mood, and is effective. Good musical score by Nino Rota backdrops appropriately.

Havok.

Winds' 3d H'wood Preem

Hollywood, Aug. 3. Something new in film history, a third Hollywood premiere, is slated for Aug. 10 when "Gone With the Wind" will be screened with trimmings at the Egyptian Theatre to celebrate its Anniversary Jubilee.

Picture was first exhibited in 1939.

# FILMS' CAMPUS & CULTURE PALS

## Tried Films, Specs, Opera, Ice; House of Many Policies, Center Never Quite Made 450G Rental

By GENE ARNEEL

Wrecking crews are dropping the final curtain on one of the great victims of circumstance in show business history—N.Y.'s Center Theatre. Since its erection in 1932 the house has been regarded as the sole red-ink property in the Rockefeller's mammoth—and still expanding—Rockefeller Center. Films, legit, ice shows and opera had been tried without abiding success.

The villain of the piece is Radio City Music Hall, for whose welfare the Center had to be "sacrificed."

Opening Dec. 29, 1932, the Center's original film policy was, right off, plenty upbeat. RKO's "Animal Kingdom" teed off and the first week's take was a profitable \$71,000. Two days earlier, the Music Hall had bowed amid the most elaborate opening night trappings of the era. Over 6,000 persons, ermined and black-tied, showed up to view this architectural and show world marvel of the "new age." Even before the rent was paid, the Hall lost \$180,000 in cash in its first 16 days.

"Palladium" Policy at Hall  
Both the Hall and Center were RKO operations and represented an annual rental item of \$1,000,000. The Center was to be a first-run film house; the Hall was designed as a bigger and better version of London's Palladium, operating grand-scale vaude on two a day.

The Hall's modus operandi was largely the brainwork of S. L. (Rox) Rothafel. He was to oversee both situations for RKO. At the time, Martin Beck was acting as liaison between RKO and Rox.

In addition to setting the first-run policy, Rox endowed the Center with its first name—his own. Despite the fact that there was a Rox Theatre (and still is) within (Continued on page 16)

## CLAIMS VS. CRITICISMS ON PROPAGANDA FILMS

Washington, Aug. 3.  
Andrew W. Smith, former film industry executive who is now operating head of the United States Information Agency's film service, filed a report with his chief, Theodore C. Streibert, last week. His facts and interpretations were promptly challenged from New York by Eugene W. Castle, another retired industry figure, who is chief spokesman for the viewpoint that American film propaganda is a flop and should be abolished as an economy measure.

Smith praised the American motion picture industry for helping the Info Agency to reach "an additional 200,000,000 persons weekly around the world." Castle branded this statement an "appropriation of the entire weekly audience for Hollywood's non-propaganda entertainment movies." Castle contends the U. S. propaganda pictures are shown via mobile trucks to tiny groups in rural areas of foreign lands. "It is common knowledge," said Castle, "that foreign exhibitors will not show propaganda films of any foreign government, including our own."

Smith's report to Streibert, as released to the press, referred to 714 prints with soundtracks in 40 languages which were distributed in recent months through the overseas facilities of Warners, RKO, 20th-Fox and Paramount. He also named "Poles Are Stubborn People" as a fine example of a picture recently produced at low cost with Hollywood studio cooperation.

Said Smith: "Motion pictures are still one of our most dramatic means for bringing the story of American foreign policy to the peoples of other free nations, and exposing the false, insidious claims of Red propagandists. Today the motion pictures of the U. S. Information Agency are clearly serving that important purpose."

## Hoare in From London For Selznick Conferences

Thomas J. Hoare, foreign sales v.p. for Selznick Releasing Organization, arrived in N. Y. from London late last week for confabs with Frank I. Davis Jr., SRO president.

They're taking up plans for the worldwide reissue of Selznick's "Duel in the Sun" and other pix set for re-sale. These include "Rebecca," "Tom Sawyer," "Spellbound" and "Since You Went Away."

## 22 of U's 30 Pix Due For Tint

With increasing emphasis on higher production values and diversification of subject matter, Universal's lensing sked for the fiscal year starting Nov. 1 so far calls for 30 pix, 22 of them tinted.

Nearly half of the program will consist of high budgeters which bring the overall production investment way beyond prior levels. Although it has five CinemaScope pix already set, U is keeping an open mind on other widescreen processes such as Vista-Vision, etc.

U program was worked out on the Coast at the annual exec production meets presided over by U proxy Milton Rackmil. Meets were also attended by board chairman N. J. Blumberg; exec v.p. Alfred E. Daff; Edward Muhl, v.p. in charge of production; David A. Lipton, ad-pub v.p.; James Pratt, studio exec manager, and Morris Davis, business manager.

Based on the success of "Walking My Baby Back Home" and U's upcoming "So This Is Paris," the studio execs decided to spice their sked with at least four romantic comedies with music. Cast will include bright new personalities, with pace and freshness to be the keynote. Among the very high budgeted productions will be "Song of Norway," "Away All Boats," "The Galileans," "All That Heaven Allows" and "New Heaven, New Earth."

## LOVEY 'TOM AND JERRY'; AT LEAST TEMPORARILY

Metro's "Tom and Jerry" cartoon, marked for 15 years by mayhem and near murder, perhaps has taken a lesson from the current anti-violence protests from parents and teachers.

For the first time since the series started, all will be sweetness and light. Jerry will not smack Tom in the teeth with a well-driven golf ball or dump cantaloupe "grenades" on him from a kitchen table. In the upcoming "Tom, Jerry and the Kid," the cartoon characters will join forces in a careful, correct and tender treatment of a new-born baby.

Metro, however, hasn't indicated whether this is a permanent or temporary truce.

## Sam Rosen to Europe

Sam Rosen, executive veepee of Stanley Warner, left Sunday (1) for Europe to survey additional cities for Cinerama theatres. He'll visit Stockholm, Oslo, Copenhagen and Dublin.

In a deal with Robin International, world-wide trade firm, SW has already made arrangements for the showings of Cinerama in London, Paris, Rome or Milan, and Dusseldorf in Western Europe.

Rosen will also have a look at the film production centres of London and Rome.

## BUT BIZ BACKS NO ACADEMIC CHAIRS

This September will witness a noticeable increase in the number of colleges offering courses in various phases of motion pictures. In quite a few of the institutions of higher learning, the students of films will be able to receive bachelor degrees for their celluloid learning. A few will offer master's degrees. For example, the City College of New York will for the first time this year offer film studies leading to a master's.

While the nation's colleges and universities have over the years shown an increasing interest in the study of films, the industry, as a whole, has maintained an ostrich-like attitude toward film education and has made little use of the young men and women who have devoted their college days to the study of motion pictures. Individuals connected with the industry in various capacities have taught and lectured at the colleges, but the industry as such has lent little support in the form of endowments or financial aid.

Unlike other of the nation's leading industries, which endow chairs and support research programs, the film biz has remained on the outside. While at graduation time, scouts representing the country's top firms descend on the college campuses to snap up the bright young graduates, the film biz is noticeable by its absence. This has continued to depress educators, since they feel the courses in the history of films, writing, production and direction have uncovered potential Hollywood talent.

While the industry is only interested in the b.o. draw of its product, the development of films (Continued on page 10)

## CINERAMA PRODUCTIONS BUYING IN ITS BONDS

Cinerama Productions, the company which turned over the rights to the widescreen medium to Stanley Warner, is seeking to buy up its Series "A" bond issue before the due date of Dec. 1. In a letter to bondholders mailed this week, the company said it would accept offers of any amount up to but not exceeding 90c on the \$1.

The Series "A" issue was for \$600,000, of which \$123,660 has been recovered via purchases on the open market at prices from 77c to 87c on the \$1.

Decision to accept offers from its bondholders was made at a board of directors meeting last week. Board chairman Louis B. Mayer presided. Mayer came to New York from Kentucky where he had been on thoroughbred racing business. He returned to the Coast on Saturday (31).

## 'Mutiny' Smash Around U.S.A. But Feels Legit Version in N.Y.

Stanley Kramer's production of "The Caine Mutiny," Columbia release, while doing smash business across the country, is not so stand-out at the Capitol Theatre, N. Y. Pic is doing much better than the average run of films at this Gotham location but still the b.o. performance is weaker than in any other key city.

Conclusion being drawn is that the current legit play, "Caine Mutiny Court Martial," is hurting the film in N. Y. Stage version, at the Plymouth Theatre, is now in its 28th week and has been consistently playing to capacity business (\$33,500 weekly plus a couple hundred extra dollars via standees).

Film at the Cap winds its sixth week tonight (Wed.) with a gross of slightly under \$40,000. As stated, this is hefty but still slower than the torrid money pace of the film in other situations.

While Herman Wouk's novel is the basis of the two-versions, ac-

## 'Mutiny' Leads July Gross Parade Closely Tailed by 'High & Mighty'; 'Apache' and 'Demetrius' Strong

## Par's 'Rear Window' Gets Venice Fest Acceptance

Hollywood, Aug. 3.  
Added starter in the Venice Film Festival, which gets under way Aug. 22, is Paramount's "The Rear Window." Entries closed some time ago but the selection committee accepted the picture after viewing a print.

Other American entries are "The Caine Mutiny," "Three Coins in the Fountain," "Executive Suite" and "On the Waterfront."

## Metro Tees Off 27 in Next 12 Mos.

Continuing its accelerated production pace started in April, Metro will produce 27 pictures during the next 12-month stanza. Eight of the new pix are slated to go before the cameras within the next 60-day period.

Company has total of 52 story properties completed or in various stages of writing. The projects include a number of stage plays and bestseller novels which the studio acquired recently.

Stage plays include two current Broadway hits, "Tea and Sympathy" and "Teahouse of the August Moon," while a third, "The Tender Trap," is scheduled for fall opening in New York.

Among recently purchased novels which will be brought to the screen are "Mary Anne," "The Cobweb," "The Female," "Bhowani Junction," "Charlemagne," "Blackboard Jungle," "Digby," and "The Power and the Prize."

In addition, the company's program includes such classics as "Ben Hur," "Quentin Durward," "Green Mansions" and "In Mississippi," based on Mark Twain's "Huckleberry Finn."

## Barney Balaban's Honor

Barney Balaban, Paramount president, will be honor guest at a "Guardians of Israel" dinner in N. Y. Sept. 26 under the auspices of the Metropolitan Council of B'nai B'rith. This marks the first time the Council is singling out an individual for a salute.

Balaban, now in Europe on a vacation, is due back at the Par homeoffice within the next 10 days.

Despite murderous heat in the midwest, film business over the country last month was unusually strong. Many exhibitors foresaw the start of the fall biz upbeat for first-runs getting-under way earlier in the sturdy b.o. upbeat in July. The strength last month together with a further climb expected in August also is reported reflecting the full effect of the 10% Federal admission tax.

Some idea of how big trade was for topflight pix in July is found in the fact that the first four biggest grossing films amassed better than \$4,552,000 in the four weeks covered by the past month. This compares with \$3,500,000 for the four top-ranking pix in June (ordinarily a bigger month).

"Caine Mutiny" (Col.), which started out the month in first place, continued No. 1 for four straight weeks to become July box-

## July's Golden Dozen

1. "Caine Mutiny" (Col.)
2. "High and Mighty" (WB.)
3. "Gone With Wind" (M-G.)
4. "Cinerama" (Indie.)
5. "Garden of Evil" (20th.)
6. "Apache" (UA.)
7. "Student Prince" (M-G.)
8. "Demetrius" (20th.)
9. "Johnny Dark" (U.)
10. "Knock on Wood" (Par.)
11. "Coins in Fountain" (20th.)
12. "Hell Below Zero" (Col.)

office champ. Showing was made despite the fact that only in the final stanzas of the month did the pic really get extensive bookings (13 for last week of month). The big meller had seven playdates opening week out to any extent.

"High and Mighty" (WB.), a C'Scoper, captured second place, showing sustained strength to go three and four weeks in some keys. (Continued on page 10)

## PRODUCERS GUILD PANEL MULLS QUALITY, VIDEO

Hollywood, Aug. 3.  
Quality films are the industry's best public relations, producers decided at second of their Screen Producers Guild new series of roundtable luncheon meetings with press. Meeting, chaired by Carey Wilson, also discussed cashbox television as source of revenue with Jerry Wald contending that quality pix can be enjoyed best on large screen before large audience and that tv can never match this. Frank P. Rosenberg foresaw closed channel televising of theatrical films as eventually replacing many present nabe theatres. He opined that present 18,000 theatres may dwindle to 8,000 but those left will be show-cases catering to need of people to go out for deluxe entertainment.

Rosenberg also suggested exhibitor also contribute something in public relations vein by improving customer comfort, service to match fine product.

(See VARIETY's editorial this issue—Ed.)

## U's 5th C'Scoper

Number of CinemaScope pix due from Universal has now risen to five. Latest U film to be tagged for C'Scoper treatment is "To Hell and Back," starring Audie Murphy. Rise of C'Scoper films on the U sked is significant since the company was cautiously slow in adopting the widescreen medium. While "Black Shield of Falmoth" and "Sign of the Pagan" have been completed, not a single of U's C'Scopers is yet in release.

Other two now in the making, include "Chief Crazy Horse" and "Captain Lightfoot." It's also believed "likely" that U will make "The Galileans" in C'Scoper.



# H.O.s Lift L.A.; 'Lance' Lusty \$23,000, 'Susan' Okay 18G, 'Crusoe' Hep 9 1/2 G, 'Obsession' 13 1/2 G, 'Apache' 10G in 2d

Los Angeles, Aug. 3.

Holdovers are dominating first-run locally this week, with only four new bills, two on the good side, opening to bolster trade. Best fresh pic is "Broken Lance," sighting brisk \$23,000 initial round on Chinese showcasing. Also good is "Robinson Crusoe," with \$9,500 at the Ritz.

An okay \$18,000 is promised by "Susan Slept Here," playing two spots, while "Valley of Kings" looms fair \$19,000 in two also.

"Caine Mutiny" is still topping holdovers although showing a definite tendency to drop decidedly each frame. Good \$40,000 is expected in third frame in two houses. Neat \$13,500 is seen for second round of "Magnificent Obsession" at Warner Beverly. Second week of "Apache" likely will be okay \$10,000 also one site. "Student Prince" in third week one location still is a healthy \$10,000 plus.

## Estimates for This Week

Chinese (FWC) (1,905; \$1-\$1.80) — "Broken Lance" (20th). Brisk \$23,000. Last week, "Demetrius" (20th) (6th wk-9 days), \$10,000.

Fox Ritz (FWC) (1,363; \$1-\$1.50) — "Adventures Robinson Crusoe" (UA). Good \$9,500. Last week, "Garden Evil" (20th) (4th wk), \$2,700.

Egyptian, State (UATC) (1,538; 2,404; \$7-\$10.10) — "Valley of Kings" (M-G) and "Red River Shore" (Rep) (State only). Fair \$19,000. Last week, Egyptian, "King Richard" (WB) (3d wk), \$9,200; State with H'd Par.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; \$7-\$10.10) — "Susan Slept Here" (RKO) and "Spanish Main" (RKO) (reissue) (Downtown only). Okay \$18,000. Last week, "Ring of Fear" (WB) (2d wk), \$6,000.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Magnificent Obsession" (U) (2d wk). Neat \$13,500. Last week, \$18,500.

Fox Wilshire (FWC) (2,296; 90-\$1.50) — "Apache" (UA) (2d wk). Oke \$10,000. Last week, \$18,900.

Los Angeles, Iris, Loyola (FWC) (2,097; 814; 1,248; \$1-\$1.50) — "Coins in Fountain" (20th) (2d wk). Medium \$18,000. Last week, \$29,700.

Los Angeles, Paramount, Hollywood (ABT) (FWC) (3,200; 756; 70-\$1.10) — "Pushover" (Col) and "Law Vs Billy Kid" (Col) (2d wk). Medium \$11,500. Last week, \$20,200.

Orpheum, Wiltner, Vogue (Metropolitan-SW-FWC) (2,213; 2,344; 885; 70-\$1.10) — "Dial M" (WB) and "Captain Kidd, Slave Girl" (UA) (2d wk). S-low \$14,000. Last week, \$24,500.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.75) — "Caine Mutiny" (Col) (3d wk). Good \$40,000. Last week, \$56,500.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50) — "Student Prince" (M-G) (3d wk). Neat \$10,000. Last week, with State, \$24,600.

Four Star (UATC) (900; 90-\$1.50) — "About Mrs. Leslie" (Par) (5th wk). Slow \$3,000. Last week, \$3,800.

Fox (FWC) (965; \$1-\$1.50) — "High and Mighty" (WB) (4th wk). Okay \$5,400. Last week, \$8,000.

Fine Arts (FWC) (631; 80-\$1.50) — "Hobson's Choice" (UA) (7th wk). Up slightly to \$1,800. Last week, \$1,600.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (66th wk). Into current frame Aug. 1 after solid \$33,500.

## 'Caine' Sturdy \$20,000, Pitt; 'Wind' Hotsy 17G, 'Garden' Lush at \$12,000

Pittsburgh, Aug. 3.

Holdovers getting the big play this week, with second stanza of "Caine Mutiny" at Harris and third of "Gone With Wind" at the Penn the front-runners. Both are holding up fine. "Hobson's Choice" at Squirrel Hill is strong in second week, too. "Garden of Evil," into Fulton following nine-week run of "Three Coins in Fountain," doing well enough to hold. But "About Mrs. Leslie" despite excellent campaign, is not getting far at the Stanley.

## Estimates for This Week

Fulton (Shea) (1,700; 65-\$1.10) — "Garden of Evil" (20th). Okay \$12,000. Holds. Last week, "Coins in Fountain" (20th) (9th wk), \$7,000.

Harris (Harris) (2,100; 65-\$1.25) — "Caine Mutiny" (Col) (2d wk).

## Broadway Grosses

Estimated Total Gross  
This Week \$607,800  
(Based on 21 theatres.)  
Last Year \$608,800  
(Based on 23 theatres.)

## 'Caine' Mighty \$29,000 in Mpls.

Minneapolis, Aug. 3.

Curious and unusual current Loop lineup includes only two newcomers, one a reissue. But what a newcomer the debuting "Caine Mutiny" is. It should be around here a long time based on its terrific opening week at Orpheum. "The Egg and I," the other new entry, also stacks up well for an oldie at Lyric.

There hasn't been any other stanza in months in which holdovers were so predominant. Extended runs comprise "Cinerama" in its 16th week, "High and Mighty" racking up a fifth, "Gone With Wind" on third round plus "Garden of Evil," "Living It Up" and "Genevieve," latter three in their second cantos.

## Estimates for This Week

Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie) (16th wk). Its continued boxoffice stamina amazing. Last week, with only regular number of shows, another of its very best. Smash \$20,000. Previous week, \$26,500.

Gopher (Berger) (1,000; 85) — "Gone With Wind" (M-G) (reissue) (3d wk). Broke house record for two successive weeks. Huge \$9,500. Last week, \$10,000.

Lyric (Par) (1,000; 50-75) — "Egg and I" (U) (reissue). This oldie making a notable b.o. reappearance. Modest \$5,000. Last week, "Knock on Wood" (Par) (3d wk), \$4,500.

Radio City (Par) (4,100; 85-\$1) — "Garden of Evil" (20th) (2d wk). Okay \$7,000. Last week, \$11,000.

RKO-Orpheum (RKO) (2,890; 85-\$1.25) — "Caine Mutiny" (Col). Sweeping everything in front of it, with long lines all day. The \$1.25 tariff after 5 p.m. seemingly meeting no resistance. Gigantic \$29,000. Last week, "Ring of Fear" (WB), \$6,500 at 75c-\$1.

RKO-Par (RKO) (1,600; 75-\$1) — "High and Mighty" (WB) (5th wk). Will take its place among top box-office performers here. Tall \$6,000. Last week, \$7,500.

State (Par) (2,300; 65-85) — "Living It Up" (Par) (2d wk). Tough opposition from "Caine Mutiny" and "Gone With Wind" has hurt this one, but still stout at \$9,000. Last week, \$15,000.

World (Mann) (400; 85-\$1.20) — "Genevieve" (U) (2d wk). Fair \$3,000. Last week, \$3,200.

## H.O.s Pack K.C.; 'Francis' Fancy 18G, 'Obsession' Sock 15G, 'Apache' 7G, 2d

Kansas City, Aug. 3.

Town is loaded with holdovers, several of the eight first-run situations currently playing pix on extended-runs. Only newcomer is "Francis Joins the Wacs" in four Fox Midwest first-runs, making it a big week in three houses. "High and Mighty" in fifth week at the Missouri, "Knock on Wood" in third round at Paramount and "Garden of Evil" in third stanza at RKO are most unusual holdovers in these key downtown houses. All are doing well above average biz even at this late date. "Genevieve" is in its 16th week at the artifice. Kimo still is holding near the \$2,000 mark. Bullish biz is ascribed by managers to rash of strong product and super heat wave which sends patrons to theatres to cool off.

## Estimates for This Week

Kimo (Dickinson) (504; 85-\$1) — "Genevieve" (U) (16th wk). Rambles on with pleasant \$1,900, and will hold again. Last week, same. Midland (Loew's) (2,500; 50-75) —

## 'APACHE' ST. LOO ACE, \$19,000; 'FRANCIS' 17G

St. Louis, Aug. 3.

Break in torrid hot weather over weekend is boosting turnstile activity here currently. Grosses being up generally from last stanza. "Apache" looms as standout of new pix, with sturdy takings at Loew's. "Garden of Evil" looks fine at the St. Louis while "Gone With Wind" is fast on moveover to Orpheum after four weeks at Loew's. "Cinerama" continues to attract hundreds of out-of-towners.

## Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (26th wk). Lusty \$17,500. Last week, \$18,500.

Fox (F&M) (5,000; 51-69) — "Living It Up" (Par) and "Paris Playboys" (AA). Opened today (Tues.). Last week, "Francis Joins Wacs" (U) and "Fireman, Save My Child" (U), fine \$17,000.

Loew's (Loew's) (3,172; 50-75) — "Apache" (UA) and "Scarlet Spear" (UA). Sturdy \$19,000. Last week, "Gone With Wind" (M-G) (4th wk), \$15,000.

Orpheum (Loew's) (1,500; 75-\$1) — "Gone With Wind" (M-G) (m.o.). Fast \$10,000. Last week, "The Westerner" (UA) and "Dead End" (UA) (reissue), \$6,500.

Parciant (St. L. Amus.) (1,000; 82) — "One Summer Happiness" (Indie). Good \$3,500. Last week, "Sins of Rome" (RKO), \$3,000.

Richmond (St. L. Amus.) (400; 82) — "Personal Affair" (UA) (2d wk). Okay \$2,500. Last week, \$2,000.

St. Louis (St. L. Amus.) (4,000; 69) — "Garden of Evil" (20th). Fine \$15,000. Last week, "High and Mighty" (WB) (3d wk), \$11,500. Shady (St. L. Amus.) (800; 82) — "Personal Affair" (UA) (2d wk). Fast \$3,000, after \$2,500 last week.

## 'Knock' Bangup \$12,000, Indpls.

Indianapolis, Aug. 3.

Biz is moderate at first-runs here this stanza weekend break in sizzling heat wave and overstocking of action films slowing trade. "Knock on Wood" is strong at Indiana to lead town, with "Living It Up" still good in second week at Circle. "Hell Below Zero" is only modest at Loew's.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85) — "Living It Up" (Par) (2d wk). Nifty \$9,000 on top of \$18,000 opening stanza.

Indiana (C-D) (3,200; 60-85) — "Knock on Wood" (Par). Hefty \$12,000. Last week, "Ring of Fear" (WB), \$7,800.

Keith's (C-D) (1,300; 60-85) — "Conquest of Everest" (UA) and "Man Between" (UA). Moderate \$5,000. Last week, "Heidi" (UA) and "White Mane" (Indie), \$7,500.

Loew's (Loew's) (4,247; 60-85) — "Hell Below Zero" (Col). Sluggish \$7,000. Last week, "Apache" (UA) and "Gypsy Colt" (M-G), \$8,000.

Lyric (C-D) (1,600; 35-70) — "Southwest Passage" (UA) and "Black Glove" (Lip). Oke \$6,000. Last week, "Appointment For Murder" (IFE) and "Dark City" (Indie), \$5,500.

## H.O.s Help Hub; 'Wind' Hot 31G, 'Duel' Fast 28G, 'Obsession' Fat 18G, 2d

## Key City Grosses

Estimated Total Gross  
This Week \$2,836,500  
(Based on 25 cities, and 220 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year \$2,336,900  
(Based on 21 cities and 194 theatres.)

## 'Susan' Stout 17G, Philly; 'Living' 12G

Philadelphia, Aug. 3.

The heat wave and lack of new product is hurting first-run biz currently although recently it has been better than usual for this time of year. Lone newcomer to score is "Susan Slept Here," very big at the Midtown. "Gone With Wind" and "Apache" look to hold close to opening week pace, latter being especially fine at the Mastbaum in second frame. "Living It Up" looms smash in third session at the Stanley.

## Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30) — "Valley of Kings" (M-G) (2d wk). Tidy \$8,500. Last week, \$11,500.

Boyd (SW) (1,450; \$1.25-\$2.60) — "Cinerama" (Indie) (43d wk). Good \$12,500. Last week, \$13,500.

Fox (20th) (2,250; 75-\$1.49) — "Demetrius and Gladiators" (20th) (4th wk). Fair \$10,000 for last five days. Last week, \$15,000.

Goldman (Goldman) (1,200; 65-\$1.49) — "Gone With Wind" (M-G) (reissue) (4th wk). Sturdy \$20,000. Last week, \$21,000.

Mastbaum (SW) (4,360; 75-\$1.30) — "Apache" (UA) (2d wk). Great \$27,000. Last week, \$40,000.

Midtown (Goldman) (1,000; 74-\$1.30) — "Susan Slept Here" (RKO). Bousing \$17,000. Last week, "Garden of Evil" (20th), \$8,500 for fourth week.

Randolph (Goldman) (2,500; 99-\$1.80) — "Caine Mutiny" (Col) (5th wk). Strong \$19,000. Last week, \$22,000.

Stanley (SW) (2,900; 74-\$1.30) — "Living It Up" (Par) (3d wk). Smash \$12,000 or over. Last week, \$18,000.

Stanton (SW) (1,473; 50-99) — "Arrow in Dust" (AA) and "Dragonfly Squadron" (AA). Okay \$9,000 or near. Last week, "Gorilla at Large" (20th) and "Desperado" (AA), \$7,000.

Trans-Lux (T-L) (500; 80-\$1.50) — "Man With Million" (UA) (5th wk). Fair \$4,000 or less. Last week, \$4,500.

Viking (Sley) (1,000; 75-\$1.30) — "Student Prince" (M-G) (5th wk). Good \$9,000. Last week, \$9,500.

Trans-Lux World (T-L) (604; 99-\$1.50) — "French Line" (RKO) (8th wk). So-so \$2,800 in final 6 days. Last week, \$3,000.

## 'SUSAN' SHARP \$15,000, BUFF.; 'LIVING' DITTO

Buffalo, Aug. 3.

Strong, new product and hefty holdover fare will boost biz at first-runs here currently. "Susan Slept Here" shapes lively at Century while "Shipwreck to Murder" — "Prisoner of War" combo looms brisk at the Buffalo. "Living It Up" and "Magnificent Obsession" both are great in second session at Paramount and Lafayette, respectively.

## Estimates for This Week

Buffalo (Loew's) (3,000; 50-80) — "Witness To Murder" (UA) and "Prisoner of War" (M-G). Bright \$12,000 or better. Last week, "Gone With Wind" (M-G) (4th wk), \$12,000 at \$1 top.

Paramount (Par) (3,000; 50-80) — "Living It Up" (Par) and "Dragonfly Squadron" (Indie) (2d wk). Great \$15,000. Last week, \$24,500.

Center (Par) (2,000; 50-80) — "Ring of Fear" (WB). Fair \$10,000 or near. Last week, "High and Mighty" (WB) (4th wk), \$8,000 at \$1 top.

Lafayette (Basil) (3,000; 80-\$1) — "Magnificent Obsession" (U) (2d wk). Socko \$13,000. Last week, \$19,000.

Century (Buhak) (3,000; 50-80) — "Susan Slept Here" (RKO) and "Silver Lode" (RKO). Lively \$15,000. Last week, "Gambler from Natchez" (20th) and "Rocket Man" (20th) (5 days), \$6,000.

Boston, Aug. 3.

As a result of last week's terrific biz, believed to be the biggest mid-summer week in years, all downtown deluxers are holding over this stanza. Biggest surprise is "Gone With Wind" which spurred way over expectations in first week at Orpheum and State, and is holding up big in second frame. "Living It Up," in second week at the Met is nice while "Magnificent Obsession" in second at the Memorial shapes fancy. "Duel in Sun," in for nine days at Paramount and Fenway, is excellent. "Caine Mutiny" in fifth week at Astor still is in the chips.

Estimates for This Week  
Astor (B&Q) (1,500; 85-\$1.25) — "Caine Mutiny" (Col) (5th wk). Still very good at \$16,000 following \$20,000 in fourth.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "Man With Million" (UA) (5th wk). Oke \$4,000 following \$5,000 for fourth.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (31st wk). Holding nicely at \$12,500. Last week, \$13,000.

Exeter (Indie) (1,300; 60-\$1) — "Scotch on Rocks" (Indie) (3d wk). Fine \$6,000 following \$7,000 in second.

Fenway (NET) (1,373; 50-90) — "Duel in Sun" (SRO). Nine-day stint should hit solid \$9,000.

Memorial (RKO) (3,000; 50-\$1) — "Magnificent Obsession" (2d wk). Fast \$18,000 following \$26,000 in first.

Metropolitan (NET) (4,367; 50-90) — "Living It Up" (Par) (2d wk). Fine \$17,000 after \$29,000 for first.

Orpheum (Loew's) (3,000; 65-\$1) — "Gone With Wind" (M-G) (2d wk). Tall \$20,000 looms following \$34,500 for first week.

Paramount (NET) (1,700; 50-90) — "Duel in Sun" (SRO). Hefty \$19,000 in 9-day stand.

Pilgrim (ATC) (1,800; 60-95) — "Pushover" (Col) and "Law Vs. Billy Kid" (Col) (2d wk). Nice \$8,500 following \$12,000 in first.

State (Loew's) (3,500; 65-\$1) — "Gone With Wind" (M-G) (2d wk). Strong \$11,000 after \$19,000 for first.

## 'Obsession' Wow \$13,000, L'ville; 'Wind' Rousing 10G, 2d, 'Saskatch' 12G

Louisville, Aug. 3.

After a couple days of respite, town is again in the throes of a heat wave, with temperatures nudging the 100 mark. Judging from the strong biz this week at the downtown houses, strong product and cool theatres must be the lure for patrons. The Kentucky with "Magnificent Obsession" and Rialto with "Saskatchewan" shape biggest at the wicket this week. "Obsession" is especially sock. "High and Mighty" in fourth at the Mary Anderson and "Gone With Wind" in third week at the State continues sturdy.

## Estimates for This Week

Kentucky (Swiftow) (1,000; 50-75) — "Magnificent Obsession" (U). Looks like a big winner for the Swiftow Bros., with whom \$13,000. Sure of h.o. Last week, "Tanganyika" (U) and "Egg and I" (U) (reissue), \$6,000.

Mary Anderson (People's) (1,200; 75-\$1) — "High and Mighty" (WB) (4th wk). Going for bumper \$8,000. Last week, \$9,000.

Rialto (Fourth Avenue) (3,000; 50-75) — "Saskatchewan" (U) and "Hells Half Acre" (Rep). Fine hot weather fare with \$12,000. Last week, "Johnny Dark" (U) and "Miss Robin Crusoe" (U), same.

State (Loew's) (3,000; 65-86) — "Gone With Wind" (M-G) (reissue) (3d wk). Holding up sturdily at \$10,000. Last week, \$16,000.

## 'Apache' Noisy \$13,000, Seattle; 'Living' 12G

Seattle, Aug. 3.

Seafair Celebration helping especially at film boxoffice here this round, with sailors from fleet going to shows. "Living It Up" looms standout with smash takings in second round at Coliseum. "Apache" looks loud, playing day-date at Liberty and Music Box. "High and Mighty" and "Caine Mutiny" both are continuing big on extended-runs.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "We Want Child" (Lip). Good \$4,000. Last week, "Weak and Wicked" (AA) and "Double Confession" (AA), \$2,200.

Coliseum (Evergreen) (1,829; 65) (Continued on page 16)



# Chi Boffo; 'Living' Crew Cuts Huge \$77,000, 'Knock' Giant 45G, 'Brides' Wow 41G, 'Obsession' Smash 39G, 3d

Chicago, Aug. 3.

It will be a boff week for the Loop because of the happy circumstances of warm weather, plenty of pedestrian traffic, four standouts, new pix and three hefty holdovers. "Living It Up" with the Crew Cuts heading the stagshow at the Chicago looks to be a terrific \$77,000. "Knock on Wood" also should ring up a tremendous \$45,000 with "Knock on Wood."

"7 Brides for 7 Brothers" is landing a wow \$41,000 at the McVickers record since vaudeville days. "Mrs. Leslie" will reach okay \$13,000 at the Loop.

"Magnificent Obsession" is still smash in third week at the United Artists. "Caine Mutiny" is okay in fifth round at the State-Lake. "Cinerama" enters its second year at the Palace with a great \$33,000.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Living It Up" (Par) with Crew Cuts topping stage bill. Smash \$77,000. Last week, "High and Mighty" (WB) (3d wk), \$41,000.

Loop (Tele-M) (600; 90-\$1.25) — "Mrs. Leslie" (Par). Just okay \$13,000. Last week, "Julius Caesar" (M-G) (4th wk), \$8,700.

McVickers (J&L) (2,000; 65-\$1.25) — "7 Brides for 7 Brothers" (M-G). Record \$41,000. Last week, "Paid to Kill" (Lip) and "White Fire" (Lip), \$14,000.

Monroe (Indie) (1,000; 65-87) — "Man With Million" (UA) (6th wk). Okay \$5,000. Last week, \$6,000. "Valley of Kings" (M-G) opens today (Tues.).

Oriental (Indie) (3,400; 98-\$1.25) — "Knock on Wood" (Par). Tremendous \$45,000. Last week, "Demetrius and Gladiators" (20th) (5th wk), \$16,000.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama" (Indie) (53rd wk). Sockeroo \$33,000 after last week's \$35,000.

Roosevelt (B&K) (1,400; 50-98) — "Francis Joins Wacs" (U) and "Gypsy Girl" (M-G). Big \$22,000. Last week, "Hell Below Zero" (Col) and "Saracen Blade" (Col) (2d wk), \$20,000.

State-Lake (B&K) (2,700; 98-\$1.80) — "Caine Mutiny" (Col) (5th wk). Solid \$40,000 after \$35,000 last week.

Surf (H&E Balaban) (685; 95-) — "Scotch on Rocks" (Indie) (3d wk). Oke \$3,000 after previous week's \$4,700.

United Artists (B&K) (1,700; 98-\$1.25) — "Magnificent Obsession" (U) (3d wk). Still a giant with \$39,000. Last week, \$42,000.

Woods (Essaness) (1,198; 98-\$1.25) — "Garden of Evil" (20th) (4th wk). Firm \$16,500 after last week's \$18,000.

World (Indie) (697; 98-) — "Moment of Truth" (Indie) (2d wk). Neat \$3,100 after opening week's \$3,500.

## 'Ring' Stout \$10,000 In Port; 'Obsession' 9G, 2d

Portland, Ore., Aug. 3.

Biz continues stoutly at nearly all first-runs despite the heat. "Caine Mutiny" and "Magnificent Obsession" still are big for holdovers. "Knock on Wood" opened smash at the Paramount. "Ring of Fear" also looks fine at the Liberty for a newie.

Estimates for This Week

Broadway (Parker) (1,890; 90-\$1.25) — "Magnificent Obsession" (U) (2d wk). Lofly \$9,000. Last week, \$13,700.

Guilford (Indie) (400; \$1) — "Tangataika" (Indie). Oke \$2,000. Last week, "Tiffed Thunderbolt" (U), \$2,400.

Liberty (Hamrick) (1,875; 90-\$1.25) — "Ring of Fear" (WB) and "Riding Shotgun" (WB). Stout \$10,000. Last week, "Student Prince" (M-G) (2d wk), \$8,800.

Oriental (Evergreen) (2,000; \$1.25) — "Demetrius and Gladiators" (20th) (6th wk). Slim \$1,500. Last week, \$2,000.

Orpheum (Evergreen) (1,600; \$1.25) — "High and Mighty" (WB) (3d wk). Loud \$6,500. Last week, \$10,000.

Paramount (Port-Par) (3,400; 90-\$1.25) — "Knock on Wood" (Par) and "Missing Passenger" (Par). Sockeroo \$14,000. Last week, "Paid to Kill" (Indie) and "Don Cornell The Gaylords-Jerry Fielding stagshow, \$12,000.

United Artists (Parker) (890; 90-\$1.25) — "Caine Mutiny" (Col) (5th wk). Hot \$7,000. Last week, \$9,200.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Coins' Great 28G, Mont'l; 'Wood' 16G

Montreal, Aug. 3.

Town is filled with new films but few of them are doing much at the wickets. "Three Coins in Fountain" shapes far ahead of pack with socko total at Palace. "Indiscretion of American Wife" is fair at Cap. "Knock on Wood" still is great in fourth Loew's stanza.

Estimates for This Week

Palace (C.T.) (2,625; 60-\$1) — "3 Coins in Fountain" (20th). Socko \$28,000. Last week, "Royal Tour" (20th), \$15,000.

Capitol (C.T.) (2,412; 45-75) — "Indiscretion of American Wife" (Col). Fair \$13,000. Last week, "Men Fighting Lady" (M-G), \$16,000.

Princess (C.T.) (2,131; 40-65) — "Silver Lode" (RKO). Slight \$8,000. Last week, "Gorilla at Large" (20th), \$9,000.

Loew's (C.T.) (2,847; 50-85) — "Knock on Wood" (Par) (4th wk). Fancy \$16,000 following \$20,000 in third.

Imperial (C.T.) (1,789; 34-60) — "Iron Glove" (Col) and "Paris Model" (Col). Modest \$7,000. Last week, "Monster Ocean Floor" (Indie) and "Cat-Women" (Indie), \$8,000.

Orpheum (C.T.) (1,048; 40-65) — "Walking Dead" (Indie) and "Beast with Five Fingers" (Indie) (reissues). Okay \$7,000. Last week, "Top Banana" (UA) and "Algiers" (UA), \$5,000.

Heat Hurts D.C. Albeit

## 'Crusoe' Lively \$10,000; 'Caine' Robust 21G, 4th

Washington, August 3.

Holdovers and heat are keeping down the average along town's mainstem. Despite the lure of air-conditioning, the natives shun midtown during this sizzling weather. Result is a general biz dip. The new entries, "Adventures of Robinson Crusoe" at Metropolitan, and "Beauties of the Night" at the Dupont, both shape pleasing. "Gone With Wind" continues strong in its third session at Loew's Capitol.

"Caine Mutiny" still is stout in fourth week at RKO Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95) — "Gone With Wind" (M-G) (reissue) (3d wk). Fancy \$21,000 after \$27,000 last week. Looks good for at least another round.

Columbia (Loew's) (1,174; 60-80) — "Prisoner of War" (M-G) (2d wk). Okay \$6,000 after \$8,000 last week.

Dupont (Lopert) (372; 65-\$1) — "Beauties of the Night" (UA). Solid \$6,000. Holds. Last week, "Captain's Paradise" (Indie) (10th wk), \$3,500.

Keith's (RKO) (1,939; 75-\$1.25) — "Caine Mutiny" (Col) (4th wk). Stout \$21,000 after \$25,000 last week. Stays.

Metropolitan (SW) (1,200; 60-80) — "Adventures of Robinson Crusoe" (UA). Fast \$10,000. Last week, "Ring of Fear" (WB), \$7,000.

Palace (Loew's) (2,370; 65-95) — "Apache" (UA) (2d wk). Fine \$14,000. Last week, below hopes with \$21,000, but still solid b.o. May hold.

Playhouse (Lopert) (435; 55-\$1) — "About Mrs. Leslie" (Par) (2d wk). Pleasing \$6,000 after \$7,000 last week. Stays.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (38th wk). Amazing upswing to robust \$18,500 after \$16,500 last week. Holding on.

Trans-Lux (T-L) (600; 70-\$1) — "Man With Million" (UA) (3d wk). Good \$6,000 after \$8,000 last week. Continues.

## 'Wind' Boffo \$26,000, Toronto; 'Living' 14G

Toronto, Aug. 3.

Biz at the major houses currently is big, with reissue of "Gone With Wind" leading the city for socko trade. "Knock on Wood" also is great in second week. Of newcomers, "Living It Up" is fancy opening round, with "The Maggie" also in opener.

Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 694; 693; 40-70) — "Ralls into Laramie" (U) and "Fireman, Save My Child" (U). Light \$11,000. Last week, "Yellow Tomahawk" (UA) and "Riders to the Stars" (UA), \$15,000.

Hyland (Rank) (1,354; 60-80) — "The Maggie" (Rank). Fine \$8,000. Last week, "Kidnappers" (Rank) (15th wk), \$4,500.

Imperial (FP) (3,373; 50-85) — "Knock on Wood" (Par) (2d wk). Great \$14,000 or over. Last week, \$18,000.

Loew's (Loew) (2,090; 60-80) — "Gone With Wind" (M-G) (reissue). Smash \$26,000. Last week, ditto.

Odeon (Rank) (2,318; 70-\$1) — "Garden of Evil" (20th) (2d wk). Big \$12,000. Last week, \$18,000.

Shea's (FP) (2,386; 50-85) — "Living It Up" (Par). Fine \$14,000. Last week, "Secret of Incas" (Par), \$10,500.

University (FP) (1,559; 50-80) — "Princess of Nile" (20th). Neat \$9,000. Last week, "Front Page Story" (IFD), \$7,000.

Uptown (Loew) (2,745; 65-80) — "Francis Joins Wacs" (U) (2d wk). In four days, oke \$5,500. Last week, \$10,000.

## 'Caine' Crisp 33G Cops Cincy Coin

Cincinnati, Aug. 3.

"Caine Mutiny," Cincy's greatest boxoffice upheaval since "The Robe," is the only newcomer this week and has downtown deluxers surging to a great midsummer plane. Along with continued strength of holdovers, it is clear that chilled cinema chambers have not been hurt by prolonged terrific heat spell. "Living It Up" is banner mover at Grand. "Gone With Wind" continues lofty at Palace and "3 Coins in Fountain" warrants further tenancy at Keith's with sock frame. "Cinerama" is hugging a high level at Capitol in seventh session.

Estimates for This Week

Albee (3,100; 75-\$1.25) — "Caine Mutiny" (Col). Wham \$33,000. Cincy's biggest, grosser since "The Robe." Holds indef. Last week, "Living It Up" (Par), at 50-84 scale, \$19,000.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinerama" (Indie) (7th wk). Holding to lofty \$29,000 pace, marked up in sixth stanza.

Grand (RKO) (1,400; 50-84) — "Living It Up" (Par) (m.o.). Tall \$8,500. Last week, "Knock on Wood" (Par) (m.o.), \$7,500.

Keith's (Shor) (1,500; 75-\$1.25) — "3 Coins in Fountain" (20th) (4th wk). Strong \$8,500 after \$7,500 third round.

Palace (RKO) (2,600; 85-\$1) — "Gone With Wind" (M-G) (reissue) (3d wk). Great \$15,000 in wake of 20,000 second week.

## Prov. Perks; 'Duel' Hep 10G, 'Francis' Lusty 8G, 'Flame' Bright \$11,500

Providence, Aug. 3.

Misty weekend toned down beach biz and helped swell theatre attendance to give most stands a happy start. Loew's is tops with "Flame and the Flesh" doing comparatively bigger. Albee's "Duel in Sun" very big. Third round of "Caine Mutiny" at Strand still is hot. Majestic is also better than average with "Francis Joins Wacs."

Estimates for This Week

Albee (RKO) (2,200; 50-70) — "Duel in Sun" (RKO). Heavy radio and tale exploitation helping to big \$10,000. Last week, "Sins of Rome" (RKO) and "Overland Pacific" (AA), \$5,500.

Majestic (Fay) (2,200; 50-70) — "Francis Joins Wacs" (U) and "Tanganyika" (U). Peppy \$8,000. Last week, "Ring of Fear" (WB), \$8,500.

State (Loew's) (3,200; 50-70) — "Flame and the Flesh" (M-G). "Witness to Murder" (UA) Stung \$11,500. Last week, "Indiscretion of American Wife" (Col), over hopes at \$10,500.

Strand (Silverman) (2,200; 65-\$1.25) — "Caine Mutiny" (Col) 3rd wk. Still hot \$10,000. Second session was \$15,000.

## New Pix Bolster B'way, Conquer Heat; 'Waterfront' Record 68G, 'Susan' Trim 20G, 'Lance' Loud 68G, 'Brides' 182G, 2d

Six new, stalwart bills, premeed in the past week, are boosting Broadway-first-run business to probably the best level since the really hot weather set in. This upsurge in the face of a record heat wave was figured as stemming from the yen of many patrons to seek relief via the airconditioning in the cinemas. Rain Monday (2) and a cloudburst yesterday (Tues.) morning did not appear to alter the strong overall tone. The N.Y. State American Legion convention, opening last Friday, helped some houses.

The big news is the new all-time high registered by "On the Waterfront" opening week at the Astor. Pic wound up initial stanza with a huge \$68,000, considerably ahead of "Battleground," which held the old mark—\$59,500. Upped prices contributed to the high figure, with lines every day.

"Susan Slept Here" looks to climb to a fine \$20,000 or thereabouts initial round at the Victoria. "Francis Joins Wacs" with vaude is pushing to a sock \$25,000 or close at the Palace.

"Broken Lance" shapes comfortable \$68,000 for first week ending today (Wed.) at the Roxy. It holds until "The Egyptian" preems Aug. 24. "Pushover" likely will reach fair \$13,000 at the Globe. Sixth newcomer, "Ring of Fear," was only mild \$33,000 opening round at the Paramount, and will be replaced Saturday by "Duel in Jungle."

Still champ is "7 Brides for 7 Brothers" with stagshow which is registering the biggest second week at the Music Hall with a terrific \$182,000. It continues on indefinitely.

"Living It Up" is heading for a wow \$38,000 in second session at the Criterion after \$54,000 opening week. Both are very big figures for this house, with a longrun plainly indicated. "Caine Mutiny" continues sturdy at the Capitol with \$36,000 in prospect for current (6th) frame. "Apache" still is big with \$19,000 at the Mayfair.

"Gone With Wind" finally wound up its extended run at the State yesterday (Tues.) with \$11,000 for four-day 10th week. Pic amassed an amazing total for an oldie. "Magnificent Obsession" opens today (Wed.).

Rivoli re-opens tonight (Wed.) with "Rear Window" at a benefit preem.

Estimates for This Week

Astor (City Inv.) (1,300; \$1.25-\$2.30) — "On Waterfront" (Col) (2d wk). Soared to record \$68,000 or near. Tops old high of \$59,500, held by "Battleground" (M-G). Holds, natch, in ahead. "Indiscretion of American Wife" (Col) (5th wk) 5 days, \$5,000, but winding a nice run here. Tilted scale for "Waterfront" makes this huge money possible, house getting \$1.25 at opening Friday and \$1.85 starting at 5 p.m. Scale moved up all along line, with \$2.30 the Saturday top. Looks in for run.

Baronet (Reade) (430; 90-\$1.55) — "The Cowboy" (Lip). Opened okay on Monday (2). In ahead, "Daughters of Destiny" (Indie) (4th wk), mild \$2,600 after \$2,800 for third.

Capitol (Loew's) (4,820; 85-\$1.25) — "Caine Mutiny" (Col) (6th wk). This session winding up today (Wed.) looks to hold at solid \$36,000 or near after \$46,000 in fifth week. Stays.

Criterion (Moss) (1,700; 50-\$1.85) — "Living It Up" (Par) (2d wk). Present round finishing up tomorrow (Thurs.) heading for wow \$38,000 after \$54,000, over-hopes opening week. Continues indef at this rate. Competition of "Waterfront" almost across street not hurting apparently. Tie with the Martin-Lewis pic, still hot.

Frankie (Davis) (468; 90-\$1.80) — "Mr. Hulot's Holiday" (GBD) (8th wk). Seventh stanza ended last night (Tues.) was big \$8,600 after \$10,000 for sixth.

Globe (Brandt) (1,500; 70-\$1.50) — "Pushover" (Col). Initial session ending tomorrow (Thurs.) is heading for good \$13,000. Holds. In ahead, "Hell Below Zero" (Col) (2d wk), \$7,500, including preview of "Pushover."

Guilford (Guilford) (450; \$1-\$1.80) — "Malta Star" (UA) (3d wk). Third round finishing tomorrow (Thurs.) looks like fast \$3,300 after \$1,150 for second.

Holroyd (Rose) (950; 90-\$1.65) — "Desire" (Par) and "Shanghai Express" (Par) (reissues). Opened Monday (2). Last week, "Smart Money" (WB) and "Roaring Twenties" (WB) (reissues) (4th wk) 10

days), \$7,000 but proving a very stout holdover in previous sessions. "Mayfair (Brandt) (1,738; 79-\$1.80) — "Apache" (UA) (4th wk). Current frame winding tomorrow (Thurs.) likely will hit sturdy \$19,000 or close after \$21,000 in third week. Stays indef at this gait.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Le Plaisir" (Indie) (11th wk-8 days). Winding very big run here today (Wed.) at oke \$4,000. The 10th week was \$4,500. "Adventures of Robinson Crusoe" (UA) opens tomorrow (Thurs.) as Trans-Lux takes over operation which actually became effective Aug. 3.

Palace (RKO) (1,700; 50-\$1.60) — "Francis Joins Wacs" (U) and vaudeville. This round finishing tomorrow (Thurs.) is heading for socko \$25,000. Last week, "Silver Lode" (RKO) with 8 acts of vaude, \$21,000.

Paramount (ABC-Par) (3,664; 70-\$1.75) — "Ring of Fear" (WB) (2d wk). Landed mild \$33,000 in first week and stays only three extra days. In ahead, "High and Mighty" (WB) (4th wk), \$34,000, for an excellent longrun, one of best here in some time. "Duel in Jungle" (WB) Saturday (7).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Hobson's Choice" (UA) (8th wk). Continued with nice \$7,500 in seventh round ended last Sunday (1). Sixth week was \$9,200. Stays on for several weeks longer.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "7 Brides for 7 Brothers" (M-G) and stagshow (2d wk). Holding at remarkable \$182,000, which is best second round ever at Hall. First week hit \$187,000, figured as biggest opening week at this house but not the highest at Hall. Opens third week tomorrow (Thurs.).

Roxy (Nat'l Th.) (5,717; 65-\$2.40) — "Broken Lance" (20th). First session ending today (Wed.) looks to reach solid \$68,000. Holding, of course. In ahead, "Garden of Evil" (20th) (3d wk-6 days), \$32,000. "Lance" will continue until preem of "The Egyptian" (20th) on Aug. 24.

State (Loew's) (3,450; 78-\$1.75) — "Magnificent Obsession" (U). Opens today (Wed.). Last week, "Gone With Wind" (M-G) (reissue) (10th wk) fairly fair \$11,000 after \$17,000 for ninth fair week, to conclude a highly profitable extended-run here. Total for run was amazing for this time of year on an oldie.

Sutton (R&B) (561; 90-\$1.50) — "Man With Million" (UA) (6th wk). Fifth round ended Sunday (1) was good \$7,000. Fourth week was \$9,700.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50) — "Victory at Sea" (UA) (4th wk). Third stanza ended Sunday (1) was okay \$4,000 after \$6,200 for second week. Will stay a few days past the fourth session. "Her 12 Men" (M-G) on Aug. 11.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Lili" (M-G) (74th wk). The 73d frame concluded Monday (2) held with good \$5,800. The 72d week was \$6,300. Stays.

Victoria (City Inv.) (1,060; 50-\$1.75) — "Susan Slept Here" (RKO). Hitting fine \$20,000 or near in first week ending today (Wed.). Holds over. In ahead, "About Mrs. Leslie" (Par) (4th wk-9 days), \$11,500 including preview of "Susan" on Wednesday (28) night.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama" (Indie) (61st wk). The 60th stanza ended Sunday (1) was \$40,000, remarkable for second year here. The 59th week was \$39,000. Stays.

## 'Valley' Lush \$13,000 In Det.; 'Wind' Strong 28G In 3d, 'Fear' Fat 12G, 2d

Detroit, Aug. 3.

In the main, holdovers are holding down Detroit grosses in first-runs this stanza. Lone exceptions are "Gone With Wind," still hot in third week at the United Artists, and "Cinerama," very strong in 72d week at Music Hall. Only two newcomers, "Valley of Kings" good at the Adams, and "Yellow Tomahawk," which has no zing at the Broadway-Capitol. "Caine Mutiny" holds fairly steady at the Madison in fifth week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Garden of Evil" (20th) and "Man in Hiding" (UA) (3d wk). Oke \$20,000. Last week, \$26,000.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "Valley of Kings" (20th) (2d wk). (Continued on page 16)

# 134 American Pix Out of 188 Films Released First Half of Yr. in Arg.

Buenos Aires, July 27. The first half of 1934 had 188 film releases in Argentina, of which 134 were American and 21 native productions. The balance were European — 11 being from Spain, seven British, four each were French, Italian and Russian, two German and one Mexican.

The breakdown by companies shows that WB released the largest number with 23. Columbia was next with 21, RKO, 16; UA, 14; Paramount and Metro, 13 each; 20th-Fox, 12; Universal, 11; Republic, nine; and Allied Artists six.

In 1933 there were only 59 American releases, 25 Argentine and 43 European.

Of the 38 tilters released this year, 25 were Technicolor. CinemaScope and 3-D boosted grosses to an unbelievable height although limited to only two theatres here. This has delighted all exhibitors since it has proved that the public is able and ready to spend more on film entertainment — and this fact should persuade the government to lift ceiling prices. This is confidently expected to happen soon.

In the first 12 of what up to now is a 16-week run, "The Robe" has grossed around \$607,683, more than ever has been grossed by any picture in this country. This, of course, had the boosted admission scale of \$2 instead of the customary 35c. "House of Wax" (WB), in 3-D, kept almost even with "The Robe" for a time, but later fell behind and grossed \$254,472 in the same number of weeks.

The following were the top grossers up to June 30 for flat version product: "King Solomon's Mines" (M-G), \$124,970, 16 weeks; "Adorable Creatures" (Difa), \$124,591, 22 weeks; "Quiet Man" (Rep), \$121,773, 15 weeks; "Anna" (Italsud), \$83,605, 12 weeks; "Nous Sommes Tous des Assassins" (Difa), \$83,122, 24 weeks; "Altri Tempi" (Italsud), \$72,335, eight weeks; "Sous le Ciel de Paris" (Difa), \$71,737, 18 weeks; "El Crito Sagrado" (AAA), \$70,980, six weeks; "Tales of Hoffmann" (London), \$70,534, 11 weeks; "Le Infedeli" (Italsud), \$69,391, 11 weeks; "Grand Concert" (Artkino), \$63,885, nine weeks; "Violetas Imperiales" (Suevia), reissue, \$58,074, 17 weeks; "Breaking Sound Barrier" (London), \$55,752, five weeks; and "Singin' in Rain" (M-G), \$54,625, eight weeks.

## Style Buyers

Continued from page 2

fast big, even during the year's slowest month.

Paris legit list is now as flat as the new clothes fashion dictator Christian Dior has ordered for the gals. International Dramatic Festival of City of Paris concluded with performances by Israel's Habimah Theatre troupe in "Golem" and Aschman play, "Michal, Daughter of Saul," Friday (30) and Marcel Marceau and his pantomime players exited from the Renaissance same night.

Remaining shows—all of which will play through August—are Folies-Bergere show, "Real Madness," Casino de Paris show, "Gay Paris," Capucines' intimate revue, "Paris Galant '34," and only slightly revised version of same house's last summer show, "White Horse Inn" at Chatelet (reopening after brief holiday), Mogador's operetta, "Lovers of Venice," "Ah, Les Belles Bacchantes" at Daunou and "Jupon Vole" at Varieties, both miniature musicals by Robert Dhery, Palais-Royal's bedroom farce, "Folly of Cambrai."

Also Grand-Guignol's typical dose of horror, "Swine Go to Hell," Bruyere's light summer frolic, "If I Ever Catch You," Roussin's longrunner, "When the Child Appears" at Nouveautés, "Quiet Corner," Michel Andre comedy which won the Tristan Bernard prize, at the Michel, revival of "I'm Here and I'm Stayin'" at Ambigu, revival of "Angel's Cooking" ("My Three Angels") at Caumartin, revival of "13 at Table" at Wagram and revival of "I'm 17" at Monceau. Miho Hanayagi Japanese Dancers continue at Marigny and at Mayol there is a characteristic nude show on tap.

## NEW CINERAMA FILM

Magazine Deadlines Earn Sneak View of 2nd Negative

Aimed for magazine breaks to coincide with the picture's opening in the early fall, Stanley Warner unveiled "Cinerama Holiday," the second film in the widescreen process, for mag editors and writers this week. Film, a rough working print, was shown at the Warner Theatre, N.Y. during the late afternoon.

According to a SW spokesman, there is still a great deal of editing and revising that will have to be done on the Louis de Rochemont production. No specific date has been set for the official opening either in New York or in other cities with theatres equipped for Cinerama.

Like "This Is Cinerama," first film in the process, "Cinerama Holiday" is essentially a travelogue. However, it has a thin story line by detailing in narrative fashion the reactions of an American and European couple in witnessing scenic splendors.

## Campus & Culture

Continued from page 7

as a true art form continues to occupy the attention of many groups. This is pointed up by the increasing number of societies devoted to the serious study of pix as an art. In recent years, these groups, many of them non-profit orgs, have been springing up throughout the country.

In New York City alone, five different film societies are flourishing successfully. Their membership varies from 50 to 5,000. The most successful is Cinema 16, the parent of the film societies. Cinema 16 has a membership of some 5,000 and holds screenings and lectures in a local high school and on Sunday mornings in an east side art house. The other groups, such as Film Forum, Film Directions, Group for Film Study, and Theodore Huff Memorial Film Society, also employ schools and concert halls. These groups not only show historical Hollywood films but also exhibit documentaries and experimental films and shorts. A new development has been the addition of lecturers on film history and techniques.

Outside of New York, the film study groups center around the universities. For example, the U. of Minnesota during the last week of June was host at American Film Week. More than 50 films were screened and workshops on various aspects of motion pictures were held. A guest lecturer was Rouben Mamoulian. The college groups usually work in close cooperation with the local art house operator to avoid a conflict in the pictures shown on the campus and at the theatre.

## Ohio State Huddle

Columbus, Aug. 3.

Ohio State University's department of photography will play host to the eighth annual conference of the University Film Producers Association on its campus here Aug. 16-20.

The five-day program will be built around the theme of "The Film Maker as a Communicator of Ideas." The organization is for persons connected with production of motion pictures in educational institutions and its purpose is "to develop the potentialities of the medium and its allied media, such as sound recording and television, in order to improve instruction and communication."

The organization has 35 active and associate member colleges and 15 companies listed as sustaining members. President is Herbert E. Farmer, U. of Southern California; vice president is O. S. Knudsen, Iowa State, and secretary-treasurer is Harry C. Webb, U. of Minnesota.

Only speaker listed in the program who is direct from commercial television is Boris D. Kaplan, film supervisor of "Omniibus," who will be a member of a panel speaking on "Films for Television." The rest of the participants are from college and university film departments and from film supply companies and allied businesses.

## July Toppers

Continued from page 7

Both "High" and "Caine" grossed more than \$1,000,000 apiece, according to reports from VARIETY correspondents in 24 representative key cities.

"Gone With Wind" (M-G), out on reissue for fifth time, captured third position, fully living up to its initial promise indicated late in June. It was second-place winner one week. Pic is not only getting a new group of folks who never have seen it, but is attracting another segment of patrons who are intrigued by the chance of seeing it on widescreen and with improved sound.

"Cinerama" (Indie), which was second in June, wound up fourth, obviously feeling the competition of fresh product but not losing a single city where it originally opened—and adding Dallas. "Garden of Evil" (20th), another CinemaScope production, captured fifth spot, hitting third in two different weeks.

"Apache" (UA), new Burt Lancaster starrer, wound up sixth with a burst of speed final three weeks of month. "Student Prince" (M-G), which was seventh in June, took the same place last month.

"Demetrius and Gladiators" (20th), one of three C'Scope films 20th had going in key cities last month, was eighth. It had finished third in June. "Johnny Dark" (U) finished ninth despite not being in C'Scope, depending on its story and magnet of its stars to rack up big money. "Knock Out Wood" (Par), which was fourth in May, did a comeback with fresh bookings to cop 10th position.

"Coins in Fountain" (20th), also a C'Scoper, which was No. 1 in June, still had enough stamina to take 11th spot. "Hell Below Zero" (Col) rounded out the Golden Dozen for the past month. "Man With Million" (UA) was runner-up pic.

## 'Obsession,' Living' Big

"Magnificent Obsession" (U) shapes as one of big, new grossers, based on its initial playdates. It was fourth in final week of July. "Living It Up" (Par) also looms as a potentially great moneymaker, predicated on biz opening week when it wound up third (final week last month).

"7 Brides For 7 Brothers" (M-G), also new, looks also in champ category, judging from its terrific opening week at the N. Y. Music Hall, where it now is in the second smash week. "Ring of Fear" (WB) opening session out on release was inclined to be spotty, being good in some keys and fair to so-so in others.

"Susan Slept Here" (RKO), another new entry, looms promising. It was fine opening round in Frisco and looks strong in first week at N. Y. Victoria. "Pushover" (Col), also a newcomer, was nice in Boston and brisk in L. A. opening weeks. "Gambler From Natchez" (20th) was rated fair in Buffalo. "Sins of Rome" (RKO), likewise new, was good in St. Louis and fair in Providence on teeoffs.

"Tanganyika" (U) was good enough to take a runner-up spot one week last month. "Long Wait" (UA) was in like category.

"Francis," "Lode" Okay "Francis Joins Wacs" (U), a fresh entry, racked up some fine coin in keys covered by VARIETY, but per usual for this series, was landing much bigger coin in smaller cities. "Silver Lode" (RKO) was inclined to be uneven but registered some surprisingly satisfactory trade in a number of key cities.

"Adventures of Robinson Crusoe" (UA), too, was a bit spotty. However, it registered very solidly in locations where given extensive bally. "French Line" (RKO) added some sizable coin during the month as did "Johnny Guitar" (Rep), which had been fourth in June.

## Terry Moore Too Tired

Hollywood, Aug. 3.

There'll be a Moore in cast of "Annapolis Story" for Allied Artists but it won't be Terry Moore. Actress changed her mind after telling 20th-Fox she'd like to star in film. Subsequently she declared she was too tired from personals. Studio had okayed loanout after she had originally said she'd do it.

Meanwhile, Allied has signed Alvy Moore, seen in "Susan Slept Here," as male co-star with John Derek.

## Marciano Return

Negotiations should be completed this week for the Rocky Marciano-Ezzard Charles return heavyweight match on Sept. 15 to be presented via theatre tv.

Both TNT and BOT are bidding. TNT has presented all previous title bouts of International Boxing Club, so 1334 have inside track. Bout will originate from the Yankee Stadium, N.Y.

## 'Maldita'

Continued from page 2

local journalists to give a prize to the best foreign film. Prizes to local pic could be given in abundance, but only the accepted "A" fests (Cannes and Venice) had the right to give foreign prizes. On this score, Delac told VARIETY that the IAP had definitely decided to hold only one major competitive festival next year to start with Cannes in 1935, and the Venice fete allowed to take place provided no prizes were given. He feels this will make prizes mean something with top films channeling into the big festivals, and others taking their places as merely publicity and tourist manifestations.

Main attraction of this fest for entered countries was the stipulation that all officially entered films would be relieved of the Spanish distribution tax, and be allowed full remittance on the film's earnings without any strings. This led to MPEA drawing lots for the U.S. entry, with Universal winning and sending "Black Shield of Falworth," a CinemaScope. France, always cognizant of foreign markets, was on hand with a Unifrance booth to hand out propaganda, and one official entry "Le Grand Pavois" ("The Big Boat") and two unofficial entries in oldie "Julietta" and new Fernandel pic, "Le Mouton A Cinq Pattes" ("The Sheep With Five Feet"). Spain, making this a self-service fest, had four entries, "Viente Del Norte" ("North Wind"), "Sierra Maldita," "La Patruilla" ("The Patrol") and "La Danza De Los Desesos" ("The Dance of Desire").

Screenings were held in an improvised theatre, with the resulting drawbacks of uncertain projection and bad sound. Lack of promotion also led to the houses being filled only for rare pic which benefited by word-of-mouth such as "Falworth," "Maddelena" and "No Way Back." If one of the aspects of the fest was touristic, this segment was sadly neglected. Festival was run under the auspices of the sindicato Nacional Del Espectaculo, which is a non-political org, housing most show biz under its jurisdiction.

## Plan Second Fete Next Year

Prexy Manuel Echarri feels there will be a second fete next year, and that it will improve as soon as experience is built up here. This year, there were only about 60 scribbes here and the budget was a slim \$24,000.

For the newsmen, this was primarily a junket with beach and bullfights more a worthy port of call than the fest itself since the pic were rated ordinary and personalities were at a premium. Swapping most attention was Gloria Reanson here with her old friend Lois Wilson, silent film star and present VARIETY mugg in Spain. U.S. actor Peter Damon, appearing in Hispano pic, and Vic Rueda, his manager and public relations rep of the Castelan Hilton also were around. French had some second-line starlets in Dora Doll, Jacqueline Plessis and Nicole Maurey. Spain, of course, turned out by the most, but strictly local, stars such as Maria Piazzi, Lucia Rosales, Jose Suarez and Lola Flores. Germany gave this a neat turnout with Marika Rokk and Ingeberg Koerner plus a few producers and distributors with eyes on the Spanish market.

This VARIETY mugg served on the jury and the selection was a Hobson's choice with "Maldita" winning for it was the one Spanish film which showed some semblance of style and feeling for imagery and movement. This tale about a primitive section of Spain, where hill people do not mingle with valley people because of ancient prejudice, has two of them intermarrying and finally breaking the curse when a child is born. It has some fine lensing in the mountains, interesting folk customs and a horrendous axe fight.

## Theatre TV Crucial

Continued from page 4

during the September to November period, will prove an advantage to the theatres since the local loop charges can be written off against several attractions. The American Telephone & Telegraph local loop usually cost about \$500 per theatre and is good for one month. With only one event scheduled in a 30-day period, each theatre had to pay the complete sum for only one attraction.

There remains three active promoters in the theatre tv field—Nate Halpern's Theatre Network Television (Metopora and the championship fights), Milford Mound's Box Office Television (Notre Dame football games and possibly the ANTA Album and a Broadway play), and Edmund L. Dorfmann's Television Co. (the Philharmonic Orchestra). The number of theatres equipped to show closed-circuit events still ranges between 100 and 110. However, the largest hookup yet obtained was the 61 for the June fest. However, this lineup was bolstered by nine drive-ins which installed temporary equipment just for the fight.

## Odium Talks End

Continued from page 3

paid \$8,250,000 for \$29,020 shares. Despite the company's consistent losses since that time, Hughes would still come out with a profit if he were to receive the \$23,500,000 for 100% ownership.

The original purchase from Odium and the 100% buyup represented a total cost to Hughes of \$31,750,000.

In selling his stock in the theatre end of RKO to Abert A. List last year, Hughes received the equivalent of about \$5,000,000, thus reducing his investment to \$26,750,000. A sellout now to Odium at the quoted price would lop this down to \$3,250,000.

The big differential lies in Hughes' stock in the holding company. Like all other stockholders, he's entitled to sell at \$6 per share and he owns 1,262,120 shares. In round numbers, this comes to \$7,572,000. Peddling this would mean the airman would walk away from RKO with a profit of \$4,325,000 if Odium or someone else takes over the picture company at \$23,500,000. This is not including the \$1,000,000 plus which Hughes picked up when the Ralph Stoklin syndicate forfeited their down payment in their ill-fated deal for control of the company.

Odium controls about 40% of the holding company, Hughes 50% and the remaining 10% is held by outside stockholders. This operation, which is actually only a corporate shell, did not come up in the Hughes-Odium talks.

## Hughes Empire

Continued from page 3

Hughes' aircraft manufacturing enterprise and a brewery in Dallas.

Rockefeller and Zeckendorf are not strangers, the latter having been instrumental in the transfer to the City of N.Y. of the Rockefeller's property where the United Nations buildings were constructed. Zeckendorf has since gained considerably more prominence via other king-size realty trading. Most recent was the lease taken on the Hotel Astor.

Onassis is no second stringer, either. He's built a reputation as magnate in the shipping field and presumably was mainly interested in Hughes' airline-business, the two fields being somewhat akin.

On the Hughes side, some time ago the airman-producer, etc., was reported interested in setting up some kind of Hughes Foundation, which would function somewhat similarly as the Rockefeller Foundation. Provision for this would be an adjunct of any full-scale divestiture which Hughes would make.

If the deal is really dead, it will mean a loss of \$5,000,000 to Skouras. This is the amount, it's understood, which the film exec would collect as his finder's fee."



# BOT Suggests Arbitration In Eady Fund Row

London, July 27.

A letter from the Board of Trade last Thursday (22) to the four big industry associations suggested that, failing agreement between the parties concerned, the two disputed issues (the rate of the Eady levy as from Aug. 1 and division of the entertainments tax concession) could be submitted to arbitration. The British Film Producers Assn. originally approached the government two weeks back asking for action on its beef against the Cinematograph Exhibitors Assn. It contended that the CEA had not implemented its pledge that any tax concession should be divided to benefit the production industry and theatre owners; also, by introducing lower rates of payment as from Aug. 1, it was robbing the Eady pool of a substantial portion of its income.

The Cinematograph Exhibitors Assn. on July 21 circularized its members to pay the Eady levy as from Aug. 1 on the lower scale; that is \$6,450,000 annually and about \$1,400,000 less than is currently operating. The J. Arthur Rank Organization, which resigned from the CEA recently, also received the instruction although it is believed it will continue payments at the old rate. Then on Thursday (22), Board of Trade prez. Peter Thorneycroft, said he had arranged for a letter to go to the four associations concerned in which he assumed that, in default of an early agreement, they would proceed to arbitration.

Idea of a third party to settle the dispute is not entirely new, and trade opinion is that the government is loath to act in an internal industry dispute. The government has not indicated acceptance of any direct connection between the tax concession and the Eady money. As far as the tax is concerned, so long as the CEA believe settlement can be effected within the industry, it is unlikely to form part of an united industrial plea to the government to share out the extra coin. Whether any extra coin goes into the Eady pool as a result of the tax concession is an issue the government expects the industry to decide for itself.

## Paris 1st-Run Cinemas In Shakeup for Fall

Paris, July 27.

New regrouping of the most important first-run film theatre tandem is set for early fall—likely in September. The original combo, the Gaumont Palace, Marignan and Berlitz, a 9,000-seat setup, will have the Paris replacing the Marignan. The latter house joins with a big first-run on the boulevards.

The Colisee stays day-date with the Marivaux after alterations on the latter are completed. These combos are primarily for French and Italo pix, but are now reopening for U. S. film bookings, with 20th-Fox first in. It will open in August with "Prince Valiant" at the Gaumont Palace, Marignan and Berlitz.

## Dick Haymes' 2d Slap

Hollywood, Aug. 3.

Special immigration hearing officer Ralph Farb again ordered Dick Haymes deported to his native Argentina on Monday (2). Singer has 10 days in which to appeal.

Ruling cleared district immigration officer Herman R. Landon of charges that Haymes was "entrapped" into law violation when he went to Hawaii and re-entered U. S. illegally.

## Jack Warner Bullish

Hollywood, Aug. 3.

Regardless of the competition of television, the Warner studio is in the best position of its history, Jack L. Warner told some 30 homeoffice execs and district managers at the close of a two-day conclave.

Among the pictures viewed by the visitors were "A Star Is Born," "Dragnet," "Battle Cry" and clips from films still to be completed.

## Meet on Merchandising

Merchandising plans for 20th-Fox pix, and particularly "The Egyptian," set for release during the second half of 1954 will be mulled at a two-day sales meet in N. Y. tomorrow (Thurs.) and Friday (6).

Sales reps, including the nine domestic and Canadian division and assistant branch manager and 32 domestic branch managers will be welcomed by 20th prexy Spyros P. Skouras. Sessions will be under the aegis of Al Lichtman, 20th director of sales, and William C. Gehring, exec assistant sales manager.

Screening of "The Egyptian" will be a part of the briefing.

## Rogers and Autry Video Rights Case To U.S. Top Court

Los Angeles, Aug. 3.

Roy Rogers and Gene Autry are taking their cases against Republic to the United States Supreme Court to determine whether or not a motion picture company has a right to release films to television without permission of the stars involved. U. S. Ninth Circuit Court of Appeals recently denied their motions for a rehearing of a State Supreme Court decision in favor of Republic. Their petitions to the highest court must be filed by Aug. 31.

"We think the case of sufficient magnitude to test before the highest court in the land," said Fred Sturdy, attorney for Rogers.

Spokesman for Autry said: "In the Autry case there were findings by the Appellate Court that there certain restrictions on Republic's rights. We feel a clarification of the restrictions must be resolved in this case, or a subsequent one."

Meanwhile Republic is readying the films for release through its tv subsidiary, Hollywood Television Service.

## Anti-Commie

Continued from page 2

tration. In the course of my testimony—to illustrate the shortcomings in the so-called "Tenney Reports"—I pointed out a mention of me in the 1949 Report as a member of the editorial board of the Screen Writers Magazine, while Gordon Kahn was editor, which did not include the vital additional information that I was his principal antagonist on that same editorial board.

I did not at any time refer to "associations" with groups which "later were listed as Red Fronts." This is an error which appeared in an early edition of the L. A. Times and which subsequently was picked up (in part) by both Associated Press and the VARIETY reporter. The Times corrected the error in the next edition—and the following day made a point of mentioning the "anti-Communist policy" of MPIC which I had outlined. The AP also issued a correction.

I was glad to appear before the Committee to urge that it develop a system of correcting errors in the Tenney Reports which injured people who had been mistakenly mentioned or who, quite innocently, had been side-swiped by Red front organizations. But I was not one of the latter group. And the mention of me in VARIETY, which gave that impression, must have startled many of my friends among exhibitors throughout the country.

In view of the radioactive nature today of any reference to alleged Communist sympathies, past or present, I trust that you will find space to clarify this lapse—which probably would have been avoided entirely had I been able to get down to the Hearing room earlier in the day.

No doubt both Al Lewis and Jesse Lasky Jr.—two who fell in the "mistaken identity" category—would agree that even when you go to a Hearing to say that you've never been married, the headlines still read as though you're admitting that you've stopped beating your wife!

## Techni in Sun

Continued from page 4

wrestled with the problem of applying its imbibition dye-transfer process to CinemaScope, the work volume diminished. In July, however, with Techni engineers on top of the problem, release print manufacture rose 25% and the lab added 150 to its staff. Kalmus said it would be some time before capacity would again be achieved and no Coast lab expansion is immediately planned.

Techni prexy cited two prior cycles of change in the Techni business. "At the time of Douglas Fairbanks' 'The Black Pirate,' Technicolor prints were made on Eastman Kodak raw positive stock by cementing the red and green components together back to back to form a two-component positive," he recalled. Techni did good business with the two-color product but it was eventually supplanted with the new Technicolor two-component imbibition (dye transfer) process. The transition to this method was characterized by four steps:

(1) Uncertainty on the part of customers (2) Extraordinary expenditure by Technicolor (3) Sharp reduction in Techni volume of print orders and profit (4) Subsequent recovery by Technicolor to volume and profits greater than ever. These same conditions repeated themselves when the lab switched to the three-component print, which completely superseded the two-component print.

"The new forms of screen presentation again called for new types of color motion picture prints," Kalmus said. "And so in this current cycle of change, Technicolor has already experienced the first phase, uncertainty on the part of the customers, the second phase, extraordinary expenditure, and the third, sharp reductions in volume and profits." With the rising print production curve, Kalmus saw the fourth and final stage in the current cycle completed.

The Techni topper denied that the move away from the use of the Techni three-strip cameras had adversely affected the lab's 1954 half-year profits. "We never made profits on those cameras," he said.

Even as Techni begins to process imbibition prints of CinemaScope, VistaVision and others, the major studios still retain a part of the printing business. C'Scope pix are lensed with Eastman color negative and prints on Eastman color stock are made on their own by Metro, Warner Bros. and 20th-Fox (at De Luxe). However, both M-G and 20th are turning over certain pix to Techni for imbibition printing.

Important angle is that Technicolor prints done in the imbibition method are still a good deal cheaper than those done on Eastman color positive. Techni price is 5.25c per foot whereas the Eastman color per foot tab comes to between 6.25c and 6.50c. Metro figures it at the latter rate. Eastman color rawstock comes high and there is no likelihood of a reduction in the near future.

Kalmus stressed the great improvement achieved in Techni print quality. He also said construction of Techni's Paris plant was about to get under way and that it would be approximately one year before the French lab would begin to start processing prints.

## British Convinced

Continued from page 5

distributors and exhibs kept them from getting decent playing time. "There is a distinct reluctance on the part of our American friends to show our films," O'Brien averred.

Asked whether he knew the reason, he replied that "it's probably that they're afraid we might cut down on the earnings of American pictures." However, O'Brien admitted he didn't really fathom the reason for this alleged American attitude.

American company execs, informed of O'Brien's comments, indignantly replied that he was in error; that British films had made great strides in the U.S. since the war and that it was unreasonable to attribute their slow but steady progress to an organized American attempt to hold them back. One foreign department spokesman opined that O'Brien was primarily speaking for home consumption and that his statement had to be viewed in that light.

# Greater Skill Needs in Booth Cue 20th Reel on 'Know-How'

## Damascus and Lana Turner

Hollywood, Aug. 3.

Shooting started yesterday on Metro's "The Prodigal," one of the biggest spectacles ever filmed in Hollywood. Outdoor sets, representing streets and temples in ancient Damascus, cover an area of 405,000 square feet, while interior sets occupy four sound stages.

Charles Schnee produces, Richard Thorpe directs and Lana Turner and Edmund Purdom head the cast which includes more than 4,000 extras.

## Bert Lytell Tour Presages More Film 'Pitchmen'

Film biz is discovering the value of the "pitchman" and at the same time is beginning to let the public in on some of the behind-the-scenes activities in picture making.

Companies, determined to drum up interest in their big pix, are supplementing their regular ad-pub campaigns with the "personal touch" by sending out gabbers to plug the product. These envoys do a job not only by praising the film but, more important, by telling the public something of the hows and wherefores of production.

This is quite a departure for Hollywood which, over the years, has concentrated more on stars' chest measurements, ignoring—possibly deliberately—the audience's curiosity about how a film is put together.

Latest to join this new type lecture circuit is Bert Lytell who has just hit the road as advance man for 20th-Fox's "The Egyptian." According to 20th, Lytell—who does not appear in the film—was picked because he's a personality with a solid reputation. Apart from that, he liked the picture, and he's a fast and amusing talker.

Lytell, who carries with him a number of painted miniature sets from "The Egyptian" to illustrate his talks, is set to address clubs and other groups in 26 cities. He'll be in each town only a day, and will manage to cram in radio, tv and newspaper interviews in addition to other chores.

His kind of work isn't meant to supplant the star p.a., which still rates high in the publicist's book. However, he and others are hitting a new angle, and the companies feel it pays off in many different ways.

Outfit that got the ball rolling on this type promotion was Universal which is still hard at it, sending out not only stars and starlets, but also producers, directors, writers and studio technicians. U grabbed plenty of space for instance, when it toured Millicent Patrick, a looker in its makeup department, who had designed the horror mask for "The Creature of the Black Lagoon." For "Magnificent Obsession" U's Bill Thomas, the fashion designer on the film, and men from the hairdressing and music department beating the publicity bushes and getting plenty results.

Charles Le Maire, wardrobe director for "The Egyptian" goes on tour Aug. 15 to tell audiences in western cities about the job of creating and designing the costumes for the CinemaScope spectacle. In the past, 20th had Francis X. Bushman out on similar tours for "David and Bathsheba" and Metro had Fritz Goodwin discoursing on Shakespeare and the arts in connection with "Julius Caesar." Same outfit had Morgan Hudgins lecturing in connection with "Quo Vadis" and "Mogambo." Hudgins was the unit man on both pix. Paramount sponsored a wide swing by Henry Wilcoxon for "Samson and Delilah."

Reasoning is that, apart from adding to the cultural value of films, these speakers address themselves to a more mature audience which responds more readily to an intelligent and yet entertaining discussion of entertainment and how it's made.

Concerned over the careless manner in which its CinemaScope pix are being projected in some houses, 20th-Fox will produce an "educational" reel aimed primarily at projectionists.

Company has been getting reports from its engineers that even in some of the first-runs the projectionist equipment needed adjustment and that, in many instances, projectionists weren't paying sufficient attention to the show to make sure the picture is in focus and the sound is properly faded in and out.

While 20th execs stress that, in no way, are they trying to tell exhibs how to run their theatres, they nevertheless argue that flaws in projection quality, resulting in fuzzy images and unbalanced sound, might serve to scare off what they consider is an audience newly won via C'Scope. Subject came up for discussion at a meet of the 20th brass in N.Y. last week.

Upshot is the decision to produce a film that will graphically illustrate to both exhibs and their staff the importance of dishing up the perfect picture. Reel will contain instructions on the proper physical presentation of a C'Scope pic, including the technical aspects of correct focusing and handling of stereophonic sound.

20th execs admit that they can not control the human angle involving a projectionist used to doing things a certain way and easily won over to a new procedure. At the same time, they feel that an educational pointer including a comparison of a C'Scope scene properly and improperly presented might serve to alert theatre staffs to the importance of getting the best possible picture on the screen.

Al Lichtman, 20th director of sales, last week wouldn't go beyond an acknowledgement of 20th's plans to make a demonstration reel. He said it should be ready within a couple of weeks.

20th isn't the only company to have had the experience of poor projection and fuzzy images which, with the new camera lenses, should no longer be necessary. Universal, in a tryout showing of "Black Shield of Falworth" in the mid-west last week, had a similar experience when the stereo sound wouldn't work right. The print was shipped into N.Y. and run off with perfect results, proving that the fault was in the projectionist's handling.

Stereo sound is admittedly more delicate to balance and requires the constant attention of the man in the booth who must fade in and out at the right moment. Apart from the educational reel, 20th may resort to other means, such as an ad campaign, to put its message across. 20th execs stress that they're acting not only for themselves, but for the entire industry in encouraging improved projection.

## Indie Prods. With Rank To Film Bestseller

London, July 27.

London Independent Producers in association with the J. Arthur Rank Organization are to film the bestseller, "Above Us, the Waves," by C. E. T. Warren and James Benson. The Admiralty is cooperating in making the film which depicts the attack by midget submarines on the German battleship Tirpitz.

Pic is due to start rolling at Pinewood in September, and will be produced by Bill MacQuitty and directed by Ralph Thomas. Script is by Robin Estridge. A number of sequences already have been shot during the naval exercises.

## Fred Schwartz's Aussie Co-Production Coming Up

"Long John Silver," first film financed by a syndicate headed by Fred Schwartz, Century Circuit topper, has been set for national release during the Christmas holidays.

Produced by Joseph Kaufman, the picture was made in Australia under a co-production arrangement with an Australian company. Film was directed by Byron Haskin and Robert Newton and Connie Gilchrist.



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# THE EGYPTIAN

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# Wait-&See Stance of Ital. Pix Prods. As Costs Rise; Expect New Govt. Move

Rome, July 27.

Some anxiety and no little uncertainty perhaps best sum up the situation in Italian film circles today, despite reassuring statements issued regularly by both production men and responsible government officials. Last year's confident go-ahead attitude on production has changed to a more cautious wait-and-see, and a general readjustment is noticeable. The jump from artisan to producer is not without growing pains. Costs are up, especially in the thespic field with not only imported actors, but Italians as well asking and getting inflated wages. Color is now a must for any self-respecting production, hence more costs. And films have become one of Italy's top exports, and must play to a wider range of customers and taste.

Main reason for the present uncertainty has been the delay in government approval or even consideration of the new protective film legislation. With the old law set to expire in December, producers have been reluctant to go out on a limb with new productions before knowing clauses of the new legislation. (Allowing an average six-month span from plan to screen, pix shot now would be affected by new law or a lack thereof). Repeated reassurances by government officials have eased the pressure somewhat, and some producers have announced a go-ahead in production.

The new Italian film legislation, as proposed, is said to include many changes. While the old set-up called for a 10% tax rebate on approved pix (practically all) and an added 8% for exceptional ones (an overlarge number was considered in this class), the new law would give a flat 14% to all approved pix, with "substandard" product getting no rebate at all. Documentaries, a sore point because of tremendous amount of speculation facilitated by the old law, would receive a cut in subsidy (previous was 3% and 5%) and stricter controls, and changes are also in the wind for the similarly protected semi-monopolistic news-reel setup.

While many studios are waiting for legislation and/or returns on next season's releases, many of them expected to be in the big category, others such as Venturini Productions and Titanus have already announced their production skeds for the next year.

## Eady Receipts in Dip; \$7,000,000 in 10 Months

London, July 27.  
In the first 10 months of the current Eady year, up to the end of May last, just over \$7,000,000 was paid into the British production pool for division among British quota films. Receipts have dipped by 0.25% on the previous year.

Distribution is being continued on a monthly basis with an average shareout equalling 32% of the distributors' gross. This percentage has dipped gradually from 40% downwards, mainly owing to the increased rentals earned by British pix in the U.K. It is computed that rentals earned by British films have jumped by about 10% compared with last year's figure.

## More Nabe Pix Houses Hurt Dublin 1st-Runs

Dublin, July 27.  
With six more neighborhood cinemas due to open in new housing areas here, there is now a ring of these spots around the city. A drop in biz at downtown first-run houses looms as a result. Irish Odeon group will open 1,500-seat Whitehall Grand next weekend, but all other spots are owned by individual owners or small circuits. Increased transportation costs and high cafe prices are checking the suburbanite from attending downtown cinemas.

Only one new first-run is currently under construction, the revamped Rotunda, which will give Capitol and Allied Cinemas circuit its second first-run in mid-city. Despite building activity around Dublin, only three new cinemas are reported in construction or contemplated in other areas.

## Ansermet to Baton For Sadler's Wells Ballet

London, July 27.

Sadler's Wells Ballet returns to Covent Garden Opera House Aug. 31 for a four-week season. Ernest Ansermet, Swiss conductor once associated with in Presair Diaghilev, joins the company as guest conductor, and will direct a number of performances in Edinburgh and London.

Ballets in the repertoire include a revival of Fokine's "The Firebird," danced by Margot Fonteyn, Michael Soames, and Frederick Ashton, "Le Lac des Cygnes," "Sleeping Beauty," "Giselle," "La Boutique Fantasque," "Three Corners Hat," "Sylphides," "Les Patineurs," "Coppelia," "Daphnis and Chloe," "Homage to the Queen" and "Mile. Angot."

Prior to the London season, the company will do a week at the Edinburgh Festival, giving eight performances, commemorating the 25th anniversary of Diaghilev's death.

## Dublin Legit Busy In Top Tourist Wk.

Dublin, Aug. 3.

Current week is top of the tourist season here, with the Dublin Horse Show a stellar daytime attraction. Abbey Theatre, seeking a heftier slice of tourist coin, is doing a split week, with Bryan Guinness's "A Riverside Charade" playing three days, followed by revival of John McCann's comedy, "Twenty Years A'Wooin'," and an oldie by Lennox Robinson, "Crabbed Youth and Age."

Gaiety is presenting a new revue starring Irish comedian Jimmy O'Dea. Pike also opens a new revue, "More Follies," with Milo O'Shea in the lead. Olympia is staging the pre-London tryout of a new comedy "A Horse, A Horse," by L. du Garde Peach, with Hugh Wakefield in the lead. Longford Productions at the Gate continues T. S. Eliot's "Family Reunion."

Films on view are unspectacular, with "Doctor in the House," now in its third month at the Metropole, taking top coin. Other houses have maintained biz, greatly aided by the recent spell of bad weather. Five-day visit by seven vessels of the U. S. Navy last week boosted biz and tepid biz, but meant little to picture houses and legiters.

## OVER 500 PIX SET FOR '54-'55 GERMAN DISTRIB

Berlin, July 27.

Total number of both domestic and foreign films to be released here during the season of 1954-55 will be about 530. Most of these films, 226, are again of American origin. List also consists of 66 French (incl. coproductions), 47 Italian, 15 English and 12 Swedish pix.

Number of German films set for this season amounts to 130. This, however, is not too certain as to last reports. The Federal Finance Minister has interpreted claims on the federal government guarantee of 60,000,000 Deutsche marks as being limited to DM 20,000,000 a year. Local industrialists feel that this may result in a reduction of the local film production.

Most of the U.S. films to be released here during this season are, as against former years, latest productions. Most of the leading U.S. distributors are also selling non-American product, such as RKO, United Artists, 20th-Fox and particularly Columbia. Latter is releasing five German and four other foreign films besides its 29 Hollywood features. American firms which now as before are dealing exclusively with own product are Warner Bros., Metro and Universal. Local outfit Gloria has seven American (Republic) films on its list. A considerable number of other domestic distributors are handling pix out of small Hollywood studios.

## Vienna Socialists Prep Govt. Pix Credit Idea

Vienna, July 27.

After dropping the idea to support the proposal to form an international production pool at the congress of the International Federation of Film Producers Assns. at Locarno, Switzerland, the Socialist Party, occupying the vice-chancellorship and several cabinet posts, again has come forward with its pet idea for grant government credits to experienced outfits.

Idea is six years old, and was tried out once. Due to the unsatisfactory work by director G. W. Pabst, with the pic "Mysterious Depths"—greatest flop ever here—plan was discontinued and the revolving credit was lost.

Socialists want to earmark \$800,000 for this purpose. Deputies Max Mark and Karl Flossmann are sponsors and hope to obtain support from their coalition partners, the conservative Peoples Party. As the budget for 1955 is being outlined roughly at present, chances are even for acceptance.

## Mex Walkout-Lockout Ends But Headache For Film Industry Lingers

Mexico City, Aug. 3.

Although the labor ministry action ended the six-day strike-lockout which cost exhibitors and distributors around \$500,000 and cinemas quickly resumed operation and the exchanges reopened, peace does not yet prevail between exhibitors-distributors and the National Cinematographic Industry Workers Union (STIC). Latter started the trouble by striking against a few houses when its 35% pay hike demand was nixed.

With the intention of fighting to a finish, most other exhibs closed their theatres in an effort to once for all time end "exploitation by rapacious STIC leaders." The ministry ruled the lockout illegal and the whole strike collapsed. The ministry is figuring out just how much more wages exhibitors-distributors, including eight American in the latter category, must pay the unionites. At any rate the employers must pay full wages during the layoffs, the first general industry strike in the history of the Mexican pic trade. That was the ministry ruling. Exhibs-distributors organized a committee to carry on their fight against STIC chiefs.

Of the \$500,000 loss to exhibitors-distributors the exhibs took most of the rap. Cinemas resumed to about normal biz. Patrons didn't flock to them as some had expected.

## Brit. Film Lab-Techni Wage, Hour Row Settled

London, July 27.

Announcement of the arbitration award on the Assn. of Cine Technicians and the Film Laboratory Assn.-Technicolor dispute was made Monday (26). ACT got a 15% wage increase for all grades, retroactive to June 14. No reduction was made in the 44-hour working week of FLA members' employees, but Technicolor technical grades had their working week reduced from 45 to 44 hours.

Announcing the decisions, ACT pointed out that Technicolor rates in their previous agreement were slightly higher, therefore from the first paid week in August, the working week will be reduced without alteration in wage rates.

Dispute had been going on for some six months. Earlier this year it had involved a shutdown of laboratories for over a week and the setting up of a Ministry of Labor committee of inquiry.

## Prep for Mozart Year Anni to Be Held in '56

Vienna, July 27.

Preparations for the 1956 Mozart Year in Salzburg (the composer's 200th birthday anni) are going ahead on a big scale. It was decided, besides the standard works of Mozart to produce his less-played "Titus" and "Idomeneo."

The city also appropriated a large sum for reconstruction of the Mozart museum in the Getreidegasse.

## West End Boosted by Bad Weather; 'Dial' Sock 12G, 'Seagulls' Nice 11G, 'Walk' Big 9G, 2d; 'Night' 9½G, 3d

London, July 27.

### H'wood Leads Austrian Market; 104 Pix in 6 Mos.

Vienna, July 27.

Although the first six months of '54 show Hollywood dominating the Austrian market, European producers are getting the bulk of b.o. revenues. Their films draw more.

Of the 212 films played in the 1,143 houses of the country, 104 were U. S. products, (49.2%). West Germany ranks second with 48, and the United Kingdom and France divide third honors with 13 each. Austria itself contributed a mere half dozen.

Six out of 10 nabe houses show American pictures, most of them oldies, and 3-D has finished its sensational period.

Metro ranks first among the distributors with 36 films; AFEX is second with 18. Only Austrian distributors of noteworthy turnover are Sascha and International, with Sascha in the lead as far as quality is concerned.

## W. Berlin Nixes Bullfight Deals

Berlin, July 27.

The plan of Nati Mistral to arrange bullfights in the local 100,000-seat Olympic Stadium, was nixed by West Berlin authorities. Miss Mistral, Spanish actress, is star of Circo Espanol, now playing here.

The local Tierschutzverein (Society for the Prevention of Cruelty to Animals) had sharply protested against it, claiming there's a law in Germany which declares bullfights illegal (offenders may face a two-year term). Also, another plan of Miss Mistral, to stage Portuguese bullfights (without killing or injuring the animals), was nixed by the Society. Latter, incidentally, revealed that "several other bullfight groups had previously applied to the Society for the same reason. Some offered the Society up to 100,000 marks (\$25,000) if it would okay these fights. The Society pointed out it is against bullfights in any case.

Meanwhile, the Circo Espanol is appearing for an indeterminate period at the Funkturm, the usual tenting place for circuses coming to Berlin. In addition to Miss Mistral, this Spanish circus has more than 100 performers and animals.

## 4 ITALO, 3 JAP FILMS SET FOR VENICE FETE

Rome, July 27.

Four entries will represent Italy at the Venice Film Festival this year, selection committees has announced. Pix chosen for this fete which runs Aug. 22-Sept. 7 are "La Romana" ("The Woman of Rome"), from the Alberto Moravia novel, with Gina Lollobrigida and Daniel Gelin (Minerva Film release), "La Strada" (Ponti-DeLaurentis), with Anthony Quinn, Richard Basehart, Giulietta Masina; "Senso (Lux Films), starring Alida Valli and Farley Granger, and "Sesto Continente," directed by Folco Quilici.

Last two are color films and both are extra-quota invitees of the festival for exceptional values.

The festival committee has announced that three Japanese films have been accepted for showing. They are "The Seven Samurai," "Sango Daju," and "Tret of Osaka."

## Gibbs' London Concert

London, July 27.

Georgia Gibbs is to be topliner at a concert at Royal Albert Hall, London, Sunday Aug. 22. Singer is coming over to start a week's variety at the Glasgow Empire following day.

British support will include the Ronnie Scott orch, Ken Moule Seven and Tommy-Whittle Quartet.

Despite general complaints, West End pix biz, as a whole, has been much better in this off season than generally at this time of year. Inclement weather and the influx of tourists from England and abroad, who as soon as the bad weather hits crowd the cinemas, both contributed to this improvement.

Best intake comes from "Dial M. For Murder" at the Warner. A big hit as legit play here, it is still smash in second week with \$12,000. "Seagulls Over Sorrento," is nice \$11,000 in second week at the Empire.

Odeon, Marble Arch, has a money-spinner with "Night People," still big in third session at \$9,500. Also in the money is "Elephant Walk," (Par), at the Plaza, fast with \$9,000 for second round. Likewise garnering coin is "Flight of White Heron" at the Carlton with \$7,500 for eighth week.

Interesting revival is "Blue Angel" which is staying at the Royal, Edgware Road, for a second stanza, unprecedented for this spot. Popularity of film probably stems at least partly from Marlene Dietrich's hit at the Cafe de Paris.

Estimates for Last Week  
Carlton (20th) (1,128; 55-\$1.70)—"Flight of White Heron" (20th) (8th wk). Started at smash \$9,500. Now nearer \$7,500. "Three Coins in Fountain" (20th) follows Aug. 6.  
Empire (M-G) (3,099; 55-\$1.70)—"Seagulls Over Sorrento" (M-G) (2d wk). Helped greatly by its legit rep of record four-year run in West End. Nice \$11,000 after \$12,000 opener. "Valley of Kings" (M-G) to follow.

Gaumont (CMA) (1,500; 50-\$1.70)—"Dance Little Lady" (Renown) (3d wk). Steady \$5,600, which is average at house. "Susan Slept Here" (RKO) skedded for July 29.  
Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Beautiful Stranger" (BL) (2d wk). Crx rapped this, and biz is slow. Dull \$2,500 after \$4,500 first week.

London Pavilion (UA) (1,217; 50-\$1.70)—"Sabaka" (UA) and "Algers" (UA) (2d wk). Fair \$3,500. "Them" (WB) succeeding July 30.  
Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Far Country" (GFD) (2d wk). Heading for okay \$9,500.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"Night People" (20th) (3d wk). Opened to big intake and still solid near \$9,500 currently. Staying until Aug. 11. "River of No Return" (20th) due next.

Plaza (Par) (1,092; 70-\$1.70)—"Elephant Walk" (Par) (2d wk). Fast \$9,000 after \$11,200 opener. "Living It Up" (Par) follows Aug. 6.

Ritz (M-G) (432; 30-\$2.15)—"Executive Suite" (M-G) (3d wk). After four weeks at the Empire, this is doing nicely here. Fine \$3,000 or near looms.

Royal, Edgware Road (Gillan) (420; 32-50) "Blue Angel" (Renown) (reissue) (2d wk). Capacity at \$1,900 for this border-line West End spot.

Studio 1 (APT) (600; 30-\$1.20)—"Living Desert" (Disney) (11th wk). Steady \$3,300 and healthy for this boxoffice house.

Warner (WB) (1,735; 50-\$1.70)—"Dial M. For Murder" (WB) (2d wk). Despite 2-D policy this has proved sock with holdover week around \$12,000. Expected to stay several weeks longer. "High and Mighty" (WB) in next.

## Franco-German Feature

Wiesbaden, July 28.

"Double Destiny," a Franco-German coproduction based on Jean Giraudoux's play "Siegfried," has wound up shooting here and in Paris. Feature made in both French and German versions, is produced by Stuart Schulberg and Gilbert de Goldschmidt.

Victor Vicas, who recently directed "No Way Back" for the producers, also megged "Double Destiny," a worldwide Columbia release. Film is being produced for Trans-Rhein Film of Wiesbaden and Madeleine Films of Paris. De Goldschmidt and Schulberg are associated with N. Peter Rathvon's European enterprises.

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David O. Selznick's Production of Margaret Mitchell's Story of the Old South "GONE WITH THE WIND" in Technicolor • starring Clark Gable • Vivien Leigh Leslie Howard • Olivia de Havilland • A Selznick International Picture • Directed by Victor Fleming • Screen Play by Sidney Howard • Music by Max Steiner.



# UA's 1955 Goal: \$50,000,000

United Artists' spectacular rise from minor-league status to its present state of monetary importance was detailed by Arthur Krim, president, and board chairman Robert Benjamin in N.Y. last Friday (30).

Company's gross business in 1951—the first year under the Krim-Benjamin regime—amounted to about \$18,000,000. It hit close to \$30,000,000 in 1951 and climbed to \$37,000,000 in 1953. Krim estimates that the total revenues for 1954 may go as high as \$45,000,000. Because of the heavy stakes in new product, the prez stated that if the 1955 gross "isn't over \$50,000,000 we will not be getting the returns we are supposed to get."

## 'Sue Me' Motto Of Some Exhibs If % Pix Flop

An adaptation of the "sue me" line can best describe the attitude of a group of exhibs in their dealings with the distribrs. Charging that the percentage terms currently being demanded for pictures are way out of line, these exhibs, hungry for product to fill their theatres, are signing for any terms asked by the distribrs. After the picture is played, then comes the day of reckoning.

The exhibs in essence, say "try and collect at your terms." Frequent hassles result and, in many cases, adjustments are made. The hassles, however, are increasing and are beginning to reach the point where many lawsuits may result. Certain exhibs are becoming more stubborn and many cases are reported where a satisfactory agreement cannot be reached.

In many sections of the country it has long been the practice of granting exhibs an adjustment of the stipulated film rental at the conclusion of the run. If a particular picture flopped, the distrib would make an adjustment preventing a loss or, in some cases, even affording the exhib a profit. This practice, while occasionally frowned upon, induced many exhibs to sign pacts at terms higher than they could afford to pay.

This procedure has become an established trade custom and was implicit regardless of whether it was included in the contract. The exhib beef now is that certain distribrs have specifically renounced the adjustment and demand that the contract terms hold regardless of the result.

According to Allied board chairman Abram F. Myers, "there was however, no reduction in the contract prices to compensate for the elimination of this beneficial trade custom; on the contrary, prices have quite generally been increased."

## PARAMOUNT LINEALLY 40—AND CELEBRATES

Paramount is mapping plans for a sales drive this fall to tie in with the 40th anniversary of the company's formation, that is, organization of the predecessor outfit which, via a series of mergers, led to Paramount as it is today. The Par Pictures formed in 1914 by W. W. Hodkinson was set up to distribute features made by Adolph Zukor, Jesse Lasky and others.

Drive, being billed "Paramount's 40th Anniversary—A Salute to the Future" will run 14 weeks beginning Aug. 29. Within that span the week of Sept. 5 will be designated "Paramount Week," during which the push will be on for maximum billings. "Par Week" has been a standard part of the company's annual campaigns and traditionally peak levels of sales are reached during it.

Monroe R. Goodman, assistant to A. W. Schwaberg, president of Par Film Distributing, is drive coordinator. "Drive captains" and their aides are to be named shortly to head up the sales activity in local areas. According to Goodman, special material is being prepared to assist the field branches in the kingsize sales move, including banners, sales kits and blueprints for special events.

## COLORFUL EXPLOITATION!

### Lion Cub Gets Loose In Unoccupied Portland Theatre

Portland, Ore., Aug. 3.

"The Ring of Fear" became a reality today (29) when the action moved from the screen to the auditorium of the Liberty Theatre in one of the greatest lion hunts seen in these parts.

Clyde Beatty gave a lion cub to the Portland Zoo when his circus played here last month. Liberty Theatre manager Harold Lorrimer arranged to have the four-month-old cub on display during the playing time of Clyde Beatty's "Ring of Fear." Intending to feed the lion in the lobby, the cub leaped over Lorrimer's head and quickly found its way into the auditorium. Secretary Katherine Marshall called the police but they didn't believe her. During the explanation period, Lorrimer and his stage hands, searched the theatre with flashlights and spotlights, finally cornered the lion in check room. Police finally arrived and the theatre was late in opening. Unexpectedly, event got plenty of publicity.

## Caution Exhibs; Ads Mustn't Sin

Columbus, Aug. 3.

Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, declares in the current ITO bulletin that "There are valid reasons why newspapers have rejected some ads from theatres" and points out to members that the ad censorship problem has already been encountered in Cleveland and that it may spread unless ads are made to conform with Better Business Bureau Standards.

"There have been few new ideas in motion picture advertising in many years," Wile writes. "It has been truly said that the titles could be changed on many ads and the illustration could serve for any number of other pictures. The exhibitor who has no art department of his own is forced to rely on what the distributor gives him."

Wile cautioned exhibitors to watch what the producers gave them and to use only what will not offend good taste. "Above all," he said, "be sure your ads don't misrepresent a picture. That can hurt you more than anything else."

## White Furs for White Christmas—PR Tieup

The motion picture industry and fur industry, both of which suffered serious postwar slumps, are combining forces for a joint promotion. The fur biz, which was hurt greater than the picture industry, has only recently embarked on a public relations program aimed at reviving the sale of fur coats.

One of its first efforts, arranged through the Lynn Farnol PR office, is a tieup with Paramount, based on the latter's picture, "White Christmas." The fur industry, repped by the Associated Fur Manufacturers, has worked out a national cooperative promotion with Paramount in connection with the holiday release of the Irving Berlin musical. Contests will be run in a selected group of cities, focussed on the idea of white furs as gifts for Christmas.

## Chas. Goldsmith in U.S.

Charles Goldsmith, newly-appointed managing director of M-G-M Pictures Ltd., arrived in New York over the weekend from England.

He'll vacation in Gotham before returning to his London post early in September.

## 'BRIGADOON' CAMPAIGN CUED BY '7 BROTHERS'

With "Seven Brides for Seven Brothers" launched, Metro is lining up a similar campaign for its musical successor, "Brigadoon." Highlight of the "Brides" campaign was the word-of-mouth buildup via mass screenings in all key cities. The picture was shown to large segment of opinion makers throughout the country in what is believed to have been the largest number of pre-opening screenings ever held.

It was not only shown to exhibitors, press and radio-TV reps, civic and social leaders, government and municipal officials, but to employees of rival film companies at special invitationals showings. Not only did Metro pick up beaucoup good will via this method, but the word-of-mouth proved an important pay-off. As a result, it'll be tried again for "Brigadoon." Picture goes into national release on Sept. 24 and follows "Brides" into the Radio City Music Hall, N. Y., probably after Labor Day.

## Guatemala Tax Ended; U.S. Ahead in 35m But Mexico Topping 16m

Washington, Aug. 3.

Hollywood pictures are being shown in Guatemala City once more, due to cancellation of the municipal tax on gross receipts of film distributors.

Tax was levied at 20%, effective June, 1953, according to Nathan D. Golden, director of the Department of Commerce Motion Picture Division. It was reduced to 10% last April, and then cancelled on July 11, 1954. Reason for eliminating the bite was its failure to yield the expected revenue, according to Guatemalan officials.

Golden discloses further that while U. S. films do 65% of the business in the 35m theatres of Venezuela, the Mexican films are far ahead in the smaller 16m installations located in smaller towns. Argentine and Spanish pic are also cutting in on this native biz.

## Myerberg's Bi-Oral Sound

Hollywood, Aug. 3.

Michael Myerberg, producer of the feature film, "Hansel and Gretel," has developed Bi-Oral Sound, a new form of motion picture sound recording which will be used for the first time this fall when his picture is released.

At a demonstration before a group of sound engineers Myerberg described Bi-Oral as consisting of two magnetic strips placed on the outside of the sprocket holes of the film played simultaneously through the right bank and left bank of speakers by means of a CinemaScope magnetic pickup.

## Special Laws Favor Italy's Newsreels

### But Move to Remove Advantage Is On—Telesio In U.S. to Promote Vidpix

Current moves to drastically cut "bonus" payments to Italian producers of shorts and newsreels are being countered with proposals for a law that would make it mandatory for exhibs in Italy to sked at least one short or newsreel a week.

This was reported in N. Y. this week by Giovanni Telesio, general sales manager of INCOM, largest Italy producing outfit of documentaries and newsreels. He's here in connection with the making of a color reel on the maiden voyage of the new Italian liner, Christoforo Colombo.

As explained by Telesio, the economics of an Italian shorts producer go something like this: If he gets approval from a special government committee, his reel is eligible for the bonus which, at the moment, consists of 3% of the overall admissions tax. However, it's general knowledge that, in order to get the booking, the producer has to kick back as much as 1½% to the exhib.

If the government, which obviously doesn't care for such ar-

## \$40,000,000 Production Investment For UA's 48 Between Now and Aug. '55

### He Remembers Clara

Omaha, Aug. 3.

Inquiring photog of the Omaha World-Herald last week asked a trio of persons what was the best film they ever saw. The answers:

Housewife: "Magnificent Obsession."

Girl cashier: "High Noon."

Frank B. Heinze, state treasurer of Nebraska: "It."

## Cal's Film Cos.

### Gone 'Greed Mad'

Minneapolis, Aug. 3.

Film companies have gone "greed mad" and unless they mend their "avaricious ways" immediately, exhibitors' wrath will descend upon them as never before in the industry's history, warns Bennie Berger, North Central Allied president.

In a resolution unanimously adopted by his organization's directors, national Allied States is commended for its present move to effect "live-and-let-live" film rentals, the hope is expressed that distributors will not give Allied "the usual brush-off" and a pledge is made that, if this latter occurs, the local body will extend "the utmost cooperation in helping to bring about federal and state intervention."

Declaring that small-town and subsequent-run exhibitors "have never been so badly off" at any time since motion pictures' inaugural, Berger says that C'Scope, while a blessing for many big theatres, actually has harmed the little fellows" and caused them "more financial misery" than ever.

## Terrell Morse's Charges

Los Angeles, Aug. 3.

Breach of an oral agreement was charged against Selnick Releasing Organization, Inc., in a suit filed in Superior Court by Terrell Morse who asked \$3,920.47.

Plaintiff said he was wrongfully discharged as production manager on "Terminal Station," released here as "Indiscretion of an American Wife." He contends he was hired to work in Italy at a minimum of \$2,850 for six weeks, in addition to \$114 vacation money and travel expenses. He also claims to have spent \$328.74 in preparation for the journey.

Harold Sprawls named director of sales promotion and public relations for the Texas Industrial Film Co. of Houston.

Hitting into a film situation characterized by exhibitor cries of "Shortage," United Artists has a lineup of 48 films set for release from September through August, 1955, representing a production investment of \$40,000,000, Arthur B. Krim, president, stated Friday (23). Pictures will be sold at the rate of four a month.

Krim, who was flanked by UA board chairman Robert S. Benjamin and v.p. Max E. Youngstein at a press meeting, said the plan is to include one "blockbuster" in each month's sked. The term, he said, referred to a film which will gross \$2,000,000 or more in domestic (U.S. and Canada) rentals.

### Sweet September!

September will be a "major turning point" for UA, commented the prez, "for our program from that time on exceeds anything in the past." Over the next two years, Krim said he "anticipates" the release of 96 features.

He added: "We are extremely bullish about our future and the future of the industry and we are demonstrating it by pouring all our resources into bigger product." In line with this, he reported that four films going into production within the next eight weeks have an aggregate budget of \$8,000,000. These are: "Gentlemen Prefer Brunettes," Robert Bassler production in CinemaScope starring Jane Russell and Jeanne Crain; Paul Gregory's production of "Night of the Hunter," which Charles Laughton will direct with Robert Mitchum starring; "Not As a Stranger," which Stanley Kramer will produce and direct with Mitchum, Olivia De Havilland and Frank Sinatra in the leads, and Hecht-Lancaster's "The Gabriel Horn" starring Burt Lancaster, who'll also direct.

### Blockbusters

These are included in the 12 pix (one a month) which Krim feels rate in the "blockbuster" class. UA set the financing 100% for the four. Further, the company has a financial participation in about 95% of the entire release program, Benjamin noted.

Other eight which got the tall-money billing by Krim are: Joseph Mankiewicz' "The Barefoot Contessa," with Humphrey Bogart and Ava Gardner; "Purple Plain," produced by John Bryan under the J. Arthur Rank banner with Gregory Peck, Hecht-Lancaster's "Vera Cruz," with Lancaster and Gary Cooper; Rank's "Romeo and Juliet," which was shot in Italy, mainly in Verona, with Laurence Harvey and Susan Shentall; Robert Rossen's "Alexander the Great," to roll in the fall in Spain, Greece and other global points; W. R. Frank's "Sitting Bull," C'Scope, with Dale Robertson, Mary Murphy and J. Carroll Naish; "Way West," from Hecht-Lancaster, and Ilya Lopert's "Summertime" (an adaptation of the legitier, "Time of the Cuckoo"), with Katharine Hepburn and Rossano Brazzi.

Youngstein, who returned to N.Y. from an extensive tour of Europe, stated the company now has a full-scale ad-pub program in work that provides for "pre-planning and pre-selling." He said an example is the now-adopted practice of laying out sets of publicity stills from the shooting scripts of films in advance of production.

Youngstein also related that Richard Condon, UA's special rep abroad, is working with all indie producers in Europe. Condon coordinates the bally whipped up by the filmmakers and UA, as well, and helps in unit personnel assignments.

## Cheesman's RCA Berth, Succeeds Bernie Sholtz

Camden, N. J., Aug. 3.

William E. Cheesman has been named field sales representative for RCA theatre products in the eastern and northeastern regions, succeeding Bernard Sholtz, one of the industry's pioneer field sales reps who retired after being RCA rep in the same area for 25 years.

Product manager for RCA theatre carpet and chairs for the last three years, Cheesman now is in charge of sales of theatre sound systems, projectors, speakers and screens in an area that includes such theatre centers as New York, Boston, Philadelphia, Washington, Pittsburgh and Buffalo.

## Picture Grosses

### PITTSBURGH

(Continued from page 8)

Strong \$20,000. Easily sticks for third week. First week, \$26,000.—**Penn (Loew's)** (3,300; 65-85)—**"Gone With Wind" (M-G)** (3d wk). Oldie still blistering at close to \$17,000. Probably holds again. Last week, \$22,000.

**Squirrel Hill (SW)** (900; 65-85)—**"Hobson's Choice" (UA)** (2d wk). Best thing this nabe arty has had in long time, and will be around for awhile. Looks loud \$3,500 after \$4,000 first week.

**Stanley (SW)** (3,800; 65-85)—**"About Mrs. Leslie" (Par)**. Fine campaign but they aren't buying it. Won't do more than \$9,000 if that. Last week, "Knock on Wood" (Par), \$13,000.

**Warner (SW)** (1,365; \$1.25-\$2.65)—**"Cinerama" (Indie)** (34th wk). Long-running pic now doubling its box of last spring. Looks like \$13,500 this week on top of \$14,000 last week.

### 'Crusoe' Brisk \$10,000, Frisco; 'Ring' Oke 14G

San Francisco, Aug. 3. With two new bills and surge of Legionaires whose parade brought thousands to Market Street, first-run biz opened briskly but faded after the Legion left and the torrid heat wave took over. One new film "Ring of Fear" at Golden Gate looks okay while "Robinson Crusoe" at United Artists' shapes good. "Caine Mutiny" in fifth frame is holding strongly at St. Francis. "Cinerama" still is stout in 31st Orpheum stanza.

**Estimates for This Week**  
**Golden Gate (RKO)** (2,850; \$1-\$1.25)—**"Ring of Fear" (WB)** and **"Operation Diplomat" (Indie)**. Okay \$14,000 or close for first week ending today. Last week, "Susan Slept Here" (RKO) and "Queen of Sheba" (Lip), \$12,700.  
**Fox (FWC)** (4,651; \$1-\$1.50)—**"Garden of Evil" (20th)** (3d wk). Light \$13,000 or near. Last week, \$14,000.

**Warfield (Loew's)** (2,656; 75-\$1)—**"Student Prince" (M-G)** (3d wk). Good \$12,000. Last week, \$15,000.  
**Paramount (Par)** (2,666; 65-90)—**"Living It Up" (Par)** and **"Private Eyes" (AA)** (3d wk). Okay \$8,000 in 4 days. "About Mrs. Leslie" (Par) and "Man of Conflict" (Indie). Opens today (Tues.). Last week, \$15,500.

**St. Francis (Par)** (1,400; \$1-\$1.50)—**"Caine Mutiny" (Col)** (5th wk). Strong \$18,000. Last week, \$19,000.  
**Orpheum (Cinerama Theatre, Calif.)** (1,458; \$1.75-\$2.65)—**"Cinerama" (Indie)** (31st wk). Stout \$29,500. Last week, \$30,000.

**United Artists (U.A. Coast)** (1,207; 70-\$1)—**"Adventures Robinson Crusoe" (UA)** and **"Cog" (UA)**. Good \$10,000. Holds. Last week, "Apache" (UA) (4th wk), \$6,200.  
**Stagedoor (A-R)** (400; \$5-\$1.35)—**"Hobson's Choice" (UA)**. Fat \$6,000. Last week "Immortal City" (Indie) (2d wk). After \$3,600 in first.

**Larkin (Rosener)** (400; \$1)—**"Kon-Tiki" (RKO)** and **"The Informer" (RKO)** (reissues) (2d wk). Net \$3,200. Last week, \$3,200.  
**Vogue (S. R. Siskel)** (377; \$1)—**"Mr. Denning Drives North" (Indie)** and **"Lady Godiva Rides Again" (Indie)** (2d wk). Oke \$2,400. Last week, \$3,200.

### 'Leslie' Good \$6,500, Omaha; 'Canyon' Oke 4G

Omaha, Aug. 3. Hot, muggy weather and the product are blamed for slashing biz this week. Only good new entry is **"Mrs. Leslie" (Par)** at the Omaha. "Gone With Wind" is okay at the Orpheum for second round. "Black Horse Canyon" is fairish at the State.

**Estimates for This Week**  
**Brandeis (RKO)** (1,100; 50-75)—**"Law Vs. Billy Kid" (Col)** and **"Operation Diplomat" (Col)**. Mild \$3,000. Last week, "Arrow in Dust" (AA) and "Pride Blue Grass" (AA), \$3,500.

**Omaha (Tristates)** (2,000; 50-75)—**"About Mrs. Leslie" (Par)** and **"Trent's Last Case" (Par)**. Good \$6,500 or near. Last week, "Gorilla at Large" (20th) and "Rocket Man" (20th), \$6,500 at 90c top.

**Orpheum (Tristates)** (2,890; 75-\$1)—**"Gone With Wind" (M-G)** (re-issue) (2d wk). Good \$12,000. Last week, \$23,000.

**State (Goldberg)** (875; 50-80)—**"Black Horse Canyon" (U)** and **"Monster From Ocean Floor" (Lip)**. Okay \$4,000. Last week, "Garden of Evil" (20th) (3d wk), \$4,500 at 50c-90c scale.

### HEAT BOPS BALTO BUT 'LIVING FINE 10G, 2D

Baltimore, Aug. 3.

With temperature over 100 and a plethora of holdovers, current week's biz is sluggish. Schwaber chain opened a new artie, the Cinema with "Seven Deadly Sins" converting former nabe, the Lindy, into a first-run. "Caine Mutiny" continues big in third week at Hipp. "Living It Up" is also holding nicely in second round at Keith's. Double bill of "Dead End" and "The Westerner" is okay at Stanley.

**Estimates for This Week**  
**Century (Loew's-UA)** (3,000; 25-65-95)—**"Gone With Wind" (M-G)** (re-issue) (3d wk). Slow \$6,500 after \$8,200 in second.  
**Cinema (Schwaber)** (466; 50-\$1)—**"Seven Deadly Sins" (Indie)**. Latest addition to local arties. Okay \$4,500.

**Hippodrome (Rappaport)** (2,100; 50-\$1.25)—**"Caine Mutiny" (Col)** (3d wk). Strong \$11,500 after \$16,600 in second.

**Keith's (Schamberger)** (2,400; 30-46-80)—**"Living It Up" (Par)** (2d wk). Fine \$10,000 after \$16,000 opener.

**Little (Rappaport)** (310; 50-\$1)—**"Heidi" (Indie)**. Starts tomorrow (Wed.) after "All Quiet Western Front" (U) (re-issue) but fair \$2,200.  
**Mayfair (Hicks)** (980; 25-44-70)—**"Outcast" (Col)**. Opens tomorrow (Wed.) after "Black Horse Canyon" (U) did mild \$2,500.

**New (Mechanic)** (1,800; 35-\$1)—**"Demetrius And Gladiators" (20th)** (4th wk). Weak \$6,000 after \$7,500 in third.

**Playhouse (Schwaber)** (420; 50-\$1)—**"Man With Million" (UA)** (3d wk). Bright \$4,800. Last week, same.

**Stanley (WB)** (3,200; 30-80)—**"Dead End" (WB)** and **"Westerner" (WB)** (reissues). Oke \$8,000 for oldies. Last week, "Ring Of Fear" (WB), \$7,000.

**Town (Rappaport)** (1,600; 35-80)—**"Broken Lance" (20th)**. Starting tomorrow (Wed.) after "Champagne Safari" (UA) and "Silver Lode" (RKO) did drab \$6,300.

### 'Ring' Rich at \$12,000, Denver; 'High' 19G, 3d

Denver, Aug. 3.

"High and Mighty" still is big at the Centre, and winds a fourth session. Trade ranges from fair to strong currently although weather makes outdoor activities the main draw. "Ring of Fear" is rated fine at Paramount. "Caine Mutiny" continues big in third Denver week.

**Estimates for This Week**  
**Aladdin (Fox)** (1,400; 50-85)—**"Adventures Robinson Crusoe" (UA)** (2d wk). Nice \$4,000. Last week, \$4,500.

**Center (Fox)** (1,247; 60-\$1)—**"High and Mighty" (WB)** (3d wk). Big \$19,000. Holds again. Last week, \$21,000.

**Denham (Cockrill)** (1,750; 50-85)—**"About Mrs. Leslie" (Par)** (2d wk). Fair \$7,000. Last week, \$9,000.

**Denver (Fox)** (2,525; 50-85)—**"Caine Mutiny" (Col)** (3d wk). Good \$15,000. Last week, \$20,000.

**Paramount (Wolfberg)** (2,200; 50-85)—**"Ring of Fear" (WB)**. Fine \$12,000. Last week, "Apache" (UA) and "Return to Treasure Island" (UA) (2d wk), \$10,000.

**Tabor (Fox)** (1,967; 30-50)—**"Hell Raiders of Deep" (IFE)** and **"Untamed Heiress" (Rep)**. Fair \$3,500. Last week, "Project M-7" (U) and "South Sea Sinner" (Indie), \$2,000.

### DETROIT

(Continued from page 9)

**\$1-\$1.25**—**"Living It Up" (Par)** and **"Make Haste to Live" (Rep)** (2d wk). Good \$15,000. Last week, \$24,000.

**Palms (UD)** (2,961; 80-\$1)—**"Ring of Fear" (WB)** and **"Bitter Creek" (Lip)** (2d wk). Fast \$12,000. Last week, \$17,200.

**Madison (UD)** (1,900; \$1.25-\$1.50)—**"Caine Mutiny" (Col)** (5th wk). Big \$15,000. Last week, \$20,000.

**Broadway-Capitol (UD)** (3,500; 80-\$1)—**"Yellow Tomahawk" (UA)** and **"Return Treasure Island" (UA)**. Slow \$8,000. Last week, "Secrets of Incas" (Par) and "Hell Raiders of Deep" (Indie), same.

**United Artists (UA)** (1,938; \$1-\$1.25)—**"Gone With Wind" (M-G)** (re-issue) (3d wk). Strong \$23,000. Last week, \$33,000.

**Adams (Balaban)** (1,700; 80-\$1)—**"Valley of Kings" (M-G)**. Good \$13,000. Last week, "Student Prince" (M-G) (5th wk), \$7,000 at \$1.25 top.

**Music Hall (Cinerama Productions)** (1,194; \$1.40-\$2.65)—**"Cinerama" (Indie)** (72d wk). Strong \$19,000. Last week, \$19,400.

### 'Living' Whopping 18G, 'Caine' Big 25G, Cleve.

Cleveland, Aug. 3.

Five key stands are edging past previous summer records with strong-pulling holdovers, overcoming such adverse factors as heat, baseball and horse-racing competition here. Biggest coin total goes to "Caine Mutiny" on second lap at Allen, after setting a new hot weather high for house on first round. "Living It Up" looks smash in second State session, Third solo for "Magnificent Obsession" shapes strong at Palace. Only newcomer combo is "Desperado" and "Gambler From Natchez" at Hipp, just getting by.

**Estimates for This Week**  
**Allen (S-W)** (3,000; 70-\$1.25)—**"Caine Mutiny" (Col)** (2d wk). Strong \$25,000 after \$41,000 on first week.

**Hipp (Telemt)** (3,700; 60-90)—**"Desperado" (AA)** and **"Gambler From Natchez" (20th)**. Okay \$14,000. Last week, "Gorilla at Large" (20th), so light 'twas cut to 6 days, \$7,000.

**Lower Mall (Community)** (585; 60-90)—**"Moon Is Blue" (UA)** (12th wk). Oke \$2,300 following \$2,400 last week.

**Palace (RKO)** (3,300; 75-\$1)—**"Magnificent Obsession" (U)** (3d wk). Big \$15,000 after \$18,500 last week.

**State (Loew's)** (3,500; 60-90)—**"Living It Up" (Par)** (2d wk). Great \$18,000. Last week, \$19,000.

**Stillman (Loew's)** (2,700; 60-90)—**"Gone With Wind" (M-G)** (6th wk). Fine \$6,000 after \$7,000 last week.

### SEATTLE

(Continued from page 8)

**90**—**"Living It Up" (Par)** and **"Lone Gun" (UA)** (2d wk). Great \$12,000 or close. Last week, \$14,700.

**Liberty (Hamrick)** (1,650; 53-75)—**"Apache" (UA)** and **"Return to Treasure Island" (UA)**. Big \$8,000. Last week, "Gog" (UA) and "Capt. Kidd, Slave Girl" (UA), \$4,000 at 90c top.

**Music Box (Hamrick)** (850; 75-\$1)—**"Apache" (UA)**. Also at Liberty. Swell \$5,000. Last week, "Man With Million" (UA) (4th wk 9 days), \$4,400 at \$1.25 top.

**Music Hall (Hamrick)** (2,300; 90-\$1.25)—**"High and Mighty" (WB)** (3d wk). Big \$8,000. Last week, \$9,400.

**Paramount (Evergreen)** (3,039; \$1-\$1.25)—**"Caine Mutiny" (Col)** (4th wk). Great \$11,000 after \$12,000 last week.

### Lichtman-Goldstein

(Continued from page 3)

they had suspended in order to tackle this Panoramic project."

Panoramic was set up by the late Leonard Goldstein and Robert Jacks to produce a series of 10-2-D pix for 20th release during the company's switch to CinemaScope. All but one of the 10—the CinemaScope "The White Feather" which is being lensed in Mexico—have been delivered.

Lichtman's letter to the sales force noted the Panoramic deal originally had the double purpose of salvaging stories on 20th's shelves and employing talent idle but under contract, and of serving exhibs with 2-D pix during the transition period.

For a while, as 20th stuck to its stereophonic sound dictum, it lacked customers for the 2-D attractions. As the policy was relaxed, however, the Panoramic pix began to move. Lichtman's letter asked the branches to survey unsold situations on the Panoramic releases and to go after them.

### Robert Goldstein's Huddles

Hollywood, Aug. 3.

While no decision has yet been reached by Robert Goldstein in regard to future of Leonard Goldstein Productions, in which he is veepee, or his own future operations he's been talking with United Artists execs, also officials of other distributors.

LGP has 10 picture deal with United Artists with first two films, "Black Tuesday" and "Stranger On Horseback," completed over week-end.

Robert Blumof, UA veepee on Coast, states company is willing to continue original deal or work out new one. "We'll do everything we can to help in direction they want to go."

Goldstein's Panoramic meanwhile shooting "White Feather," last for 20th-Fox release, in Mexico.

a projection machine thrown on 7th Avenue (Rothafel had been but no longer was associated with it), the new pic theatre opened as the RKO Roxy. A group of bondholders filed a court action and the house was renamed the Center.

After those first 16 days, RKO's Harold Franklin saw the need for some quick changes; in the deep of the depression the Hall was shaping as a major catastrophe. It was at this point that the Center had to yield to the well being of larger edifice. Franklin converted the Hall to first-run films (the first was Columbia's "The Bitter Tea of General Yen") and switched the Center to "neighborhood" status. It played six day and date with the Fordham Theatre, Bronx, and the Albee, Brooklyn.

**Rothafel Terminates**  
The Hall supplemented its film fare with stage acts, thus it became, and still is, the great presentation house of the country. Rothafel, immediately after the original fiasco, entered N. Y.'s Post Graduate Hospital. Although Roxy was presumably close to M. H. (Deac) Aylesworth who via NBC was close to RCA which then controlled RKO, shortly after his discharge Roxy was no longer a part of the RKO setup. The rest of Rothafel's career was anti-climax.

While the Hall was to eventually prosper, the Center was in wobbly financial condition. The inferior release position it was given failed to pay off. Center's rental was \$450,000 per annum, an incredible amount in view of the house policy.

**Era of '77B'**  
Not long after, "77B" became a household term within the murals of RKO. The company had come face to face with bankruptcy and the Rockefeller set up a management unit to take over the Hall and the Center. W. G. Van Schmus, an advertising exec and associate of the Rockefellers, was placed at the helm.

In June of 1934, the Center could no longer carry on with films and was closed. A switch to legit was decided upon but it had to be a big production—the 3,500-seater was no place for intimate drama.

The house re-candled Sept. 22 of the same year and the production met the specifications. Max Gordon's "The Great Waltz" was the curtain raiser and it represented an investment of \$300,000. Operating costs amounted to \$40,000 weekly. This was before rent, which was on a percentage basis. The scale had a \$3.30 top, which was normal during the depression period.

**Waltzing Around**  
Press notices were mixed. VARIETY's Abel found it a "great spectacle" and a "swell entertainment." He further noted: "True, it's slow, but who can get hotcha about a Viennese locale, with Viennese waltzes and a generally glamorous and languorous background. True, also, that it lacks comedy which, perhaps, is a concedable deficiency, especially considering the reports that the comedy division in the London nor the several Continental productions. But on everything else it's tops."

"The Great Waltz" paid off for the production company but the rental picked up by the Rockefellers was below hopes. They had spent \$100,000 in converting the house—part of the overall \$300,000 investment—and there was low return on this, too.

Other legit offerings that followed—"The American Way" early in 1939 was another of the more outstanding in the kingsize bracket—produced varying results at the b.o. but none ever amassed enough coin to provide that 450G rental.

### Ice Age

The most successful enterprise at the Center was on ice. Arthur Wirtz and Rockefeller reps joined in their first frappe venture in 1940. Wirtz, who was then partnered with Sonja Henie, was not particularly familiar with a theatre of the Center's dimensions and the Rockefeller people were strange to the way of frozen frolics. The first show received a mild reception but follow-up offerings in the subsequent war years went over fine. At least, about half of the rental was being met and this was lots better than that earlier era.

Rockefellers at intermediate points also gave opera a whirl via

## Sad Saga of Center, N. Y.

Continued from page 7

a tlein with Fortune Gallo's San Carlo company. A few engagements were enough to convince the landlords that, cultural values notwithstanding, there's no room (meaning not enough money) for this lofty art form uptown. That is, north of the Met on 40th Street.

**Nix Television City**  
In 1950 the Rockefellers tried to interest NBC in a "television city." The Center would be razed and a new, greater structure would go up in its place. Joseph McConnell, network president at that time, nixed the idea. The time was not ripe for such an undertaking, said McConnell.

NBC, though, did take over the Center for studio tv programming, and paid a rental that was regarded as fair by both sides although still considerably short of what the property should yield by real estate standards. (The Rockefellers, remember, have the entire area on 99-year leasehold from Columbia U.)

Decision finally was reached that the Center had had it. The demolition squad was called in. Timetable calls for removal by next month of the last vestige of the ill-fated show business emporium. An office building on the site is set for completion 13 months later.

As for NBC's "television city," the Rockefellers may still be part of the plot. The vast area from the Roxy Theatre east to Sixth Avenue, from 50th to 51st Streets, was purchased by the Rockefellers last spring. The purchase price was \$8,500,000 for the \$2,000 square feet.

Architecturally, this is being measured in terms of 2,000,000 square feet—plenty big for any kind of a city. Whether the property owners and the network can get together on a deal remains to be seen. And besides, it's irrelevant to the Center Theatre's death-immolation obit.

## Too Colossal?

Continued from page 3

public with pix of a similar character.

**Norway's Revolt**  
Motion Picture Export Assn. is beginning to collect some frowns for its efforts to sell foreign governments and exhibs the idea that even a lot of trees don't necessarily make a forest.

First revolt came last week in Norway where Kristopher Aamot, chairman of the Norwegian Municipal Cinemas Assn., notified the U.S. companies that under a new agreement his group would no longer allow special rental terms for "super" attractions. The current Norwegian deal, which expires Sept. 1, provides for a 40% rental limit. However, some five or six "specials" could be sold at 45% and higher.

MPEA argument in Norway as well as in Holland, Belgium and Italy has been that a certain number of spectacle-type pix should be freely negotiable due to their high production costs. However the feeling appears to be growing abroad that—with CinemaScope films counted in the special category—the "specials" have become so commonplace as to no longer merit higher terms.

There's concern at MPEA in N.Y. that the Norwegian example may set a pattern elsewhere. In Hollywood, for instance, eight or nine American imports a year are freely negotiable. In Italy, 25% of the MPEA import can fetch 50% rentals and here again C'Scope pix are freely negotiable.

In stating that, in the future, Norwegian exhibs would impose a 40% rental limit on all pix, Aamot added insult to injury by declaring that the Norwegian public wasn't interested in "super" attractions and that, in any case, "they are nothing but glary comic strips."

## Cinerama in Syria

Continued from page 3

Force. Cinerama engineers are already on their way to the Syrian city.

A specially-designed outdoor theatre will be built on the U. S. Government exhibition space. The showings will be under the auspices of the U. S. Information Agency. A narration in Arabic will replace the current one by Lowell Thomas.



# "MAGNIFICENT OBSESSION" IS ROLLING UP "GLENN MILLER" GROSSES EVERYWHERE!

**CLEVELAND**—Palace Theatre  
Outgrosses "Glenn Miller" both  
first and second weeks!

**CHICAGO**—United Artists Theatre  
Sets twenty-year house record!

**ASHEVILLE**—Plaza Theatre  
Bigger than "Glenn Miller"

**AKRON**—Palace Theatre  
Joins "Miller" as U-I's  
biggest grossers!

**SALT LAKE CITY**—Uptown Theatre  
Record opening ... bigger  
than "Miller"

**KANSAS CITY**—Orpheum Theatre  
Bigger than "Miller"...  
U-I record in K.C.

**ATLANTA**—Grand Theatre  
Joins "Miller" as U-I's all time  
high grossers in Atlanta!

**YOUNGSTOWN**—Warner Theatre  
Sets all-time U-I house record!

**AURORA**—Paramount Theatre  
Bigger than "Glenn Miller"

**OKLAHOMA CITY**—Midwest Theatre  
Neck-and-neck with  
"Glenn Miller"

**MICHIGAN CITY**—Tivoli Theatre  
Outgrossing "Glenn Miller"

**JOLIET**—Rialto Theatre  
Neck-and-neck with "Miller"

... and  
**HOLDING OVER  
Everywhere!**



with  
**AGNES MOOREHEAD**  
**OTTO KRUGER**  
**GREGG PALMER**  
Directed by Douglas Sirk  
Screenplay by Robert Brees  
Produced by Ross Hunter



# Connecticut Censorship Proposal Draws Broadside of Nays

Hartford, Aug. 3. A proposal has been made that Connecticut adopt a system of statewide censorship of films and plays, although this was one of the more liberal of the original American colonies and has not heretofore been a blue law state. Just who or what is behind the proposal is not clear. Connecticut State Police Assn., which promulgated the idea is not an official organization despite its title. Actually it is no more than an insurance organization taking in policemen for benefits. It has some 300 members. Censorship recommendation seems to have been passed by a 15-man board without debate or dissent.

Best reasonable explanation of motivation offered is that a state law would take individual police chiefs at the community level off the spot when complaints are registered.

Hartford Times has editorialized against any state censorship. Hartford Courant which recently campaigned against rough comic books for kids also declared itself opposed to any censorship as such.

Among others protesting the proposal were Norman Cousins, editor of the Saturday Review, James S. Pope, executive editor of the Louisville Courier Journal and president of the American Society of Newspaper Editors; Russel J. Wiggins, managing editor of the Washington Post & Times-Herald, chairman of the Freedom of Information Committee, American Society of Newspaper Editors, Odell Shepard, former lieutenant governor of Connecticut; and many others.

## Perspecta Into Showcase Soon

Largescale demonstrations of Perspecta Sound in the U.S. have been set for August. Showings had been delayed to coincide with the availability of the required "integrator" units which sell for approximately \$900.

Aboard, 12 manufacturers have been licensed to make the units and a large volume of orders is said to be on hand. All of the 41 Loew's houses in the foreign market have been equipped as has the entire Loew's chain in the U.S. Total of American theatres now Perspecta-equipped stands at 107. According to Metro, availability of "Gone With the Wind" with Perspecta Sound has sharpened exhibitor interest in the stereo sound system. Equipment dealers say almost 100% of the Perspecta orders being received come from houses already equipped with three horns and the necessary wiring for the showing of magnetic stereo sound.

All of Metro's new pix are going out with Perspecta Sound which allows exhibitors to play these prints via either a single horn of three horns. Perspecta Sound uses a single optical track. Paramount will start using Perspecta with "White Christmas" and Warner Bros. started making it available with "The High and the Mighty."

## State Closes Theatre

Greenfield, O., Aug. 3. The Lyric Theatre here, operated by James Chakeres of Washington Court House, was closed last week by the Division of Factory and Building Inspection of the Ohio Department of Industrial Relations. John Wonderberger, supervisor of inspection, said the closedown order would continue in effect "until certain existing conditions in the theatre and building are corrected but did not publicly specify what those conditions were."

## Mickey Rooney as Jockey

Hollywood, Aug. 3. Mickey Rooney will gallop that way in a feature based on the career of jockey Johnny Longden, to be produced independently by Mickey Rooney Enterprises at Republic.

Maurice Duke, Rooney's partner and personal manager, will be associate producer. John Fenton Murray and Benedict Freedman will collaborate on the screenplay.

## Big Pic, Big Stills

Hollywood, Aug. 3. RKO's "The Conqueror" is a big production, so the still photographs issued by the flackery will be that way too. Orders have gone out that all stills must be at least 11x16 inches or larger.

First is a 22x16 photo of John Wayne with Susan Hayward.

## TOA Forum On New Processes

A new processes forum will again be one of the features of the combined trade show and convention of the Theatre Owners of America at Chicago, Oct. 31 to Nov. 4.

The Theatre Equipment and Supply Manufacturers Assn. and the Theatre Equipment Dealers Assn., both of which are holding their conclaves at the same time, will supervise the forum, providing a panel of experts well versed on every phase of theatre equipment, accessories, and new processes. Last year this event attracted more than 1,000 exhibitors, theatre equipment and manufacturers reps from all parts of the country. This year's forum will be held Wednesday, Nov. 3.

## Marlon Brando to Hoof

Hollywood, Aug. 3. Marlon Brando will take dancing lessons to qualify for the Sky Masterson role in the Samuel Goldwyn film version of Damon Runyan's "Guys and Dolls." It will be Brando's initial appearance in a musical.

It's also a first musical for writer-director Joseph Mankiewicz.

## United Paramount Shortens Twin Cities' Holdings

Minneapolis, Aug. 3. United Paramount Theatres continues to reduce its Twin Cities theatre holdings and operations. Its current move in the load-lightening direction is the sale of its local neighborhood American theatre to independent exhibitor Joe Podoloff who owns and operates the nearby Vogue. The price was kept secret.

A month ago the circuit sold a St. Paul neighborhood house, the Capitol, to Martin Lebedoff, also a Minneapolis independent exhibitor.

During the past few days it has stepped up its voluntary withdrawing scene on the heels of previous divorcements required by the consent decree.

In Minneapolis it failed to renew its leases on two neighborhood houses, sublet its downtown Century to Stanley-Warner for Cinerama, relinquished the last-run Palace and sold a neighborhood house for commercial purposes. At the same time it reopened one downtown theatre, tossed backed into its lap by the purchaser, with a twin bill last run 25c policy. Its lease on this house expires within a few years and is certain not to be renewed.

In St. Paul United Paramount dropped two downtown theatres and one other neighborhood house in addition to the sale of the Capitol.

The chain now is left with four Minneapolis and two St. Paul downtown theatres and only three neighborhood houses in each of the twins. Three independent circuits have more local neighborhood theatres.

"We have no immediate plans to sell more Twin Cities' theatres, but I don't say we don't dispose of more of them, either," said Harry B. French, United Paramount president here.

Metro is stepping up the use of color stills for lobby displays for theatres. With the set of stills for "Brigadoon," M-G is providing exhibitors with color shots which bring sharper contrast and color pigments to the fore. This has been accomplished by the use of a new color process.

## Briefs From the Lots

Hollywood, Aug. 3.

Robert Arthur and Melville Tucker will share producer credit on U.S. "The Black Shield of Falworth."

Henry Daniell joins cast of Metro's "The Prodigal."

Claire Trevor signed by Pine-Thomas for role of Lady MacBeth in "Lucy Gallant."

Lee Sholem snagged directorial chores on Treasure Island Productions' "Long John Silver."

Luther Adler cast as convict-killer in the Hal E. Chester production, "Crashout."

Frank Ferguson pacted by Warners for stint in "Young At Heart."

Donna Corcoran, former Metro contractee, set by studio in "Moonfleet."

Joseph J. Lilley named music director on Paramount's "Eddie Foy and the Seven Little Foys."

Fred W. Kane inked David Boehm to screenplay "I Accuse."

Dimitri Tiomkin signed by Stanley Kramer to score "Not As a Stranger."

Trevor Ward snagged role in "The Silver Chalice" at Warners.

Jack Ingram and Ewing Mitchell into U.S. "Man Without a Star."

Carl Millette pacted for stint in Greene-Rouse's "New York Confidential."

Louis King acquired screen rights to "Great Dismal," yarn by Sari Stoeffel.

Paul Dubov, Stanley Clements and Joseph Turkel into Filmakers' "Mad At the World."

Cameron Mitchell borrowed from 20th-Fox by Warners for co-star role with Greer Garson and Dana Andrews in "Strange Lady in Town."

Deborah Kerr inked by William Perlberg and George Seaton for star role in "The Magnificent Devils."

Don Harvey and wife, Jean Harvey, cast in Columbia's "Women's Prison."

Hal Kanter has acquired screen rights to "Miss Morissa," by Mari Sandoz.

Charles Cane and Tom Powers snagged roles in Greene-Rouse's "New York Confidential."

Tony Hughes and George Leigh into "The Silver Chalice" at Warners.

Patricia Lawlor joins "The Conqueror" at RKO.

Richard Garrick inked for Warners' "East of Eden."

Hollywood, Aug. 3.

William Bacher and William Hawks pacted Roland Kibbee to screenplay "The Mike Fink Story."

Jane Adrian set for role in 20th-Fox's "There's No Business Like Show Business."

Terence De Marry into "Mad at the World" at RKO.

Barbara Pepper and Billie McLean join Warners' "Young at Heart."

Wayne Morris will co-star with Dane Clark and Carole Mathews in "Dynamite Anchorage" at Allied Artists.

Alan Napier cast in Metro's "Moonfleet."

Fred (Duffy) and Sweeney, vaudeville vet, joined cast of Paramount's "We're No Angels."

Irving Rapper purchased film rights to "Murder at Third Base," original by Frank Gruber.

Bela Lugosi, Loretta King, Lytle Talbot, Dolores Fuller and Hazel Franklyn signed for roles in "The Vampire's Tomb."

Hecht-Lancaster's "The Gabriel Horn" will be filmed in CinemaScope.

Copa Productions set Nov. 45 as start date for Columbia release, "The Stalk."

Jan Sterling inked by Columbia to co-star with Ida Lupino and Howard Duff in "Women's Prison."

Michael Kidd signed as choreographer on Samuel Goldwyn's "Guys and Dolls."

Carl Esmond into 20th-Fox's "The Racers."

National Legion of Decency handed Paramount's "Secret of the Incas" a "B" rating because of "low moral tone" and "suggestive situations."

Judy Tyler drew a role in Pine-Thomas' "Blue Horizons."

Allied Artists allocated \$200,000 as an advertising budget for "The Human Jungle," with emphasis on the use of tv and radio.

Warners signed Mabel and June Smaney for roles in "East of Eden."

U bought "Miss Pettigrew Lives for a Day," a novel by Winifred Watson, and assigned Robert Arthur as producer.

John Kennedy joined the "Return of the Circus" troupe at U.

Cecil B. DeMille signed Ralph Jester as utility aide on "The Ten Commandments."

## Silha Expounds Newspaper Slant

### Declares Film Biz Often Asks Favors But Is Slow To Return 'Em When Dailies Ask

## Delivered!

Hollywood, Aug. 3. It took a long time but filming of the Judy Garland starrer, "A Star Was Born," was finally completed at 2:44 a.m., July 29.

It had been before the cameras since last Oct. 12.

## Fail To Upset Ohio Censorship

Columbus, Aug. 3.

The film industry's attempt to root out Ohio's 41-year-old film censorship by a premanent injunction failed when Common Pleas Judge Ralph J. Bartlett Saturday (31) dismissed the suit filed three months ago by RKO Pictures Inc., the Independent Theatre Owners of Ohio and two exhibitors. However, the decision is certain to be appealed.

In a 22-page decision, Judge Bartlett said that neither the 1913 censorship law nor the collection of fees violates any provision of the state or federal constitution. The plaintiffs claimed the state has no power to authorize censorship and cannot levy or collect fees for it; that such fees violate free speech and free press and are invalid; that the requirement of such a tax is a denial of equal protection and due process; and that the U.S. Supreme Court has declared censorship laws unconstitutional.

Judge Bartlett recognized the U.S. Supreme Court rulings but said,

"Although liberty of expression by means of motion pictures is included within the freedom of speech and press guaranty of the U.S. Constitution as well as the state constitution, there still remains a limited field in which decency and morals may be protected from...an offending motion picture by prior restraint under proper criteria and standards."

He also said that the U.S. Supreme Court has not removed community control of films by censorship and that his court will not do so under the claim of complete unconstitutionality of such censorship laws. The judicial sense...still sustaining the common sense...still supporting the exercise of police power by a sovereign state."

He supported the \$3 per 1,000 foot reel charge made by the Division of Film Censorship, which the plaintiffs said was, in fact, a tax since 85 to 87% of the total fees collected, amounting to about \$300,000 each year, supports the visual aid program of the State Department of Education. Judge Bartlett said, "Even though such fees exceed to some extent the necessary cost for making the inspection, (they) constitute license fees and not a tax."

## ADMAN TO COAST FOR WARNER AIR TIEUPS

Blaine Thompson ad agency's Gary Stevens who has handled Warner Bros. radio-tv tieups for the past 10 years will shift his headquarters from New York to the Coast.

Stevens, also a radio-tv producer, will work closely with Bill Hendricks, WB studio publicity chief. Shift, according to WB pub-ad chief Mort Blumenstock, is due to the belief that the agency could render better service by having a radio-tv man in closer contact with the studio.

## Goldberg 100% C'Scope

Omaha, Aug. 3.

Ralph Goldberg tomorrow (Wed.) will have completed installation of CinemaScope in all five of his theatres here—the downtown flagship, the State; and the Avenue, Dundee, Military and Ames, all nabes.

Stereophonic sound, RCA seamless screens and Bricker projectors were also installed.

Goldberg reports biz at his nabes spots as being up about 50% over a year ago.

Minneapolis, Aug. 3.

Even though many leading exhibitors here don't like it, the Minneapolis Star and Tribune, the only local newspapers—both under the same single ownership—have no intention of eliminating the complete daily tv and radio stations' logs or cutting down the large amount of other additional space and features devoted gratis to the mediums.

This is according to Otto A. Silha, the sheets' business manager, who doesn't feel, however, that video and audio are receiving the alleged "preferential treatment" over the film theatres or that the latter have any squawk coming.

At the same time, Silha charges that the film industry is inclined, generally speaking, to regard the matter of cooperation as "a one-way street"—it continuously requests it of newspapers, but too frequently is unwilling to extend it.

Two newspapers are still publishing logs of area's other 11 tv stations' daily, except when space limitations necessitate their omission. The local four tv, and 11 radio stations daily logs are never omitted.

"Our elaborate tv and radio logs, we've found, are a service that the public wants," says Silha, "and we believe it devolves upon us to provide such desired services."

Silha says that no complaints have reached him personally from exhibitors about his newspapers favoring tv and radio over film houses and his readers have given no intimation that they feel the showhouses are being neglected.

Regarding the matter of film industry cooperation, Silha asserts that when they decided to produce a big outdoor Minneapolis Star and Tribune charities' show for the Aquanetennial, local annual summer mardi gras, they wanted Hollywood to provide some of their stars for personal appearances.

"We found the film companies, excepting Metro, cold to the idea," explains Silha. "They apparently couldn't realize that this would result in a tremendous amount of free newspaper and other publicity for their companies, stars and pictures and that the stars would be appearing before huge throngs."

Metro sent Vera-Allen and Carlos Thompson for the show, and we're grateful to that company. Both of these stars not only appeared on the stage, but contributed important parts to the entertainment.

"The film companies should realize that they themselves can do a lot to cement better relations with the newspapers and the local public by cooperating to a greater degree than they've been doing and that it's their duty to give as well as take."

"Too often these film companies want the newspapers to do things that mean nothing to the papers themselves or the communities and are unwilling to offer anything in return. Promotionwise, this personal appearance of the two Metro stars undoubtedly benefitted the company and industry and the players themselves more than a dozen of the ordinary stunts and tieups."

Irked exhibitors here have been charging that although the theatres and pictures are the source of much more advertising revenue for the newspapers, the sheets have been cutting down on the free space allotted for them while increasing it considerably for video and audio.

## Techni Rehiring Hands

An increase of about 25% in the release print business in recent months is responsible for the addition of 150 to the Technicolor, Inc., staff on the Coast. Techni had laid off around 300 early this year out of 2,300 employees, but about half of these have been rehired since July 1, according to Herbert T. Kalmus, company prexy.

He pointed out that improving conditions at the boxoffice together with an industry-wide demand for more prints had accounted for much of the heightened activity in Technicolor. He stated that Techni looks to continuing increase of its manufacturing volume.



# GREAT REVIEWS!

"Should parlay its adventure theme into a hefty box office."—VARIETY

"A really fine film that will appeal to a wide audience."—M. P. DAILY

"Impressive... colorful... able and tasteful interpretation of the Defoe classic."—FILM DAILY

"Well done! Angles are legion for adroit showmen."—BOXOFFICE

# GIANT BOXOFFICE!

3 WEEKS FOR PARAMOUNT IN PHOENIX

2 WEEKS FOR LOEW'S IN CLEVELAND

2 WEEKS FOR INTERSTATE IN HOUSTON

2 WEEKS FOR LOEW'S IN ST. LOUIS

2 WEEKS FOR LOEW'S IN SYRACUSE

SMASH OPENINGS IN DENVER (ALADDIN) and FT. WORTH (PALACE)!

Now watch hundreds of new dates coming up in August!

# DANIEL DEFOE'S ADVENTURES OF ROBINSON CRUSOE

COLOR BY  
PATHE-COLOR



Starring **DAN O'HERLIHY** with **JAMES FERNANDEZ** (as FRIDAY)  
Produced by **OSCAR DANCIGERS** • Assoc. **HENRY EHRLICH** • Directed by **LUIS BUNUEL**  
Adapted for the Screen by Phillip ROLL and Luis BUNUEL • Presented by TEPEYAC Prod. Inc.  
Photography by Alex PHILLIPS • Musical Score by Anthony COLLINS



## Clips From Film Row

### DALLAS

A special dinner and a season's pass awarded to the 150,000th patron to the Esquire Theatre here by James A. Cain, manager.

Special tie-in has been arranged by the Melba Theatre and Greyhound Bus Lines to promote "Cine-rama." Plan calls for observing a special night for various cities in the Dallas trade area. First is set for Aug. 13, and will be for Waco. The bus company will offer a special fare. Dallas with the Waco manager being named a special ticket agent for the theatre. James Riggs, owner of Lone Star Drive-In here, reported robbers held up the boxoffice and made off with \$148.

The Interstate Circuit will have a special display at the Texas State Fair in October, according to R. J. O'Donnell, vice president and general manager. The display will honor Edith Head, costume designer with a display of her works from the films with which won her Oscars.

What is believed to be the largest drive-in screen in the south-west, unveiled at the South Loop 13 Drive-In, San Antonio. This ozonizer is operated by Statewide Drive-In Theatres.

The new Strand Theatre at Wichita Falls scheduled to open next week, according to William O'Donnell, vice president and general manager of Trans-Texas Theatres. Only the original form remains of the cinema which burned down several months ago after being acquired just a short time from Interstate. Strand was converted into a one floor operation. Harry Gaines returns as manager.

### BOSTON

Otis Whitney, Massachusetts Commissioner of Public Safety, slated a public hearing for Aug. 18 to propose a new set of regulations on operation of projection booths in the state.

Nate Oberman, Metro head booker, recuperating from an emergency appendectomy at the Allerton Hospital.

Variety Club's annual Variety Day at the Races is set for Aug. 19 at Narragansett Park, Rhode Island.

The Redstone-owned VFW Drive-In in West Roxbury slated to open Aug. 5. A 900-car ozonizer, it was designed by William Riseman Associates.

"French Line" has been banned in nearby Lynn by Mayor Arthur J. Frawley, who termed it "vulgar, sexy, obnoxious and not conducive to good morals." Picture was yanked after it had played several days in local theatre as result of complaints by police department censor, policemen and patrons.

### MINNEAPOLIS

More Twin Cities independent nabe houses falling into one-track optical sound CScope line.

Cinerama host at Century theatre to Minnesota newspaper editors here for Aquatennial, local annual summer mardis gras.

Five out of eight long first-run theatres here currently charging advanced admissions of \$1 or more.

Suburban World, "fine arts" house, going to town with many times locally played reissues at 70c admission, 10c higher than earliest clearance slot theatres with regular subsequent first-run policies. It held over "Tobacco Road" — "Grapes of Wrath" comb for second week to amazing grosses after clicking big with "Tight Little Island."

Bill Mussman resigned as Paramount salesman to become exhibitor.

## New York Theatres

### RADIO CITY MUSIC HALL

Rockefeller Center

"SEVEN BRIDES FOR SEVEN BROTHERS"

in CINEMASCOPE during

JANE POWELL • HOWARD KEEL

Color by ANSCO • An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

## CYDIE BEATTY • MICKEY SPILLANE

### RING OF FEAR

in CINEMASCOPE with WARMER COLOR

A Warner Bros. Production

PARAMOUNT

ORIGINALITY in 45mm SL

tor at Altfinn, Minn., where he bought the Rialto from Kenneth Lyon.

Harold Perlman, Universal exploiter, in town working on "Magnificent Obsession" and "The Egg and I."

Mrs. M. A. Levy, wife of 20th-Fox division manager here, recuperating at home after successful major operation at Mayo Clinic, Rochester, Minn.

Irving Mills, formerly with 20th-Fox and Columbia, an addition to United Artists' sales staff here and will cover northern Minnesota.

Eleanor Odell, of Paramount's Salt Lake City branch, won a prize for submitting "Paramount's 40th Anniversary" as the title of the company's fall sales drive.

"The Robe" currently having its initial ozonizer first-run at Minot Outdoor Theatre, Minot, N. D. It hasn't played conventional theatre in town because neither is equipped for CScope.

Dr. James K. Friedrich lined up 12 cities for pre-release showings of his Biblical picture, "Day of Triumph." Cities are Providence, Columbus, Dayton, Minneapolis, New Orleans, Houston, Atlanta, Dallas, Charlotte, Jacksonville, Denver and Seattle.

### PITTSBURGH

Miami Theatre, Springdale, leased by Bart Dattola and Frank Diamonte to Andy Battistoni and Don Trepecone. Of late, this house has been operating on weekends only.

Bob Ruskin, former Par salesman, now a representative here of the Massachusetts Life Insurance Co. and also studying for his Pennsylvania bar exams.

Flock of district exhibitors returned from visits to their native Greece, among them Louis Thomas of Zelenople, George Faller of Wheeling and George A. Katselas of East Pittsburgh.

Leonard Goldenson, proxy of Par-ABC, named among other former Pennsylvanians as state ambassadors to serve during the annual Pennsylvania Week celebration in October. Goldenson, hails from nearby Scottsdale, Pa. Also appointed ambassadors by Governor John S. Fine are Lisa Kirk and Adolphe Menjou.

Keenan Building in Ambridge, owned by Altoona Public Theatres, suffered \$75,000 loss by fire last week. It houses a dance hall, restaurant, shoe shop, appliance store and a CIO union headquarters. This is the former theatre section of the building; theatre was known variously as the Regent, Senate, Penn and State.

Speer Marousis, New Castle theatre owner, named secretary of Ahelpha chapter in that city.

### ST. LOUIS

Glenn Boner joined St. Louis Theatre Supply Co. sales staff; formerly was with A. V. Cauger Service, Independence, Mo.

Mrs. Anna Lee Pohl planning to relight her Kay Theatre in St. Francisville, Ill., dark for several months.

CinemaScope equipment installed in the ozonizer near Arcadia, Mo., owned and operated by Irwin Dagonia and William Basden.

Joseph C. Ansell and other stockholders of Metropolitan Loan and Investment Co. sold their interests to the Liberty Loan Co.

Walter Thimmig, vet exhibitor, put his McNir, an indie nabe, dark since last May 23, up for sale or lease; house formerly was operated by Dave Nelson.

### PHILADELPHIA

Herbert J. Elliott, owner of Fern Rock, filed anti-trust suit in U.S. District Court asking triple damages from Columbia, Universal, United Artists, Loew's, Paramount, and RKO. Elliott charges distributors refuse to give him films on key-run basis and impose clearances in favor of neighboring North Philly houses, the Esquire and Bromley.

Mrs. Edna Carroll, chairman of the Pennsylvania State Board of Censors, and Franklin Paul, attorney, debated film censorship on WFIL program, sponsored by the Junior Chamber of Commerce.

"On Waterfront," first advertised public preview ever held at the Stanley theatre, drew turn-away crowd to Stanley Warner chain's 2,900-seat deluxe. Preview was coupled with "Living It Up."

John Schaeffer, industry vet, took over Reallart exchange for this area, setting up offices on Vine St.

## Stocks Hold Near Highs in Heat

By MIKE WEAR

Amusement stocks last week held up as much as the mercury. Picture and film theatre issues, mostly known as lower or medium-priced stocks, were caught in the public's swing towards purchase of more inexpensive shares in the past week's market. Wall Street noticed a more or less decided shift from the gilded and expensive stocks toward the medium, and lower price issues. This was all to the good for amusements.

Result of trading in last week's session found most film shares holding near the highs of the year, with little change in most issues. 20th-Fox registered a new 1954 high at 22½, and then backed away slightly but still ahead on the week. Report that Universal Consolidated Oil Co. had found gas in its No. 2 well on 20th-Fox property in Hollywood undoubtedly provided the stimulus. The test produced gas at an estimated rate of better than 5,000,000 cubic feet daily. The film company has leased the property to the UCO Co. and receives a royalty payment plus a share of profits on any oil and gas discovered. Weeks ago there were reports of oil having been found on the land but at that time the amount of petroleum was regarded as comparatively small.

Trend towards lower-priced shares apparently accounted for much of the renewed purchases of Technicolor which hit \$13 and closed virtually unchanged on the week. Stanley Warner held about even despite being ex-dividend during the session.

Loew's, long bell wether of the amusement group, was only an eighth away from the year's peak price of 16½. National Theatres was in like category, winding up at 7½ against the '54 high of 8.

Columbia Pix was up nearly a point on the week at 25. The year's best price is 25½. Aside from its high returns from "Caine Mutiny," Col was rated as having another big grosser in "On the Waterfront," predicated on its terrific returns at the N.Y. Astor. General Precision Equipment was up half a point on the week at 45, meeting of directors disclosing earnings of over \$3 per common share in the first half of the year.

Paramount Pix held near recent high levels, to wind up at 32½, a gain of an eighth on the week. At this point it was about a point off from the year's highest ground. American Broadcasting-Par common edged up to a new high of 18½. The preferred equalled its old '54 peak of 18½.

Columbia Broadcasting shares backed away further, both Class A and B winding at 62½. This contrasts with 71 and 69½ respectively, the highs of the two issues. Radio Corp. of America common was up near the year's best quotation much of the week but wound up at 32½, off slightly, despite a glowing six-month earnings statement.

Universal common finished at 23½ as against a high '54 price of 24½. Warner Bros. wound up at 17½ where it was an eighth below the high of the year. Republic Pix common was down a small fraction but the preferred held close to the best 1954 quotation.

RKO Pix and RKO Theatres both continued around the year's highs.

### Makelim's Seattle Score

Hollywood, Aug. 3. Theatre Owners of Washington, Northern Idaho and Alaska, representing more than 250 film houses, voted unanimous approval of the Makelim Plan at a meeting in Seattle.

Hal Makelim, author of the plan, left a representative in Seattle to help the exhibitors and circuits fill out their contracts.

### David Butler's Chairmanship

Hollywood, Aug. 3. Screen Directors Guild elected David Butler for his third term as chairman of the board of trustees of the group's Educational and Benevolent Foundation.

Other officers elected at the quarterly meeting were: Stuart Heisler, first vice chairman; Lesley Selander, second vice chairman; George Archambaud, secretary; and George Wagner, treasurer.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (3)

1954	Weekly	Vol.	Weekly	Weekly	Tues.	Net
High	Low	in 100s	High	Low	Close	Change
18½	14½	Am Br-Par Th	350	18½	18½	+ ¼
71	41½	CBS, "A"	82	64½	64½	—
69½	41½	CBS, "B"	9	63½	63½	—
25½	19½	Col. Pic.	107	26½	24½	+ 1 3/8
11½	9½	Decca	450	11½	11½	+ 3/8
68½	46½	Eastman Kdk.	170	60½	60½	+ 3/8
16½	13½	Loew's	331	16½	16½	+ 3/8
8½	6½	Nat. Thea.	238	8½	7½	— 3/8
33½	26½	Paramount	101	32½	32½	+ 3/8
37½	28	Philco	141	37½	37½	+ 3/8
34½	22½	RCA	596	33	32½	+ 3/8
7	2½	RKO Picts.	46	6½	6½	+ 1/4
8½	4½	RKO Thea.	123	8	7½	+ 1/4
5½	3	Rep.	163	5½	4¾	+ 3/8
12½	10½	Rep. pfd.	9	12	11½	—
17½	11½	Stanley War.	171	16½	15½	+ 1/4
22½	18½	20th-Fox	214	22½	21¾	+ 1/4
24½	18½	Univ. Pix.	26	24½	23½	+ 1/4
74	63½	Univ. pfd.	60	72½	71	+ 1
17½	13½	Warner Bros.	72	17½	17½	+ 1/8
73½	63½	Zenith	57	72½	70	—

### American Stock Exchange

6	3½	Allied Artists	72	4¾	4	4¾	+ 3/8
13½	9½	Du Mont	304	14½	13½	14½	+ 1
14½	11½	Technicolor	239	13	12½	12½	+ 1/2
3½	2½	Trans-Lux	6	3½	3½	3½	—

### Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd.	9½	9½	+ 3/8
Capitol Records	10	10½	—
Chesapeake Industries	3	3½	+ 1/4
Cinerama Inc.	1¾	2¼	+ 3/8
Cinerama Prod.	2¾	3½	+ 1/4
Color Corp. of Amer.	7½	1¼	—
King Bros.	1½	1¼	+ 1/16
Polaroid	37½	39½	+ 12
U. A. Theatres	10¾	12	+ 3/4
Walt Disney	11½	12½	+ 1

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Inside Stuff—Pictures

The Ironton (O.) Courier, daily paper which was founded by Mrs. Fronia Sexton, recently arrested on a charge of embezzling \$114,000 while president of the Citizens National Bank there, suspended publication July 26, 13 months after its debut. Her son A. J. Sexton, Jr., said the paper was unable to meet current costs of operation. In the newspaper's fight against two other dailies in that Ohio River town of 16,336 persons, five editors and two general managers had been employed. The Courier plant was in a converted theatre building, part of Mrs. Sexton's real estate holdings. She also operated theatres in Ironton and Ashland, Ky. She resigned as president of the bank the day after her arrest, was freed on bond, and is now awaiting federal court action at Cincinnati. Deeds and mortgages to her holdings were turned over in trust to the American Surety Co., which repaid the bank's loss. Mrs. Sexton, a grandmother who rose from waitress to bank president, said she wanted no one to suffer for her action. Included in the transfer were The Courier plant and the No-Na Theatre, in Ironton, plus other real estate, and a substantial cash payment.

Boxscore on reaction to the Council of Motion Picture Organizations' series of institutional ads in Editor & Publisher is 21 to one—21 editors have expressed approval; one dissented. COMPO solicited the views of editors of 116 dailies in all sections of the country. Replies came from 31, of whom seven said they had not read the insertions, one was non-committal, and one was a notice that a paper had ceased publication. Of the 22 expressing opinion, the lone negative reply came from an editor who felt the ads too long and out of place. He felt the copy should have been in newspapers rather than an editors' trade paper and the appeal addressed to the public. COMPO states the eds were not asked to sign their names but despite this 11 of the favorable replies carried signatures. Industry organization is keeping confidential the names of all who answer the questionnaires.

Charlton Heston's fan clubs will take an active part in exploiting the star's future pictures under an arrangement being worked out between the actor and Paramount. Key members of the Heston clubs in New York are huddling with Par's homeoffice exploitation department to set up letter writing campaigns and newspaper contacts to drumbeat the star's next film, "Blue Horizons." Lensed in Vista-Vison and Technicolor, the Pine-Thomas production rolled July 7 on location at Jackson Hole, Wyo. Previously, Heston's fan clubs were said to have been effective in promoting the thespian's "Naked Jungle" and "Secret of the Incas" via arranging opening day bally stunts in some five eastern cities.

Walt Disney's new musical short, "Willie, the Operatic Whale," which was previewed at the Academy Awards theatre Friday night along with his new True-Life Adventure feature, "Vanishing Prairie," is not new. Sequence, running almost 15 minutes, was taken from the 1946 release, "Make Mine Music," which was made up of a series of musical numbers starring an assortment of artists. "Willie," which stars Nelson Eddy, was previously titled "The Whale Who Wanted to Sing at the Met" and served as the finale number for "Music."

A Northwest celebration of A. H. Blank's 75th birthday was held in Minneapolis on July 27 under the sponsorship of Eddie Ruben and Harold Field, sons of the original Finkelstein & Ruben theatre circuit which Paramount bought out many years ago. Blank, leading Des Moines exhib, was serenaded with songs bolstered by special lyrics. A special song sheet, on a simulated page one of VARIETY, was provided. Adman Edward P. Schwartz became the road company "editor" of this special issue of VARIETY.

"Hurdy-Gurdy" (formerly "Neapolitan Carousel") and "Theodora, Slave Empress" have been added to IFE Releasing Corp.'s 1954-55 product lineup. Screening of the two features, both in color, will be the highlight of the IFE sales convention in N.Y. Aug. 6 through 10. Powwow will be attended by division and district managers as well as salesmen of the Italo outfit.

Vincent H. Jeffers, associated with Walt Disney Productions the past three years, has been named manager of the "Disney character" merchandising division. He'll continue to direct commercial tieups for Disney's films.



# TV'S 3-BIG-NETWORK ECONOMY

## Heller Debunks TV 'Gold Mine'

Detroit, Aug. 3.

In an interview during last weekend's AFTRA convention, the union's executive secretary, George Heller, debunked what he said was the widespread belief that radio and television performers earned large salaries.

"Far from leading the plush life," he said, "they have as much need for unionism as Detroit's assembly-line workers." Heller contended that 80% of the 15,000 members make less than \$2,000 a year from radio and tv work.

Most of the members supplement their income by working in night clubs, theatres and other odd jobs, he said. "There are a few fortunate members who have regular shows and earn \$700 or \$800 a week," Heller conceded. "But, the idea that most radio and tv artists spend their time lolling around in privately owned swimming pools couldn't be farther from the truth."

Heller said the average actor receives from \$200 to \$250 for rehearsals and appearances on a half-hour tv show. "And as a rule the work is very irregular. You run the risk of getting typed or becoming too familiar to the audience. An actor who works on 10 half-hour shows a year is lucky."

## Kay Kyser Bids for Top Shows (Sans Comm'l's) For Educ'l TV

One of the more controversial affiliations between commercial and educational video has been proposed by Kay Kyser to North Carolina's tele stations.

Kyser, former NBC star and now acting as spokesman for the U. of North Carolina, Chapel Hill, suggested that the state's commercial telecasters give him their okay to approach the networks for various top commercial shows to use on the soon-to-open school station. His plan was to take shows, and he mentioned "Studio One" and "Make Room For Daddy" among those he wanted, and delete the commercial pitches.

Kyser was aware that the suggestion to use commercial video shows sans commercials on an educational station was indirect competition to the vicinity's commercial operations, according to A. H. Campbell, boss at WNCT, Greenville, N. C. Campbell, be-

(Continued on page 30)

## Bank of America's 200G TV Hoopla

Hollywood, Aug. 3.

Complete saturation of the California tv market at a cost of around \$200,000 is being blundered by Bank of America for its 50th anniversary program Oct. 17. Network time is being preempted on the regionals and to date the delayed kins of Summer "Comedy Hour" and "Toast of the Town" will give way to the hour show to be filmed in Hollywood.

Program will be in the nature of a documentary, with dramatized skits and top names in show business associated with the progress of the banking system over the past half century. Charles Stuart agency of Frisco is clearing the stations and setting up the production format. Charles Johnson of the agency and Glenn Carter, v.p. and public relations head of Bank of America, are weighing the possibilities, and cost, of filming the show in color for showing outside the state.

## PAAR'S 'PARTY' EXIT FOR 'MORNING SHOW'

Jack Paar has quit CBS-TV's "Masquerade Party" to devote his time to the web's "Morning Show" on which he replaces Walter Cronkite as conferencee Aug. 16. Comedian will continue, however, on his Saturday night since that's a summer replacement for "My Favorite Husband."

Paar will have his Saturday troupe with him for "Morning Show," including orchestra Pupi Campo, who'll deliver the baseball scores and be general music handyman; pianist Jose Melis doubling as batonista and singer Betty Clooney.

## It's Now Official

London, Aug. 3.

With the Queen's assent to the Television Bill, which was passed with the amendments advocated by the House of Lords, commercial tv now becomes law.

Chief amendments called for were heavier penalties on program companies breaking the rules set out for advertising, and the specifying of times when televising would be permitted. It's expected to tee off in the spring of 1955.

## Toni Grabs Off Last Remaining NBC-TV Nite Spot

The Saturday night 8:30 to 9 period on NBC-TV, vacated by Pet Milk, has been grabbed up by Toni, closing up all the nighttime availabilities on the web with the exception of the still-to-come alternate weekly sponsor on "Big Town."

However, still to be resolved is the question of a show for the Saturday time. NBC had hoped to install the new "Great Gildersleeve" vidfilm series in the period, but this was not acceptable to Toni, although the client was pinned down to a "mutually agreed upon NBC package."

There's a strong possibility that "The Duke," Friday night summer sustaining series, will get the fall nod for the Saturday slot. Web has been happy with the show's progress and it's now up to Toni to fall in line.

## 'Today's' Java & Juice

NBC-TV's "Today" has brought a couple of choice accounts into the early morning stable. The Florida Citrus Commission, represented on the show for a period up to the spring, is back again. Current pact is for 26 participations.

Other "Today" client wrapped up last week was the Pan American Coffee Bureau, which has bought 52 plugs over a 26-week duration starting in October.

Web also drew a late season starter for the 90-minute summer-time "Saturday Night Revue," with Nash Division of American Motors coming in for a quartet of 10-minute segments (between 10-10:30) from Aug. 28 through Sept. 18.

## Chevie's Derby Coin

Chevrolet picks up the check for CBS Radio coverage of the Soap Box Derby from Akron Aug. 15. Derby time is 4 to 4:15, with caller still to be named.

## ABC JOINS RANKS IN NEAR SELLOUT

By GEORGE ROSEN

From here on, it's officially the "three big major television networks," with ABC this week practically sliding into the "promised land" and virtually posting the SRO shingle on all prime nighttime availabilities. And, as reflected in the three-network chart listings in this issue of VARIETY, the battle royal for program dominance will be on in earnest when the fall curtain goes up in September.

It immediately raises the question: Can the video economy support three major networks, considering the high cost of tv'ing and the virtual certainty that, with the competition for the Nielsens becoming tougher and tougher, the ratings are bound to toboggan.

Everything points to the fact that the tv economy is geared for three networks enjoying SRO status. For one thing, there's a precedent for it in network radio, even though the latter never began to achieve the stratospheric costs that exist in tv today (35,000 per half-hour time in video compared with \$10,000 for AM even in its most bullish era).

One thing is certain—ABC has everything to gain in the new three-way battle for audiences. Anything but a makeshift operation, it's going into the ring with a flock of heavyweight entries, including the new Wednesday night "Disneyland," the already-tested "U.S. Steel Hour," Danny Thomas, Ray Bolger, etc. In the realm of melodramatics and high tension it can hold its head high with "T-Men" and has successfully competed on the situation comedy front with such entries as "Ozzie & Harriet."

But there's a big question mark that won't be answered until the new season is in full swing: Will the bigtime ABC shows divide the audience, resulting in decreased ratings, even for the peak shows, or will they invite an increase in sets-in-use? TV costs have been mounting steadily, but until now without undue alarm from the clients and the agencies because of tv's ability to deliver high ratings. But unless set circulation rises with an increased tune-in, it's inevitable that the three-way competition will split the audience and deflate the rating %. That's when the fun will begin. For the network will then have to reconcile the client to living with lower Nielsens at the same high cost. And how the sponsor reacts to it will have a great bearing on whether or not three bigtime network operations can survive in the present tv economy.

## Thursdays 'All-JWT'

With only a few prime time availabilities still open, ABC-TV, with an assist from J. Walter Thompson, may yet pull off the "prize slotting" of the year whereby JWT would take over the Thursday night 8 to 9 hour for a live dramatic show. What makes it unusual—and unprecedented—is that JWT agency would have a complete Thursday night monopoly of ABC-TV time extending from 8 to 10:30, being already represented by the Brillo-sponsored Sammy Kaye show (9 to 9:30) and "Kraft TV Theatre" (9:30 to 10:30).

To further complicate the JWT thinking, the agency is all over the Thursday video lot with a multiplicity of agency program conflicts (including the upcoming hour "Lux Video Theatre" in the 10 to 11 NBC-TV period) and including such other Thursday items as "Ford Theatre" (NBC) and "Four Star Playhouse" (CBS).

## Farren's Switch

Jack Farren ankled his producer's post with Barry, Enright & Friendly, tv packagers, to join the staff of Bob Smith's new radio-tv cross-the-board show on NBC. Farren will produce the shows. He takes over his new post today (Wed.).

## AFTRA Convention in Det. Paves Way For New Network Negotiations; 20% Hike in Basic Fees to Be Asked

By FRED TEW

Detroit, Aug. 3.

WNBT, the NBC-TV flagship station in New York, is taking a leaf from the film industry and is embarking on a new station-break promotion technique.

Just as the pix houses use blowups to 24-sheet the film critics' praises of the current attractions, WNBT will utilize station-breaks henceforth to plug its local entries via the reading of reviews by Ben Gross, John Crosby, Harriet Van Horne, et al. Only, of course, if they're raves.

## Welfare, Pension Fund Item No. 1 On AFTRA Tapis

Detroit, Aug. 3.

The all-out drive in this year's AFTRA contract negotiations for a welfare and pension plan, voted at the convention here last weekend, was heralded by George Heller, executive secretary, when he opened the convention Thursday (29) with these remarks:

"Now regardless of the improvements we make in our basic floor—all of the rates and conditions and rules and regulations applying to performance—there remains an impressive gap in our major contract. This will command an important position in the network negotiations, and eventually will also affect all our AFTRA locals. I mean a welfare and pension plan."

He said AFTRA could not wait for the Government to fill the need through an improved social security program. The effort to win a welfare and pension plan should be placed "in the forum in which they belong—a collective bargaining agreement between employer and employees," he said.

Heller reported that the national board had authorized the engagement of Martin E. Segal & Co. as consultants to survey and analyze actuarial data for designing a plan best suited to AFTRA markets. The Segal firm's preliminary report was discussed at the convention and delegates voted to support demands for a non-contributory health and security plan.

Heller declared: "Individual action by artists or by the initiative of individual employees seems remote, the consultants state, since with fluctuating earnings so typical..."

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## FRANK NELSON NAMED NEW AFTRA PREXY

Detroit, Aug. 3.

Frank Nelson, of L.A., was elected president of AFTRA at the convention here last weekend.

Other officers named were vice-presidents, Vinton J. Hayworth, of New York; John Gannon, of Chicago; Hal Wallis, of Seattle; Jim Lewis, of New York; Tylor McVey, of L.A.; Ernie Winstanley, of Detroit; and Roy Michael, of Washington.

Janet Baumhover, of Portland, Ore., was named recording secretary, and treasurer is Elizabeth Morgan, of New York.

## Serutan's 'Family' Buy

Serutan plans half-sponsorship of "One Man's Family" NBC-TV daytime strip.

Network is now shopping around for an alternate client. Show is in the 3-3:15 segment.

The major contract goal of AFTRA is a non-contributing welfare and pension plan. This mandate was handed down by 125 delegates (100 additional voting by proxy) after 17 hours of continuous discussion at the concluding secret session of the annual convention.

Also, it was officially declared that the negotiations on the network contracts, which expire in November, would include "various and substantial changes in rates and conditions of work." This was unofficially, but authoritatively, reported to mean increases of not less than 20% in all basic fees and \$30 in minimum staff announcer rates.

The impression was unmistakable, however, that in a showdown the delegates would prefer their negotiators to give a little on other bargaining points in order to obtain a suitable welfare and pension plan.

Immediately after the four-day convention in Sheraton-Cadillac Hotel adjourned Sunday (1), Executive Secretary George Heller and Henry Jaffe, the union's counsel, planned to L.A. to meet with representatives of the Screen Actors Guild on "matters of mutual concern" in regard to filmed tv. The convention decided that the increasing jurisdictional problems involving "gray areas" and "overlapping" developing between members of the two unions needed "ironing out." What the specific trouble spots were and what solutions the AFTRA would propose could not be learned immediately.

After thorough discussion of various actuarial data on the amounts of health and security coverage that could be obtained by employees contributing to the fund, and by one financed solely by employers, it was decided that the latter was preferred. The data used was supplied by the Martin E. Segal & Co. which has conducted a survey for AFTRA. (For more details, see accompanying story.)

## Hike In Rehearsal Rates

In addition to the reported "not less than 20%" increase in all basic fees, AFTRA will seek to cut down

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## 'Toast's' 2-Part 'Zanuck Story'

Hollywood, Aug. 3.

Ed Sullivan will bring his entire production crew to the Coast to televise "The Darryl Zanuck Story" in two parts, Sept. 12 and 19 on "Toast of the Town." Patterned as a salute to the 20th-Fox production head, the shows will include clips from many of his pictures and appearance of stars who worked for him.

Second telecast will serve as a lead-in to Zanuck's upcoming "Egyptian" which will comprise most of the running time.

## TED MACK TALENT SHOW FOR AFT. TV?

There's a possibility that a Ted Mack talent show may find its way into the NBC-TV daytime schedule on a cross-the-board basis, with preliminary discussion taking place and some client nibbles already manifest. Move would be in line with the network's bid for strong male personalities as daytime tv attractions.

Mack's "Original Amateur Hour" is currently in the Saturday night 8-8:30 period on the network, under Pet Milk sponsorship, but bows out of the time in September.

# TV Networks '54-'55 Nighttime Lineup

## SUNDAY

P.M.	ABC	CBS	NBC
5:00	Super Circus Kellogg Mars, Inc.	Omnibus Scott Paper Aluminium, Ltd. Norcross Cards	Hall of Fame Hallmark Cards
5:30	"	"	5 to 6: Hall of Fame every fourth week; other 3 weeks, 5:30 to 6 to be announced
6:00 (No Web Service)	"	"	Meet the Press Pan American Revere Copper
6:30 (No Web Service)	"	You Are There Prudential Electric Cos.	Roy Rogers (film) Gen. Foods
7:00	You Asked For It Sippy Butter	Lassie (film) Campbell Soup	People Are Funny Toni
7:30	Pepsi Playhouse (film) Pepsi-Cola	Jack Benny alt. with Private Secretary (film) Lucky Strike	Mr. Peepers Reynolds Metals 7:30 to 9: Max Liebman Specs every fourth week Reynolds Metals Hazel Bishop Sunbeam
8:00	T-Men (For Sale)	Toast of Town Lincoln-Mercury	Comedy Hour Colgate
8:30	Postal Inspector (For Sale)	"	"
9:00	Walter Winchell Gruen American Safety Razor	Gen. Elec. Thea. (film, live) Gen. Elec. Chesfield	TV Playhouse Philco Goodyear
9:15	Martha Wright Packard	"	"
9:30	Dr. I.Q.	Honestly Celeste Bristol Myers	"
10:00	Break the Bank Dodge	Father Knows Best (film) P. Lorillard	Loretta Young (film) P&G
10:30 (No Web Service)	"	What's My Line Stopette Remington Shavers	Man Against Crime (film) R. J. Reynolds

## MONDAY

P.M.	ABC	CBS	NBC
7:15	John Daly	(No Web Service)	(No Web Service)
7:30	Jamie Duffy Mott (alt.)	Doug. Edwards Amer. Home Prod.	Tony Martin Toni
7:45	"	Perry Como Chesfield	News Caravan Camel
8:00	Jimmy Nelson (For Sale)	Burns & Allen (film) Carnation Goodrich	Sid Caesar Show Amer. Chiclé RCA Speidel
8:30	Voice of Firestone Firestone	Talent Scouts Lipton	"
9:00	Jr. Press Conference (For Sale)	I Love Lucy (film) Philip Morris	Medic (film) Dow Chem. 8 to 9:30: Leland Hayward Specs every fourth week Ford RCA
9:30	Eastern Parkway Bouts Co-Op	December Bride (film) Gen. Foods	Robt. Montgomery presents Amer. Tob. S. C. Johnson
10:00	"	Studio One Westinghouse	"
10:30	"	"	"

## TUESDAY

P.M.	ABC	CBS	NBC
7:15	John Daly Realemon	(No Web Service)	(No Web Service)
7:30	Cavalcade of Amer. (film) Du Pont	Doug. Edwards Pall Mall	Dinah Shore Chevrolet
7:45	"	Jo Stafford Gold Seal	News Caravan Camel
8:00 (No Web Service)	"	Red Skelton Geritol	Milton Berle Buick (20 shows) Martha Raye Hazel Bishop (10 shows) Bob Hope Gen. Foods (6 to 9 shows)
8:30	20 Questions Florida Citrus	"	"
9:00	Make Room for Daddy (film) Amer. Tob. Dodge	Meet Millie Carter	Fireside Theatre (film) P&G
9:30	U. S. Steel Hour U. S. Steel Alt. with Elgin Hour Elgin	Danger Block Drug Nash-Kelvinator	Circle Theatre Armstrong Cork
10:00	"	Life With Father Pet Milk S. C. Johnson	Truth or Consequences P. Lorillard
10:30	Stop the Music Exquisite Form Quality Jewelers	See It Now Alcoa	It's a Great Life (film) Chrysler

## WEDNESDAY

P.M.	ABC	CBS	NBC
7:15	John Daly	(No Web Service)	(No Web Service)
7:30	Disneyland (film) Amer. Motors Derby Foods Amer. Dairy	Doug. Edwards Bendix	Eddie Fisher Coke Time Coco-Cola
7:45	"	Perry Como Chesfield	News Caravan Camel
8:00	"	Codfrey's Friends Frigidaire Pillsbury (second segment on alt. weeks)	I Married Joan (film) Gen. Elec.
8:30	Stu Erwin Chesfield	"	My Little Margie (film) Scott Paper

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### SAMMY KAYE

Blasting Out of Sand Trap at Everglades C. C.  
Teeling off for BRILLO, August 5th  
Over ABC-TV  
Breaking Par on ABC-Radio With "SUNDAY SERENADE" and "SERENADE ROOM"  
Columbia Records Exclusively

## Boxoffice TV Now Has a Rate Card

Boxoffice Television, Inc. is making up a rate card, the first to be utilized by a closed-circuit video outfit. Though the organization "has estimated and will continue to estimate" costs to clients, the rate card will offer three basic closed-circuit plans and serve as "something tangible for buyers to get their teeth into."

The card is being worked out by Wally Ross, newly-appointed national sales manager of BOTV's closed-circuit conference division, and should be completed shortly. Previously, he headed Ross Reports, sold in '52 to Television Index, Inc.

Ross figures the card will clarify purchases of closed-circuit facilities for biz conferences. To date, there have been relatively few such buys, and hence business men have little on which to base cost estimates. Ross has taken the "most frequently-used lineups" (25-city closed-circuit network) and laid out three kinds of tieups: (1) studio-hotels, (2) hotels-theatres and (3) theatres alone. For these he will give detailed costs. Rates will be based on previous closed-circuit deals made by BOTV.

## Chrysler Pacts Names For Musicals, Mellers In CBS-TV Coast Series

Chrysler Corp. is taking the elastic off the bankroll for its CBS-TV series starting Sept. 30 from the Coast as a color preem in the 8:30 to 9:30 p.m. slot. Kick-off will be an original musical starring Betty Grable, Harry James and Mario Lanza, with the tuners to be unfurled monthly under overall tag of "Shower of Stars." Three-a-month entries will be in the melodrama class labelled "Climax." First of the high tension hooplas will be an adaptation by E. Jack Neuman of Raymond Chandler's "The Long Goodbye," fronting Dick Powell, Teresa Wright and William Demarest, Oct. 7. This will be followed on the 14th by "The 13th Chair," by Bayard Veiller, starring Ethel Barrymore and Dennis O'Keefe, with William Brown Newman doing the adaptation.

Nat Perrin will produce the as yet untitled Grable-James-Lanza musical with Gordon Jenkins handling the baton and direction and Hal Kantor scripting. Reining the "Climax" cluster of mellers will be Britaigne Windust with Elliott Lewis as associate producer and story editor. Staging will be shared by William Brown and Dan Petrie.

### Hallmark Back in Radio

Hallmark has come back into the CBS Radio fold. Greeting card outfit cancelled "Hall of Fame" as of last May but has been induced into a change of heart, along with a show in the slotting of "Fame." Show will return in September at 6:30 p.m. Sunday switching from 9 o'clock.

## 2-Year-Old TWA, Authors League Hassle Near End

The two-year old dispute between Television Writers of America and the motion picture, radio and video arms of the Authors League is coming to a close. At the issue of which group shall control television scribbles came down to the wire, TWA reps. on both coasts met to agree on consolidation with the League.

In the meantime, the two-week old strike by TWA against NBC, CBS and ABC virtually was ended. The union called off pickets in Los Angeles. By doing so, TWA hopes to "facilitate one union more quickly." However, a N. Y. spokesman for TWA said, "networks have not been approached and there are no plans to resume negotiations until networks indicate through responsible sources that they are prepared to agree to a union shop and a fair scale of pay."

"If unity should be achieved among all broadcast writers through the merger now being explored under the eyes of the AFL theatrical union, the networks will eventually find themselves facing a tremendously powerful union with great economic strength."

On Monday night (2) members of Radio Writers Guild, Screen Writers Guild and the Television Writers Group met in New York with TWA. The former group, headed at the conclave by Evelyn Burkey, intended consolidating those writing unions under one roof for some time. As a matter of fact, Miss Burkey indicated that the regrouping, including TWA, will be concluded by the end of August. She said that details have all been cleared up. The new scribbler union will be called Writers Guild of America and will have two sub-units—Writers Guild East Inc. and Writers Guild West, Inc.

### Huddle In N. Y.

The decision to band with the League groups was made by TWA in New York after two meetings during the past week with the former. Powwows were called by the AFL at which that union had a fact finding committee to help bring off a consolidation.

Actually, TWA, with its strike against the webs, was sitting on the fence. Yesterday (Tues.), its year of control of video scribes, as provided for by the NLRB, had come to an end. RWG and the other groups were threatening to call for another vote to regain control as negotiating group for the writers. It was said that TWA strength had been sufficiently decimated so that it couldn't win another NLRB vote. Grouping of all four writing groups should bring union strength to over 2,000, according to one estimate.

TWA evidently felt that as long as there was a factional struggle for control of writers, it couldn't get other union support for its strike against the three tele networks. The "one writers union" will draw AFL support, it was felt. The AFL controls all union groups except NABET and its news writers shops in the Chi and Hollywood offices of NBC and ABC.

Dispute by TWA with ABC, NBC and CBS hinged on scale for freelance tele scribbles. After several weeks of negotiating there was a gap of several hundred dollars between the demands.

Meetings between the formerly warring unions was held by the AFL facts finding committee at the Assn. of Television Press Agents & Managers.

## Chas. Speer's TV Spot As McGarrett's Daytime Aide

Although carrying title of script editor, Charles Speer is actually moving in as assistant to George McGarrett, who recently became head of NBC's daytime television. Speer in recent months has been working with Herbert Bayard Swope Jr. on the projected "Wide Wide World" series (26 of which have already been blueprinted and only, awaiting a sponsor's nod). Prior to that Speer was on the "Today" scripting staff.

# ONE THIRD OF A TV NETWORK

## Like U.S. Highways—Only Different

CBS-TV received a cable last week from Wade Bingham describing his narrow escape from possible death while covering the evacuation of Hanoi for CBS Newsfilm. Bingham reported as follows:

"Traffic along the strategic Hanoi-Haiphong road rekindled you Sunday afternoon of most any highway in America, except that cars were trucks and passengers were soldiers. This paved highway has many spots where gravel has been used to repair holes where mines exploded, destroying trucks and killing men for the past eight years.

"A mine exploded in one soft gravel spot, killing the driver of a small army truck and wrecking another truck. I was making pictures of the clearing of the road when the stalled convoy began to move around a deep hole in the road left by an exploding mine. I was making the pictures of the moving convoy when my film ran out, due to an earlier stuck trigger which wasted 20 feet of film.

"I hurried to the car 40 feet away when a second truck exploded on a mine 15 feet from where I had been standing 20 seconds before, and probably would have been standing when the second mine exploded, if my earlier camera trouble had not wasted the 20 feet of film, causing me to run out of film that very second—20 seconds before the explosion and 20 hours before the cease fire."

## WNYC Sees Red at Sunset Signoff Demand by WCCO; Appeals to FCC

Washington, Aug. 3. New York's municipal radio station, WNYC, yesterday (Mon.) accused WCCO of Minneapolis of "arbitrary and high-handed action" in urging the FCC to force the city-operated outlet to sign off at sunset.

Opposing a petition by WCCO, Dominant station on WNYC's 830 kc frequency, to cancel latter's application for renewal of authority to stay on the air until 10 p.m., the municipal outlet told the Commission that "the summary guillotining of this service which has been proposed by WCCO would amount to an evasion of the Commission's obligation to determine wherein the public interest lies."

The "uniqueness and high quality" of its service, said WNYC, require that it be given special consideration and not be subjected to the same rules applying to commercial stations operating on limited time on clear channel frequencies. Its application, it added, should be made the subject of a hearing as promised by the FCC last April when it informed WNYC that it can no longer wait for determination of clear channel proceedings to decide its status.

While one of the functions of WCCO is "the perfectly proper one of making money for its owners," WNYC told the Commission its purpose is to acquaint citizens of New York with operations of city government, to educate them on UN activities, and to provide information in event of emergency.

City outlet denied WCCO's contention that WNYC can maintain its program service on a daytime schedule. Very purpose of special authorization to operate until 10 p.m., it said, is to provide service when more people can listen—when they are at home.

WNYC has been operating until 10 p.m. since 1943 when it received special authorization as a wartime measure. Such authorization has been continued regularly despite opposition by WCCO. In 1949, the Commission stated it was waiving requirement for sunset signoff because of station's "excellent programming."

### All Buttoned Up

Although Red Buttons and his attorney, Jonas Silverstone, have had reservations about committing themselves to a sponsorship deal with Pontiac for the Friday night 8 slot on NBC-TV until assured that the comic could deliver a strong show backed by the right production crew (writers, producer, etc.), it looked this week as though, short of final signaturing, the deal was all buttoned up.

Buttons and Silverstone spent several days on the Coast huddling with writers, with result that the full production complement is imminent. It's just a case now of NBC talking prices with Pontiac.

Buttons will be slotted opposite CBS-TV's "Mama," sponsored by General Foods, his erstwhile CBS bankroller.

### Color TV Schedule NBC

The Marriage—Aug. 5, 10 p.m.  
WNBT, N. Y.  
Here's Looking at You—Aug. 2 through Aug. 6, 1:30 p.m.  
WCBS-TV, N. Y.  
Time for Color (film)—Aug. 6, 5 p.m.

## McCullough As BMI Keynoter At N.Y. Clinic

A warning against "over-specialization" in video highlighted the two-day Broadcast Music, Inc., television clinic held in New York, yesterday (Tues.) and Monday. It was made by Clair McCullough, topographer at WGAL, Scranton, Pa., and a member of the NARTB board of directors.

The BMI tele clinic moves into Chicago tomorrow (Thurs.) for two days, and then on Monday (9) and Tuesday of next week sessions, finish off in Los Angeles. As it was in New York, there will be about a dozen clinic speakers in Chicago. Among the Chi speakers will be G. Pearson Ward, KTTS-TV, Springfield, Mass.; John Murphy, WLW-TV, Cincinnati; Ken Kennedy, WDAY-TV, Fargo, N. D.; Robert

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## NBC-TV 'Tonight' Won't Affect Steve Allen's CBS 'What's My Line' Stint

Now that he's getting a major network buildup with his upcoming "Tonight" cross-the-board show, NBC-TV wouldn't be averse to Steve Allen shaking off his CBS identity completely and vacating his panel slot on the rival web's Sunday night "What's My Line."

As result, some apprehension has existed within the CBS-Goodson & Todman fold as to Allen's intentions, but the latter has already made it clear that he has no desire to divorce himself from the panel show—at least until he's convinced that the late night strip marathons are becoming too arduous.

Allen's production staff on NBC-TV's upcoming "Tonight" will consist of the faces that have been associated with him for the last couple of years. These include Dick Pinkham as exec producer, Bill Harbach as producer and Dwight Hemion as director.

First sponsor to board the "Tonight" bandwagon is Polaroid Corp., with the camera company in on the Sept. 27 launching and taking seven other participations.

## 'TODAY,' 'TONITE,' 'HOME' 22½ HRS.

With NBC's "Tonight" headed by Steve Allen coming up on Sept. 27, the television web will be consuming 22½ hours on its trio of hot shot participating shows embracing "Home" and "Today" in addition to "Tonight." The spread on the threesome represents better than a third of the total network time on the week, which is 66 hours. (In the fall, however, the web will add two and a half hours for Saturday football.)

"Today" adds up to 10 hours per week in its 7 to 9 a.m. cross-the-board span. (This is exclusive of the extra hour daily for repeat to the west.) "Home" is five hours on the week, while "Tonight" will be a 90-minute job starting at 11:30 p.m., with previous 15-minute devoted to Allen's local (WNBT, N. Y.) show for Knickerbocker Beer.

Aside from the fact that the "Pat Weaver Three" dominates network time (though not the prime hours, since two of the shows are daytime and "Tonight" potential is in the \$20,000,000 class, against NBC-TV's billings last year of about \$98,000,000. Of more than passing interest in the "money talks" game that they play over at NBC is the fact that last year "Today" lured 83 sponsors, with "Home" shaping up a cache of 27 underwriters for its first nine months ending Nov. 30.

Flushed with its "Today" and "Home" clicks and anticipating a winner in the Steve Allen nightowl kick, a "Participating Programs Dept." has been set up by executive vice president Robert Saranoff.

Heading the unit, complete with expanded office space at network headquarters, is Richard A. R. Pinkham as director (he brought in "Today" and "Home"). His two chiefs with their own divisions are Mort Werner, named executive producer (he's producer of "Today") and Joe Culligan, director of sales (he found the peddling gimmick that got both "Today" and "Home" away to auspicious starts and continuing coin lures). Still to be named is an overall business manager.

"All of them will report to Thomas A. McAvity, vicepres over TV programming. On the news end, the funnel will be through the office of public affairs chief Dave Taylor and news and special events manager William McAndrew.

## Marge Kerr as DuMont Saleslady (a TV First) Sparks New Exec Shifts

Marge Kerr's assignment as probably the first saleslady in network video annals heads up a list of executive shifts this week at DuMont. In all, there has been one new entry and three promotions at the web.

Miss Kerr, who joined DuMont this spring as manager of program development, got the nod for the sales post from web sales topper Gerry Martin. Most recently a supervising producer, Henry Opperman has been chosen her replacement in program development.

Louis Arnold steps in as the web biz manager, the position vacated when Dick Geismar last week moved up as exec assistant to managing director Ted Bergman.

The other appointment, this time of a new man on the DuMont staff, was of Robert J. Smith, who last held down a sales post at WOR, the General Teleradio station in New York.

Before joining DuMont in March, Miss Kerr was a talent exec for N. W. Ayer, ad agency, and head of video program packaging at the William Morris talent office. Arnold was until now Geismar's assistant in the network business management department.

## TV Audience For Soap Operas Now Tops Radio; Cheaper To Do Live

### Private Eye

Annette Jackson, a New York City secretary, receives only channel 2 (WABC-TV) no matter what her tuner is turned to.

Her set is described as an "elderly" Stromberg-Carlson with a 12-inch screen.

She says she had two repairmen come in for a look.

When she called to explain the trouble, they wouldn't believe her.

They came over, couldn't fix it, couldn't figure out why or how it happened.

Hollywood, Aug. 3. Television is swelling to such proportions that sponsors can no longer ignore it. Even in the east they will admit grudgingly that Hollywood can do it better on film because of the depth in the ranks of know-how.

So declared William Craig, director of tv for Procter & Gamble, which will spend roughly \$15,000,000 in tv next season (as against \$12,000,000 for radio). A midwesterner—he headquarters in Cincinnati—his loyalties are divided between the two terminals but with him there's no split of judgment where he thinks P & G can get the best quality for its vast outlay of video coin.

"If we can get the cost of filming soap operas down to what it's costing live we'd anchor many of our daytime serials in Hollywood," he said. "Where they are now costing around \$9,500 a week live, the best figure we can get on filming live 15's a week is \$13,000. We are now in 90% of the tv markets and I'm trying to convince P & G that the added cost would be justified for the reason that with film we could have complete saturation by reaching the missing 10%."

"Another important factor we're not overlooking is that by filming in Hollywood we could take advantage of the vast reservoir of talent—names that still command an audience. First of the film somebodies to be used in a serial is Louise Albritton, now starring in "Concerning Miss Marlowe" on CBS. Our researchers are watching this one closely and if the device of using film names results in improved ratings it's going to be hard to keep away the others who want to get into it. We'd be willing and we know they are, too, despite the reduced recompense by comparison with their fees on night time shows."

P & G experimented with one filmed serial, that is, to say, they were vitally interested in an audition turned out by a Hollywood producer, but it failed to pass muster. Charles Irving, however, (Continued on page 31)

## Sunday Still Tasty CBS Radio Dish

CBS Radio will move into the new season with virtual SRO status for Sunday night. On the available list is "Amos n' Andy," cancelled by Rexall, but the web is confident of wrapping up a sale for the 7:30 to 8 slot. The sellout aura took form last week when Toni, already one of the major users of tv time, bought the 8 o'clock spot starting in September. Show has not been specified, but the choice appears to fall between "Our Miss Brooks," which has been dropped by Colgate, and "Junior Miss," longtime sustainer in the CBS lineup. The 8 p.m. spot was opened up by the Sunday exit of Bing Crosby (with the Groaner's video plans also jettisoned, apparently).

Toni also cosponsors "My Friend Irma" with Carter Products Monday night at 8. It will retain the slot with Carter but will drop "Irma" for a new series not yet made known, with "Irma" going off in mid-September.

## Arlene Francis, Cullen To Team on Mutual Strip

Arlene Francis and Bill Cullen are set to do a five-minute radio strip via Mutual starting in early October. The show has been purchased by Block Drug Co.

It's a unique network radio deal in that the show is to go on at 8:55 in the a.m. It's understood that the web is lining up affiliates now.

Called "It Happens Every Day," stanza will consist of humorous commentary on the news.

## \$3,000,000 Sale Of 'Lone Ranger' To Jack Wrather

Detroit, Aug. 3.

Jack Wrather headed a group that purchased Lone Ranger, Inc. from its prexy George W. Trendle for what is believed the highest price ever paid for a single radio-ty property, \$3,000,000. Deal was closed yesterday (Mon.).

The buy includes all Lone Ranger radio and television shows as well as all merchandising, cartoon and Lone Ranger records (Decca). Others in the new ownership group are Mrs. Mazie Wrather, mother of Jack, and John L. Loeb Associates of New York. The Wrathers are Los Angeles and Dallas oil operators and tv station owners.

The \$3,000,000 covers only the Lone Ranger properties. It belonged to Trendle-Campbell-Meurer Enterprises here. Deal does not affect ownership of the production firm's other divisions, Green Hornet, Inc., Sgt. Preston of the Yukon, Inc., American Agent, Inc. T-C-M will continue producing radio shows for the new owners from Detroit. At present there are some 1,500 old radio transcriptions that go to Wrather. There are 130 half-hour telepix in the "Lone Ranger" series presently, with an additional 52 now in production in Hollywood.

Recently Wrather and Helen Alvarez sold KOTV, Tulsa, for \$4,000,000 to J. H. Whitney Co., N.Y. KFMB and KFMB-TV, San Diego, are current Wrather-Alvarez properties.

## Won 1G Giveaway Coin, But All She Got Was 2 Passes to the Movies

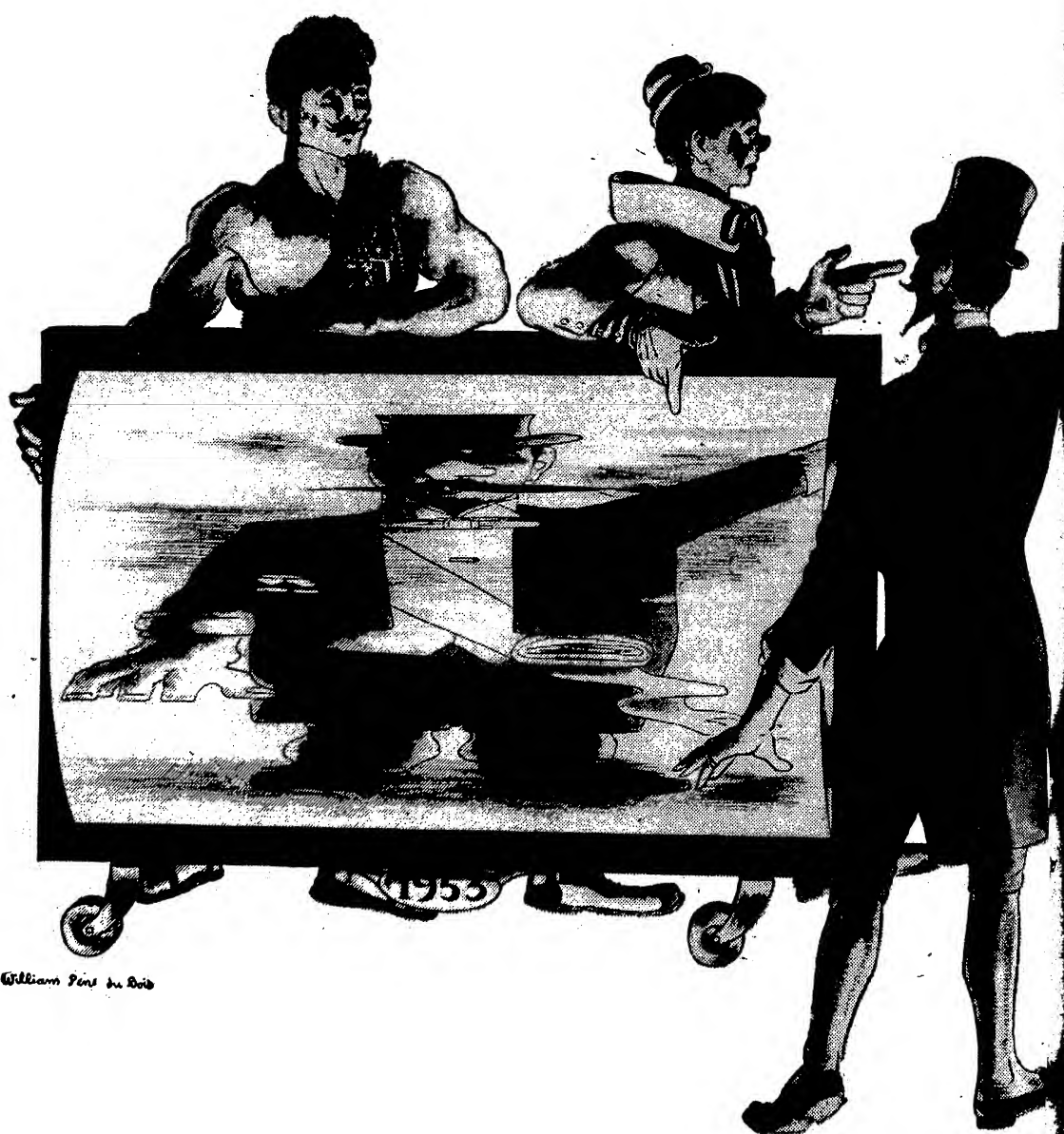
Toledo, Aug. 3.

When Irma Schlegel, Holland, O., got the right answer on "This Is It," a 1953 radio-giveaway program carried by Station WTOD, Toledo, she was notified that she had won \$1,000 in merchandise, including such items as seat covers, drapes, radios, record players, door awnings, free dinners, flowers, and theatre tickets. So far, according to a suit filed against the Unity Corp., operators of WTOD, all she has received were two passes to Loew's Valentine theatre. She filed suit against the station for a judgment of \$1,000 plus 6% interest.

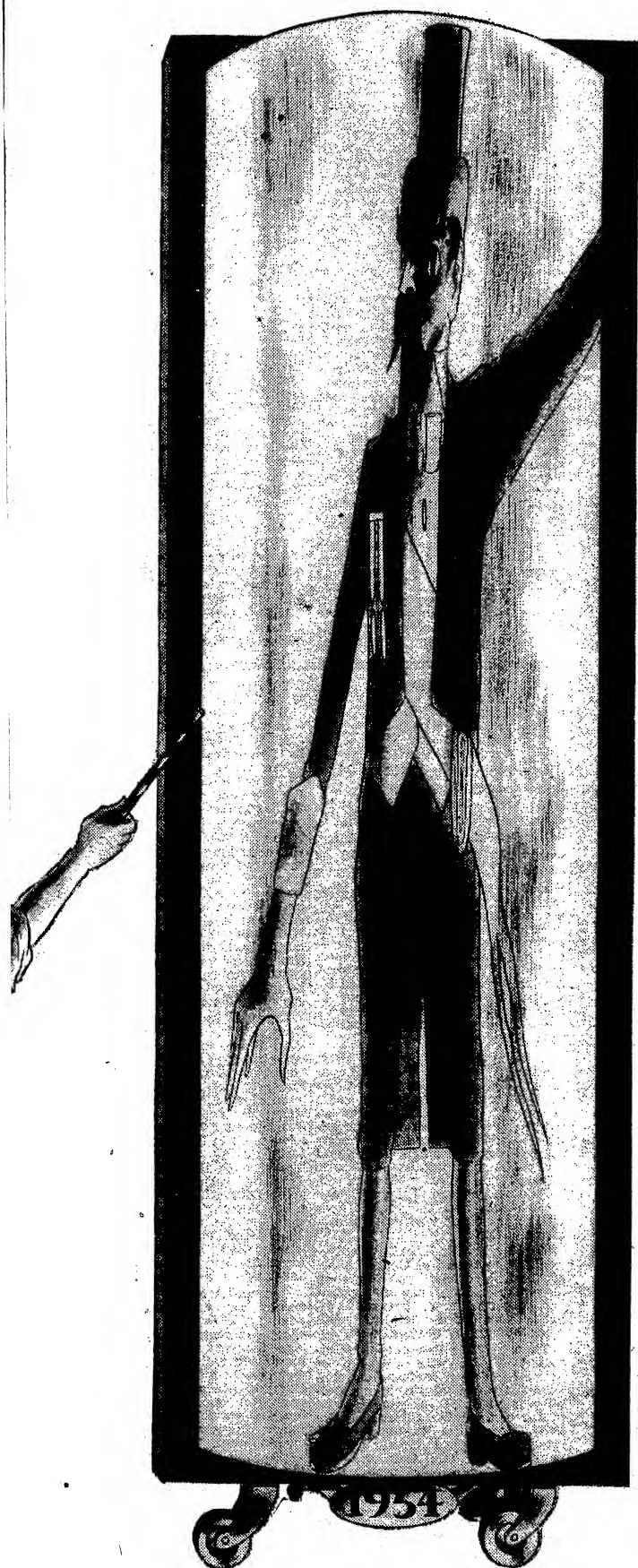
Mrs. Sunne Miller, manager of WTOD, disclaimed any responsibility for the jackpot offering of merchandise. Mrs. Miller said the sponsor of the program, Independent Radio and Television, Des Moines, is no longer in business, and owes the station about \$3,900 for the time used and not paid for. The station discontinued the program in July of last year.



# It's no trick...



William Fens du Bois



Since it started 18 months ago WBBM-TV has grown so fast it may seem as though we're playing tricks with figures.

But really the only magic is showmanship—WBBM-TV's *Showmanship*—the kind that's mirrored in:

HIGH RATINGS... a weeklong average rating 19% higher today than its nearest competitor's ...12% higher than in February '53.

QUARTER HOUR WINS... 166 top-rated quarter-hours... 54 more than the next station today ...73 more than February '53.

TOP PROGRAMS... 7 out of the top 10 shows nighttime, 5 out of 10 daytime. (Eighteen months ago it was 5 nighttime and none in the daytime.)

Do you, too, want to look BIG in Chicago? Then, no fooling, the place for you is... Chicago's Showmanship Television Station

# WBBM-TV

*CBS Television's Key Station in Chicago*

## GREATEST MOMENTS IN SPORTS

With Walter Kiernan  
Producer: Jerry Franken  
Director: Martin Hoade  
Writer: Barney Nagler  
15 Mins., Fri., 10:30 p.m.  
MUTUAL OF OMAHA  
NBC-TV, from New York  
(Bozell & Jacobs)

Although designed to fill 15 minutes of video time on NBC-TV each Friday night, "Greatest Moments in Sports" will have to wait out the duration of each and every upcoming Gillette fight to find out just how much time it actually has to fill. Not knowing how much time there is per stanza has created some very evident problems in format. So rather than build a sports show with a strong continuity line, Mutual of Omaha has settled for a stanza comprising several brief, generally dissipated films about sports highlights, allowing room to cut or begin anywhere without serious gaps.

Walter Kiernan does the narration for the various pix. The commentator did slick, fast tieups between films, although he seemed slightly out of sync on the preem (30). Celluloid was of Roger Bannister doing the mile under four minutes. Then the show had a sequence with John Landy doing the same a few days later. Another piece was the horse Citation winning a race that made him a \$1,000,000 winner.

Dancing back some years, stanza showed Babe Ruth clobbering a home run. Then the Varcoe horn blasted on "Babe Ruth Day" in 1947. Following Mrs. Ruth, Ruth made a live appearance to be interviewed briefly by Kiernan. Here Kiernan was victimized. He was handed a batch of the stock nostalgic questions about the baseballer to ask Mrs. Ruth. That few minutes proved decidedly uneventful, even though the guest was eloquent and charming.

The midway commercial for the Insurance company was delivered by Kiernan. It was an interview with a "satisfied user" and brought out the worst in the emcee. Nature of the pitch made him appear real "only." In all, while the idea of the show is good for novel filler after the Friday night fights, more careful attention should be paid to some of the scripting. Art.

## DRAWN DESK

With William Hogan  
Producer: Mary Hennessy  
Director: Rob Gleiburn  
30 Mins., Tues., 8-8:30 p.m.  
Participating  
KRON-TV, San Francisco

This is a new idea in local television, putting on a newspaper drama editor (William Hogan) is the San Francisco Chronicle's drama and film ed. and letting him interview people from show business, press agents, directors, actors, etc., in between the showing of clips from new movies.

KRON has gone all out production-wise on this show. Bill Wagner's art department has designed two attractive sets: one, the drama editor's office (and drama eds should have such offices) and two, a projection room where Hogan takes the guests to look at the film clips.

Opening stanza had as guests Ted Galanter of Metro, who brought along Ruta Lee from "Seven Brides for Seven Brothers." After a fast interview of both guests, Hogan switched to the projection room set and ran off some clips. He does a good interview, sharpened by years of experience and considerable show biz savvy, yet couches it all in terms the viewers can dig. Same technique was used for Warner's flick, Max Baerett, a clear smoking movie version of a Hollywood p.a. who came over great on the screen, and David Butler, a native San Franciscan and director of "King Richard and the Crusaders." Good bit was explanation of why the Sir Walter Scott story, "The Talisman," was given the new title. Butler and Baerett showed clips of the film of the premiere of "Richard." The film clip, which gave a convincing idea of the total confusion of a premiere, ended abruptly with the narrator asking "What happened to Mike O'Shea?"

Giving the tv audience such behind-the-screen glimpses, a peep at press agents, producers, and directors is a solid idea. Anyone interested in movies is going to be interested in this show and Hogan's own personal enthusiasm comes through like a hangbustler, and makes the half-hour bright, intelligent and interesting. Rafe.

## NOW AND THEN

With Dr. Frank C. Baxter  
Producer: William Whitley  
Director: Bill Alcine  
30 Mins., Sun., 6 p.m.  
CBS, from Hollywood

Dr. Frank C. Baxter, the persuasive professor from U. of Southern Cal, whose "Shakespeare on TV" programs, originally aired over KNXT, Hollywood, received such kudos, now has his first network tv series, and an equally meritorious set of sessions they promise to be. The professor, a book-reading salesman extraordinaire, has the notion that there's a lot of fun and profit in books, which the average man overlooks. He means to do something about this, by reading from choice works, by talking about books, by tying up the past and present through literature, to help mankind achieve the many benefits that are for the asking (or reading).

There was no reading on the opener Sunday (1), the program turning out to be a half-hour professional lecture on the values of reading. Dr. Baxter took too long an intro to discuss his previous Shakespearean series and its response, as well as his debut in tv, but that's excusable. Lucid, literate and witty, with a nice light sense of humor, the professor can hold one's attention talking about himself as well as his subject. He's logical, coherent and sometimes eloquent, and only occasionally is there a suggestion of a slight underestimation of manner. But what he said made a lot of sense.

"We're in for trouble," he said; "our world is not well. Man needs aid to face the future." We can get this aid, we can learn facts, ideas, vicarious living, human wisdom, esthetic beauty, all through books. "You can't be a good citizen unless you read," said Dr. Baxter. The facts of history, the lessons of history, are in books and only in books. "You get facts richly from books," he assured us. The past is a rich experience for human beings. Furthermore, said the prof, reading is fun, "and don't scorn fun."

So next week he was supposed to start what he called his "declaration of faith" by reading from old sonnets and ballads. Prof, however, went to an L. A. hosp Monday (2) for minor surgery, so next Sunday's show will be film, on Scotland, in English ballads. The professor will be back in person, with a few score books in hand, Aug. 15. It should be worth a return viewing. Bron.

## Tele Follow-Up Comment

The Gilda Gray story, as reprinted on Ralph Edwards' poignant "This Is Your Life" series—one of the several summer repeats, in kinescope—should spark a film deal for the shimmerer from Milwaukee who went through a \$3,000,000 fortune, faced poverty more than once, staged an heroic comeback from tubercular illness, and seems on the threshold of another comeback at Foreman Brown's Turnabout Theatre in Hollywood.

That anonymous couple who succored her in her illness, when she was trying to keep her physical and financial misfortunes away from show biz eyes, and the grand manner in which the Liberace family were constantly beside her, stalwart friends, and all the other details, are a posy on man's humanity to man. It is a particular bouquet for showfolk. The entire half-hour projected that. If perhaps cynically expressed, it is fitting, too, that the observation be recorded that Liberace—he, of the one-name only, a la another charthouse—from Milwaukee, Hildegarde—achieved some highly effective reverse-field public relations in the early 1920s readily attest to Gilda Gray's socko show biz, and that \$3,000,000 fortune, through which she went—the 1929 Wall St. debacle was the prime cause—is readily believable. Under her then manager-husband Gil Boag's aegis, the shimmy-sha-wabble exponent, was potent boxoffice lodestone. The shimmy today may sound as dated as the "Cattin' Walk," the bunnyhug or the Charleston, in its day it was pretty hot stuff,

**SOLDIER PARADE**  
With Arlene Francis, others  
Producer: Dave Nyren  
Director: Robert Massell  
60 Mins., Wed., 7:30 p.m.  
Sustaining  
ABC-TV, from New York

Until now most every video stanza seen that's been built around military personnel had a lets-make-the-most-of-it flavor. GI entertainers have been treated so long as amateurs that almost everything they do, and regardless of how professionally, is prejudged as amateurish. As a matter of fact the word "talent" since it's been used so often in connection with amateur showcasings, has come generally to mean amateur. Such being the case, "Soldier Parade" should not be called a "talent" show. It is instead a full-fledged variety show and, in session seen (28), a generally entertaining hour.

Few concessions are made to uniform, except where it directly concerns recruitment pitches. And sometimes, where femcee Arlene Francis is asked to discuss at length what each of the show's performers does on duty. In bringing "Soldier Parade," Dancer-Fraser-Sample which packages the show, having had a year or more to benefit by the experience of "Talent Patrol" via the same network, has even gone so far as to divest the soldier of his uniform when it was felt it'd do nothing for the production number.

Furthermore, the show was not executed as a "competition," another thought that the word "talent" gives birth to. All of seven or eight acts, each introduced and interviewed by Miss Francis, were distinctly staged. First there were two accordionists, then Corporal Ezio Fraggello, a chubby guy with a great set of baritone whistles. These initial acts were followed at irregular intervals by the Ft. Dix Soldiers Chorus, a pop tenor named Private Bob Dini and dancers Mike Dominico and Phyllis Johnson. Each of these acts was slickly handled. And why not? Most of them were pros who were drafted, with the exception of WAC Johnson, of course. Aside from Fraggello, the best act was that of Private Okie Jones, a country singer whose personality, style and stage presence were tops. Another fine act was in the precision work done by an airborne unit drill team.

Though the show carries much commercial time for Army recruitment, the facilities are donated by ABC-TV, as with the preceding "Talent Patrol," and the show is produced by D-F-S with Army coin. Art.

and the hottest b.o. draw of the time was Gilda Gray. Columbia's Rita Hayworth film, "Gilda," forced a nominal settlement over the use of the title, but the Gilda Gray story Hollywood could capture a lot of that Roaring 20s atmosphere which is so commercial in this nostalgic day and age. Abel.

"Melody Tour," which recently made a promising bow on ABC-TV as a half-hour show, has since been upped to 90 minutes, maybe with the idea of tripling its impact. That may be mathematically correct but, as a showmanship formula for this series, it's a near disaster. What's breezy and light for 30 minutes can get rather dull when stretched out over the evening.

The talent on this series is good but the routing suffers from a monotonous repetition of the formal and dance turns. On last Thursday's (29) stanza, there were at least 10 ballet numbers delivered by Nelly Fisher, Jonathan Lucas and Peter Gladie, as one group, and the Kateds Trio, as another terp combo. The variations among these dance numbers hardly warranted such a prominent showcasing. But in stretching out 90 minutes, dance numbers apparently make easy fillers.

Vocal choirs were handled in solid style by regular Nancy Kenyon and guest baritone Robert Rounseville, while Jorie Remis delivered a couple of material songs archly. Miss Remis is a good comedienne but the lyrics to her songs, especially "Falling In Love Can Be Fun," are sometimes too weak to sustain her routine. In another comedy slot, Louis Nye drew a blank in a patter routine about an American tourist in Italy.

Stan Freeman again did nicely with his piano-vocal assignments and The Toppers, a vocal quartet, supplied good backgrounds and delivered a couple of numbers in a snappy fashion. Harry Sosnik, backing the studio choir, furnished solid musical support to the show. Herm.

## Closed-Circuit TV Review

**'TONIGHT' PREVIEW**  
With Sylvester L. Weaver, Steve Allen, Dave Garraway, Arlene Francis  
30 Mins., Thurs., 6:15 p.m.  
NBC-TV, from New York

It's too bad this NBC-TV half-hour was just an intra-family affair with its viewing circle confined to the down-the-line o&o, affiliate and ad agency officialdom which last Thursday (29) responded to the homeoffice bugle for a preview pitch on "Tonight." Granted that some of the laughs, and there were plenty, required a within-the-trade awareness and that the "commercial" was strictly for station management and agency ears. Nonetheless, this off-the-cuff tidbit, presided over by a quartet of NBC pros, was topgrade tv entertainment by any standards.

Fact that one of the pros happened to be NBC prez Sylvester (Pat) Weaver only served to point up the "show's the thing," even if it's a closed-circuit trailer, thinking that marks the network's present shoot-the-works atmosphere. Here was no unbraided corporate figure but a casual guy, wise in the ways of the showmanly smooth sell, pitching his latest offbeat project to a perhaps not nearly as skeptical an audience as a couple years back when he tossed out the trailblazing "Today" idea.

Although flanked by three of the most agile operators in the entertainment dodge, Weaver did okay by proximity. One of the best lines was his reference to the new employer of ex-New York Timesman Jack Gould as that outfit known as the "gem of the ocean." He drew laughs with his hopes that there would be no problems, such as things like "clearances." And, of

course, he came through with a new Weaverism, pointing to "Tonight" as the completing member along with "Today" and "Home" of NBC-TV's "Trinity of Titans." The topper carried off his assignment with plenty of aplomb. Except that protocol might be a bit of a problem, someone might point that it's old hat for a video emcee to lead the applause for the supporting acts. Chalk this up to opening show enthusiasm.

As befitted the purpose, Steve Allen, who'll helm "Tonight" when it starts Sept. 27, got plenty of exposure and it was all promising for the future of the late-evening roundelay. No attempt was made to outline the specific format. Rather its was an introductory showcase for Allen's individual and individualized wares. He looks to be a very handy man to have around tonight and tomorrow night.

With Dave Garraway and Arlene Francis on hand, it was obvious that Weaver was seeking to use the momentum of "Today" and "Home" to help send off "Tonight." Garraway, besides one of his patented low-throttle plugs for the new enterprise, displayed a new facet as he dueted with Allen a singing parody on their big wingspread eyeglasses. Probably the biggest laffbuster, however, was Allen's comedy skit with Miss Francis on a Hollywood vs. a "real life" treatment on how to announce the pending arrival of a baby. Bit probably couldn't play on the open circuits but it wowed at least one private gathering.

Entire family "sales" party was a fine example of her showmanship of the electronic era. Dave.

## THE WILL TO LIVE

With Sidney Katz  
Producer: Arthur Hiller  
22 Mins., Tues., 9:30 p.m.  
Sustaining  
CBS, from Toronto

Recently - started Canadian Broadcasting Corp. network show combines public service with skilled manipulation of material to hold general interest without any pandering. This stanza would be of strong interest anywhere. Series features Sidney Katz, former Magazine Digest associate editor and now assistant editor of Maclean's magazine, which frequently publishes his mental health articles. One of them an account of a short period of deliberately induced, medically supervised and noted insanity, which Katz underwent in the interests of scientific research (volunteers are rare) and a sensational mag piece.

A sympathetic youngish chap, serious but not sombre, and never wordy, Katz introduced a multiple sclerosis victim, who didn't seem abnormal, and questioned her on details of the disease, how she adjusted and her several jobs—tutoring, selling government bonds and fur coats, marking exam papers. "Accept the things you can't do, but do all you can. Take each day as it comes and fill your life as full as possible" was her philosophy of life.

Next he briefly introduced a National Film Board of Canada short of a disabled civilians' workshop in Saskatchewan, run for profit and providing many persons ordinarily considered "helpless" with work which they perform well.

Then another live one—a fascinating session with a group of happy-faced deaf mutes. Katz conversed with them through simultaneous digital translation by the pastor of Toronto's Church for the Deaf. First the pastor demonstrated one logical sign for each of many words. The slow spell-out method was rarely used. Katz learned what they worked at, then asked questions like "Do you suspect that people are talking about you?" Most did have that feeling, but one pretty girl replied, "I'm OK. I can lip-read almost anybody."

He learned that they enjoy movies and television; they like being with "normal" people; they suffer from a public tendency to group all deaf mutes together; if one is a poor worker, the factory won't hire any more; if one does wrong, they're all looked on with suspicion. Katz concluded with a terse, bright summary. Production was fine except for too many full-screen closeups of the first subject. Half-hour was filled out with another NFB short, somewhat related. Burd.

## SWAN BOAT

With Nelson Bragg, host; Polly Huse, Cindy Lord, Lindy Doherty, Jack Chase, Dick Kilbride, Mike DiNapoli, "Miss Nancy"  
Producer-director: George Moynihan  
60 Mins., Mon. thru Fri., 9 a.m.  
Participating  
WBZ-TV, Boston

WBZ-TV's most ambitious attempt at local live-programming, this hour long early morning cross-the-board show, "Swan Boat," was launched Mon. (26) and judging from its initial outing, appears headed for a long successful cruise. Aired at 9 a.m., on the heels of NBC network's "Today," it was a bright, entertaining and informative sesh with enough variety spotted throughout to garner a hefty corner of the viewers who are available at this time of day.

Emceed by homespun Nelson Bragg, in his most casual manner, the initiator included slick solo vocal stints by Cindy Lord and Lindy Doherty, who later teamed in a sprightly duet; a couple of brief household hints delivered by Polly Huse, the station's women's commentator; a five-minute segment of news reports by Jack Chase; some fancy '88ing by Mike DiNapoli, pianist with the w.k. Frank Petty Trio and a skit featuring character actor Dick Kilbride as the typical "Mr. Boston." Also on hand to christen the new show was Bob Emery, the station's "Big Brother," who intro'd a filmed cartoon. However, his was a one-shot appearance, not a daily stint.

A gimmick that will undoubtedly create an enthusiastic reaction among the femme viewers was a short segment in which a camera was focussed on the cute nine-month-old "Miss Nancy" while she clambered around her playpen. Current plans are to show the youngster each day for several months so that its femmies can follow the various stages of her development.

Production-wise, the teoff of "Swan Boat" was topnotch, the sets were imaginative and the entire segment was neatly integrated, reflecting a great deal of credit to producer George Moynihan. Etie.

## BEBE SHOPPE SHOW

With Harry Zimmerman, others  
Producer: Roy Newquist  
Director: Norm Ostrovick  
Writer: Newquist  
30 Mins., Mon. thru Fri., 1 p.m.  
Participating  
WTCN-TV, Minneapolis

BeBe Shoppe is this city's first and only Miss America, onetime and Atlantic City pageant winner and she not only boasts photogenic beauty, more so than the typical wholesome girl line rather than those of the glamor queens, but those of the glamor queens, but (Continued on page 30)



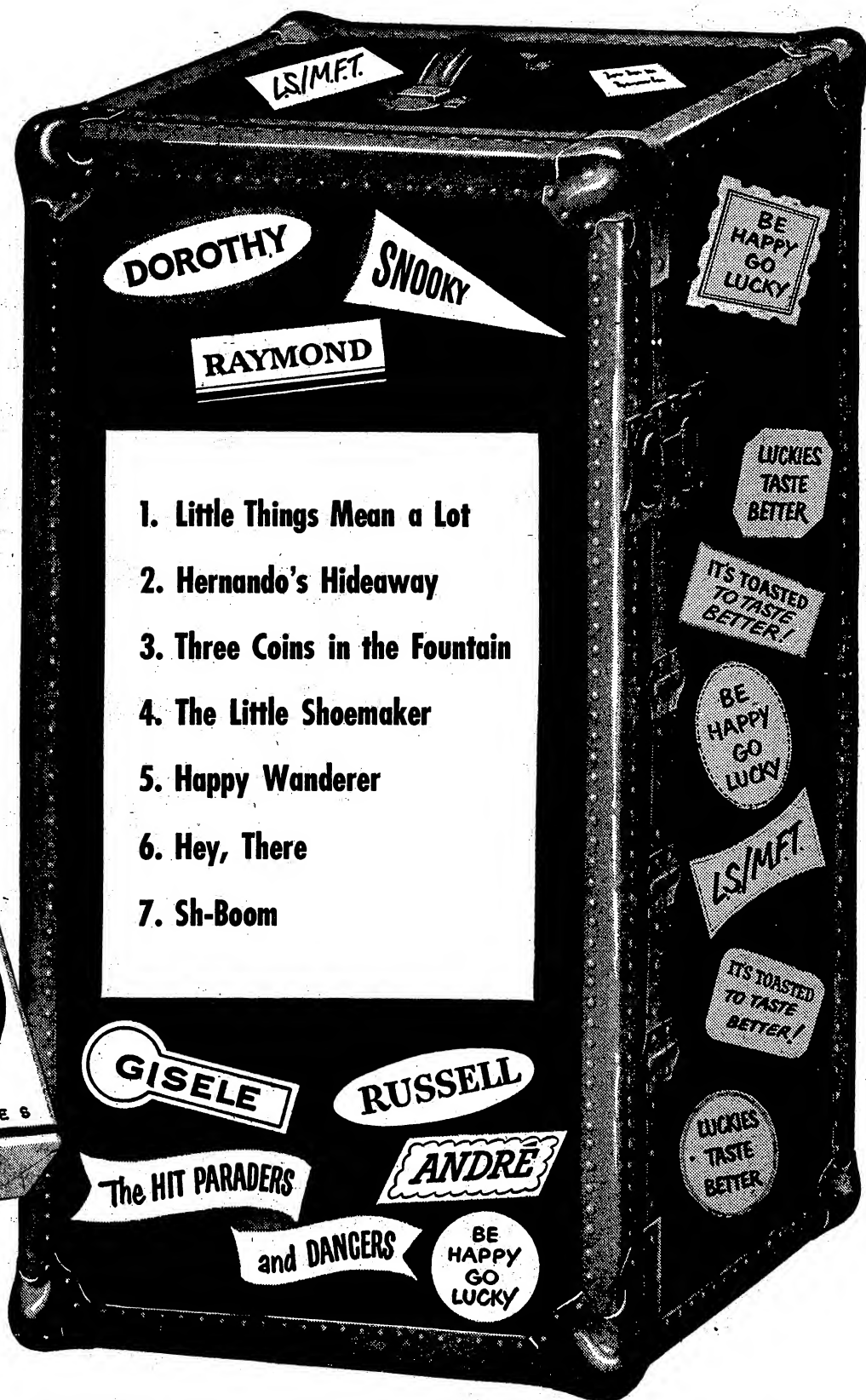
Your Lucky Strike Hit Parade says:

# "So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



1. Little Things Mean a Lot
2. Hernando's Hideaway
3. Three Coins in the Fountain
4. The Little Shoemaker
5. Happy Wanderer
6. Hey, There
7. Sh-Boom

**P.S.** Be sure to watch Your Hit Parade's summer replacement  
**"PRIVATE SECRETARY"** STARRING **ANN SOTHERN** Saturdays at 10:30 P.M. (N.Y.T.)  
 NBC Television Network

## N. Y. Times, Trib Dropping of Indie Radio Listings Riles Station Heads

First the N. Y. Herald Tribune some months ago and now, within the past few weeks, the N. Y. Times have given what indie radio operators in particular think is a real smack in the chops to AM. Both of the major dailies have sliced their radio logs, leaving only the four network stations in the metropolitan area.

The recent decision to axe stations, including WMCA, WINS, WMGM, WNEW, WEVD, by the Times, was motivated in large measure by the need to save space. According to Ted Bernstein, one of the daily's execs, about a column and a half is saved daily, and with the "price of newsprint \$126 a ton" he felt that it was a justified saving. Moreover, Bernstein stated, most of the material deleted was "repetitious."

George Kornish, exec editor of the Tribune, echoed the belief that material his paper cut out of the radio logs a long time before the Times move was also repetitious. As he saw it, "the idea is to give something the reader doesn't know in advance." He explained that most of the programming carried by N. Y.'s independent stations was along the music and news line, and it didn't vary but slightly from day to day. The Tribune, unlike the Times, has not cut down on space by removing the major share of the radio log, but instead has filled up the space with more news of television. Paper will carry programming by indie radio stations, however, when it concerns important stanzas.

### Harsh Words

The stations deleted by the Trib and the Times have had harsh words to say in the past few weeks. Most of them feel very strongly that radio is getting the short end of the stick, that an invidious distinction has been drawn between radio and video. (Radio men in N. Y. have been using everything from ratings to the number of sets in the market to prove that radio is still of extensive interest.)

WNEW, for example, claims for itself a radio audience second only, at times, to WCBS, CBS key. With this in mind, a station spokesman declared that both papers were being "entirely too selective," depriving the station's large audience of easy program reference.

Bob Leder, boss at WINS, felt that indie radio in N. Y. was as important as any programming the webs came up with, "besides networks carry more music today than ever. They are only aping the indies. Network shows are just as 'repetitious' as those of any indie."

Jo Ranson, flack chief at WMGM, looked to his own station and maintained that its extensive sports schedule varies so widely as to merit regular coverage in both dailies. He said, "They talk about 'complete' journalism. Why, it's about as jaundiced as possible." Ranson, as with other station men, vociferously maintained that the two black-and-whites have been exceptionally unfair to radio—and that the move by the Trib and the Times to cut down log size is indicative of the lack of thought in appraising the value of radio."

Siding with the indie stations was the tabloid, the N. Y. Daily Mirror, which with less space than either the Tribune or Times, prints about eight stations' programs. A spokesman for that paper said "we feel it's a good public service." He went on to say that people are still interested in what they can hear on radio.

To go one better, the N. Y. Daily Mirror is mulling plans to add two more pages to the radio and tv section in September. The Mirror spokesman said that included more space for radio logs. Other papers in N. Y. have neither increased nor decreased listings.

### John Gary to BBC

Omaha, Aug. 3.

John Gary, featured singer at the El Patio Ballroom at Denver's Lakeside amusement park this summer, last week signed for a radio and tv series for BBC, to begin this fall.

Gary and his manager, Robert MacGimsey, leave for London in September.

### You Never Know

Columbus, Aug. 3.

Like a lot of other people, disk jockey Maurice Jackson who runs "Jackson's Beat" on WVKO here, has wondered if the sight of Liberace wasn't what attracted people rather than his piano-playing. Last week he arranged a radio test by playing records of Liberace and Jesus Maria Sanroma rendering the Grieg Concerto. He didn't name the artist in either case and asked his listeners to vote by telephone on which rendition they liked the better.

The Sanroma version left Liberace holding a candleabra with the Boston Pops-backed pianist garnering 37 votes to the Lib's 10.

## RCA Peak Sales, Earnings for '54

An alltime record for sales of products and services and a new peak in earnings before Federal income taxes were achieved by Radio Corp. of America in the first six months of the year. The company hit \$444,369,000 in gross revenue in the first half of the year or 8% higher than the previous mark established in the first half of 1953, according to RCA board chairman David Sarnoff.

The corporation's earnings before Federal income taxes totalled \$39,603,000 in the same period. After provision of \$20,335,000 for Federal Taxes, RCA net profit amounted to \$19,268,000 for the first half of 1954 or an increase of \$1,083,000 (6%) over the corresponding period of 1953. This is equal to \$1.26 per common share against \$1.18 earned per share in the first half of last year.

The corporation also reported alltime record volume of business in the second quarter of this year, or \$217,760,000 as compared with \$202,679,000 in the second quarter last year or an increase of 7%. This amounted to 60c a common share compared with 57c in the second quarter of 1953.

Cost of products and services sold as well as other operating costs amounted to \$404,766,000 for the first six months or an increase of \$32,889,000 over comparable period last year. RCA paid out \$1,576,000 in preferred dividends in the first half of 1954, same as in 1953. The corporation reported 14,031,016 shares of common stock outstanding.

### JAS. CARMINE NAMED NEW PHILCO PREXY

The Philco board of directors named James H. Carmine new prexy of corporation. He has been upped from exec vee, a post held since '49, to replace William Balderston who's been made chairman of the board.

The Carmine appointment was made Monday (3) and announced immediately before 1,200 Philco distributors at a meeting in New York.

Balderston, as board chairman, will also be head of the policy committee. President since '48, he replaces James T. Buckley, who declined reelection.

Earlier, in Philadelphia, four men who had previously been Philco veepees, alone were named to the company's board of directors. It was done at the anni stockholders meeting on July 28 at which time the total board membership was increased from 17 to 21. The new board members took part in the Carmine decision.

Those elected were: Raymond B. George, v.p., merchandising; Frederick D. Ogilby, v.p. and general manager, television division; Samuel N. Regenstrief, v.p. manufacturing, appliance division, and Raymond A. Rich, v.p. and general manager of the appliance division.

### Another UHF Surrenders

Boston, Aug. 3.

E. Anthony and Sons, Inc., of New Bedford, has notified the FCC that it is surrendering its permits previously granted them to build UHF tv stations in Boston and New Bedford.

Company, of which Basil Brewer, publisher of the New Bedford Standard-Times, is the principal owner, announced he would instead, apply for tv channel 12 in Providence, R. I.

## Webb Asks NARTB To Split Radio-TV, Even Conventions

A plea for the division of NARTB into distinct radio and television units was made by Frank W. Webb, topper at KFH, Wichita, Kans., to Hal Fellows, NARTB helmsman. Appeal to Fellows was a result of strong feelings "about radio's weakened position" within NARTB.

In addition to asking for a clean split between radio and video within NARTB, Webb suggested that he would like to see a good, old-fashioned revival of radio selling sans Broadcast Advertising Bureau. He stated BAB "cannot possibly hope to cope with the problems which were handled by the old National Assn. of Broadcasters sales managers executive committee."

"When BAB was formed," Webb noted, "it seemed unwise to us at the time for our trade assn. to eliminate from the NARTB staff a sales department headed by a practical, experienced radio sales manager. Too many NARTB members are not affiliated with BAB. Radio sales, and its manifold problems, should have a prominent place on the agenda of the annual radio convention."

Speaking further of the revival of the NAB sales managers executive committee, Webb called for appointment of several subcommittees to include: rate card, contract, audience measurement, sales clinic and sales promotion units.

Webb informed Fellows that separation of the anni NARTB convention into two parts, one distinctly radio, the other defined clearly as video. He suggested that the meetings of the two groups be separated by six months, "keeping them as far removed from each other as is humanly possible." As for the '55 convention in Washington, D. C., Webb called for radio holding down three days alone, followed by video for three days (if complete division cannot be made by then).

"If our annual convention in 1955 is to be held in conjunction with a television convention, then we predict a high mortality rate" in NARTB, Webb said.

The KFH boss listed 1,455 AM and FM radio stations as NARTB members, and 256 tele stations. Despite the imbalance, he said, the "tail is wagging the dog," television dominates annual conventions.

### TRENDLE-CAMPBELL'S WTAC SALE AT 287G

Flint, Mich., Aug. 3.

WTAC has been sold for a consideration of \$287,000 to Radio Hawaii, Inc., by Trendle-Campbell Broadcasting Corp. New ownership of the Flint radio station is subject to approval of the FCC.

Deal was negotiated for Radio Hawaii, operating KPOA, Honolulu, by Allen Kander, Washington, D. C., radio and tv broker. Radio Hawaii is a wholly-owned subsidiary of Tele-Trip Policy Co., N. Y. John R. McKinley, station manager of WTAC, is being named general manager of the station, and is marked for a veepee post with Radio Hawaii.

Sale of WTAC is the second time this week that a Trendle-Campbell interest has changed hands. (See other story for sale of Lone Ranger Inc. by Trendle-Campbell-Meurer.)

Pine Bluff, Ark.—John Fugate, former manager of KRTV, Little Rock UHF station which has dispensed operation to link with KATV, Pine Bluff's VHF station on Channel 7, has now been named general manager of the combined operation.

## From the Production Centres

### IN NEW YORK . . .

G. W. (Johnny) Johnstone, NAM's radio-tv director, and wife on 10-day Cape Cod vacation . . . Helen Fitzpatrick new GHI Friday for WNBC production staff . . . Ruby Mercer, MBS commentator, off Sunday (1) on her first European trip, returning Sept. 15 . . . John Grayhurst, account exec at Ruthrauff & Ryan, back at work after an auto accident on Long Island in which he was severely injured . . . Wells Church, CBS news chief, sojourning with rod & reel on Long Island . . . Bill Malcolm now a staff director at WNBC . . . Winston Burdett subs for Douglas Edwards on "Wendy Warren & News" for two weeks and for Ned Calmer on CBS' "World News Roundup" for a month . . . CBS' James Fasset to Fish Creek, Ephraim, Wis., Friday (6) to air Peninsula Music Festival from that area and the following week (13) to Brevard, N.C., for ninth annual music fest there . . . Kay Armen, whose last WNBC show is tomorrow (Thurs.), presented her manager, Jack Beekman, with diamond studded cufflinks after completion of deal for the singer's role in Metro pic, "Hit the Deck" . . . Arthur Hefner, CBS public affairs producer, to speak at American Studies Program for Foreign Students at Yale next week (12) . . . Harry Feeney, CBS trade press editor, off to Narrowsburg-on-the-Delaware for another week in the second lap of his three-week vacation.

Sam Faust, WMGM account exec, to Cincinnati upon death of his mother . . . Biggest coverage in N.Y. area of arrival of the new Italo luxury liner Christoforo Colombo was done by WOV, Italian-language station. Outlet made repeated cut-ins on its 10½ half daily hours in that tongue to give a blow-by-blow . . . Ziv has sold David Wayne in the radio edition of "Mr. District Attorney" in 57 markets in the first 10 days of selling . . . Leon E. Kelly has taken over as program chief at WEAV, Plattsburgh, N.Y. . . . Bill Kaland, WNEW program topper, off on a two-week vacation . . . Lowell Frank has been given the program directorship of the Liberace radio series . . . Bernard London to D'Arcy ad agency as producer in radio-tv section . . . Miller Brewing will sponsor the Aug. 13 All-Star football game via Mutual . . . WHLL, Hempstead, Long Island, observed its seventh anni recently . . . Broadcast advertising Bureau is rounding out plans for "Best Salesman of the Month" contest . . . Zel deCyr resumes at WEVD with a juve stanza once a week called "Bimbo & Zel." Distaffer had a make-believery show on the Gotham outlet some time ago . . . Helen Gerald, cast for CBS "Crime Photographer" tonight (Wed.), has just completed a principal role in the color film, "Mrs. Dobson's Miracle," made for the Eye Bank for Sight Restoration.

### IN CHICAGO . . .

ABC's Don McNeill is playing host to a group of 80 Chicago boys at his summer camp during the month of August . . . WGN-WGN-TV general manager Frank P. Schreiber vacationing this month. Ditto WBBM assistant g.m. E. H. (Ernie) Shomo who's off on a two-week hiatus . . . WMAQ-WNBQ program manager George Heinemann chairing the Friday (6) BMI clinic session . . . Butch Davis launched a mid-day livestock market report on WGN for the Arcady Farms Milling Co. . . . Chi Mutual vacationers include topper Carroll Marts who's trekked to Canada and account exec Mel Goodrope off to Estes Park . . . Jill Corey, recently featured on Dave Garroway's NBC-TV Friday night show, subbing this week for vacationing Eileen Parker on ABC's "Breakfast Club" simulcast . . . WLS's Martha Crane named vice-chairman of the 1955 national convention of American Women in Radio-TV to be held here next May . . . ABC commentator Paul Harvey addressed the Veterans of Foreign Wars convention in Philadelphia Monday (2) . . . Mutual sales vee Ade Hult a Chi stopover visitor . . . Mary Karr of the NBC press department vacationing last week.

### IN SAN FRANCISCO . . .

Eda Raines in town and hosted at a press party by KRON-TV . . . Red Blanchard, KCBS teenage rage, had his first Columbia disk released last week . . . Dwight Newton, Examiner radio ed, off on vacation but still filed story covering the forest fire near his Ben Lomand summer home . . . Berkeley FM station KPFA offered Sen. Wiley airtime to give his reasons for supporting the proposed FCC "loyalty oath" . . . Nikki Kaye, just returned from two years in Southeast Asia where she did a news program on Armed Forces Radio, now handling publicity for the Salvation Army locally . . . KSAV-TV debuted a half-hour variety show starring Lucille Lando on Wednesdays following the Seals baseball game . . . New Faces at KOVR, Stockton tv station, include Ed Lawrence, the voice of "Old Prospector" and a vet of "March of Time" who will do a kids comics program; Milo J. Hawley, former director of photography at WXYZ, now head of the KOVR photography department; Bob Lange, formerly with WREX-TV, Rockford, Ill. now KOVR production director; and Woodi Fisher, Bay Area commercial artist, now KOVR art director . . . Wanda Ramey, KGO-TV interviewer, snagged Mrs. Syngman Rhee for the latter's only tv appearance during her visit to the states. Show was filmed July 31 for screening on Aug. 15.

### IN MINNEAPOLIS . . .

Dick Hance, chief of KSTP-TV photo department, to address Press Photographers Association national convention's two-day course in press photography, Aug. 30-31, on "Local tv Coverage" . . . Ralph Moffatt, one of Twin Cities' top disk jockeys, inked for new WTCN radio late Saturday night show, "Moffatt's Music" . . . KSTP producers and directors claim to have originated industry expressions, "idiot sheets" and "goof boards," gaining national popularity and referring to large cue boards from which announcers and talent, unable to remember their lines, read them . . . KSTP-TV boasting postal cards and letters from viewers as far away as Boston, Mass., and Chalmette, La., who say they're receiving its video . . . Winners of the 4-H Club Highway Safety Essay contests sponsored by WCCO radio in 145 Northwest counties now appearing daily on the station's noontime "Good Neighbor Time" show . . . Excelsior Amusement Co. to entertain Twin Cities' tv and radio staffers Aug. 10 who'll have the run of the park after a chicken dinner and assorted beverages . . . Rep. Larry Haeg, WCCO radio general manager, not seeking reelection to state legislature, in which he has held membership several terms. It's because of press of business duties that he can't continue to serve, he explained.

### IN PHILADELPHIA . . .

John Kelly, former announcer at WPEN, is chief inspector for the Criminal Investigation Department of the Philadelphia Police Bureau . . . Fred Harper, program operations manager for KYW, has arranged for complete news coverage of the Veterans of Foreign Wars National convention which is expected to attract 75,000 visitors to city. Station will also beam much of the travel tips and road condition bulletins to motoring vets . . . Rev. Dr. Stanley Kiehl, pastor of Woodland Presbyterian Church, and WFIL-TV were presented citations by the Philadelphia Council of Churches. Presentation was made during 100th weekly telecast of Dr. Kiehl's "Stories Retold" (Aug. 1). Jack Steck, program director of WFIL-TV, received for station . . . Ralph Collier is writing and producing "Cinderella Week-end" for WCAU (Aug. 2-20) while regular producer John Paul Jones is on vacation . . . Jack

(Continued on page 30)

"the most remarkable cooking program on TV"

# Creative Cookery

Available Monday August 30, 1954

on the

**BEST TWO STATION  
BUY IN THE COUNTRY!**

**WABC-TV**

NEW YORK

11:00 - 11:55 a.m., EDT

**WBKB**

CHICAGO

10:00 - 10:55 a.m., CDT

\*\*\*\*\*  
CREATIVE COOKERY, which has been delighting television audiences since June 4, 1951, is video's most remarkable cooking program. It is a fascinating school of art devoted entirely to the selection, preparation and service of incredibly good-tasting and invitingly beautiful food. Viewers of this program benefit from Francois Pope's 25-years of directing the nationally famous Antoinette Pope school of Fancy Cookery, which today ranks as America's largest and finest cooking school with thousands of graduates and classes booked full from semester to semester.

NO WONDER CREATIVE COOKERY HAS WON 5 TV GUIDE AWARDS IN 3 YEARS AND HAS BEEN ACCLAIMED BY CHICAGO TV CRITICS AS THE OUTSTANDING PROGRAM OF ITS KIND!!



\*\*\*\*\*  
CREATIVE COOKERY is conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. He is ably assisted by his two sons, Frank and Robert Pope, instructors at the school. The Papes are the foremost family in the world in the teaching of fancy and creative cooking. Their methods of teaching are as refreshingly original and inviting as their recipes. Approximately 100,000 copies of the Papes' Fancy Cookery Cookbook, published by the MacMillan Company and containing many original creations, have been sold during the past 2 years.

NO WONDER CREATIVE COOKERY CONSISTENTLY ENJOYS AN AUDIENCE RATING FROM HALF AGAIN TO DOUBLE THAT OF THE AVERAGE COOKING SHOW!!

## Here's The Cost To Reach America's Number 1 & 2 Markets!

\$200.00 per spot for each market and \$400.00 per spot for both markets.

(20 percent of America's television sets delivered at a cost of \$.74 per thousand makes CREATIVE COOKERY one of television's greatest two station buys.)

In a two market purchase, your commercial is delivered with personality and conviction by Francois Pope—or one of his two sons—at no extra cost. Also, current advertisers on CREATIVE COOKERY will be given the same frequency discount for the Chicago market if they buy before August 30, 1954.

For Creative Cookery Availabilities  
Contact

**WABC-TV**  
NEW YORK

SU 7-5000

**WBKB**  
CHICAGO

AN 3-0800

The clients who buy Chicago-New York now at the introductory price of \$400.00 per announcement will receive rate protection for 26 weeks.

For Creative Cookery Availabilities  
Contact Your Nearest

**PETRY-TV or BLAIR-TV**

Representatives



## Tele Followup Comment

Continued from page 26

she also possesses a knack for making friends over the airwaves. Her winning ways, naturalness and lack of affectation, percolating into living rooms, should enlist followers.

In this afternoon show designed for femme consumption, she is likely to effect entrance into many homes and help make sales for her sponsors. Because she's so good to look at and meet shadowwise even males might find it worth while to sneak away from their labors to tune in if they have tv sets handy.

A talented musician as well as easy on the optics, Miss Shoppe has had experience as a nitery performer and the poise and showmanship acquired thusly are in evidence before the camera so that she seems a natural in her present assignment. She's fluent and expresses herself easily and well and the commercials don't suffer at her hands.

Harry Zimmerman, also on the show, contributes a bit of acceptable comedy and tosses in a few helpful hints for housewives on his own. In a pleasant vein, the star philosophizes lightly, offers suggestions for improving the home and making household chores less difficult and introduces and interviews guests.

**DEL COURTNEY SHOW**  
With Ralph Manza, Elmo Tanner, Pee Wee Hunt orch

Producer: Marcia Kramer  
Director: Forrester Mashbir  
30 Mins. Sun., 4 p.m.  
KPIX, San Francisco

Del Courtney, a Frisco standard tv personality, has revised the format of his Sunday show to feature music and musical groups appearing in the Bay Area. In recent weeks his featured musicians have included Turk Murphy's Jazz Band, Buddy De Franco's Quartet and Bob Scobey's Dixieland Band. The accent has been on jazz, but it is not exclusively a jazz show as the first of the guests on the stanza caught indicates.

Courtney, who has developed into a smooth emcee with a fine informal manner, depends heavily on his personal background as a bandleader and recording artist to

chat with his visitors. He reminisces about when and where he first saw the guests and in general sets an at-ease chatty tone. Show uses two sets, camera passing from one to the other as Courtney sets up interviews. Elmo Tanner, vet whistling act, came on in a cute bit imitating birds giving Ralph Manza, Courtney's assistant and a solid mugger, a chance to play his Italo-American character of Tony to the hilt in searching for the non-existent bird. Tanner, after chat with Courtney did a number he's currently featuring in night club acts, "Whistling Paper Boy," to good effect. Scenery in this set is Courtney's patio, informal and effective.

Pee Wee Hunt band was set as at a rehearsal, with Courtney dropping in, running over Hunt's past history with the Casa Loma band and providing the cue for a group of Hunt's record hits.

Net effect of the show is a bright, entertaining half-hour replete with plugs for local appearances and offering the at-home audience a good look at the talent appearing in the area. Since the show leans so heavily on visiting guests it will be necessary for Courtney to stretch some to fill in on slack weeks, but it should continue as a solid Sunday half hour since Frisco has a steady run of visiting talent.

## AFTRA

Continued from page 21

the number of included rehearsal and an increase in rehearsal rates. The reported coming demand for an increase in staff announcer base pay would mean a jump in the minimum to \$165, except in Chicago where the unit system would lift it to \$180.

Changes in conditions of work would include longer and more frequent rest periods during rehearsals, earlier delivery of scripts, wardrobe fitting time, etc. Of the miscellaneous demands, the one commanding the strongest support was for better identification of performers by pairing their names with the names of the persons portrayed and for a slowdown when credit lists are rolled on tv, with no superimposing of the sponsor's name, etc.

### Labor Thru The Night

The convention adopted two resolutions and sent two others to the national board for further consideration during the Saturday-Sunday marathon which began at 5 p.m. Saturday, adjourning at 7 p.m., and then going nonstop from 9:30 p.m. Saturday to 2:30 p.m. Sunday.

One of the adopted resolutions asked that national negotiators "consider the requirements" of Washington and Cleveland locals, where stations are o&o in all or in part by NBC, DuMont and CBS, and whose negotiations will be concurrent with network code talks. The national negotiators were asked to "use all possible power, influence and action in

negotiations with the networks to give aid to the Washington and Cleveland locals in achieving their objectives," including authorizing action if necessary to "withhold the services of AFTRA performers on the networks."

The other adopted resolution approved appointment in each local of a committee to suggest means to augment work already made by the legal advisers of the national organization. "It might even find it advisable to join forces with Actor's Equity, and SAG, AGMA and AGVA and hire paid lobbyists to acquaint our senators and representatives with our situation which might be comparable to others who already have legislative relief from tax burdens."

Sent to the national board for consideration was a request for the board to hold its pre-convention meeting on the morning of the first day of the convention, and that in years when codes are to be negotiated the national office should notify locals six weeks in advance so that local caucuses can report recommendations to the national office three weeks prior to the convention and that copies of these proposals be sent to all locals two weeks before conventions.

A resolution calling for elimination of the Friday night social gathering because it is too expensive was defeated, probably because of what happened in Detroit this year. The Chrysler Corp. picked up the check for a sumptuous buffet supper and cocktail party. Ernie Winstanley, Detroit local prexy, was given an ovation for arranging the party.

Another resolution proposing a biennial, instead of annual convention, was defeated. Next year's meeting will be held in Seattle.

## NBC-TV's Spec

Continued from page 1

most important markets in the U.S. is something that's bothering us."

### Coast Affils In 'Spec' Gripes

San Francisco, Aug. 3. NBC's projected color spectacular series this fall is running into some rumbling from the West Coast affiliates of the net.

At a recent meeting here, the 11 West Coast tv stations tied in with NBC discussed the problem with John West, NBC West Coast veepee; Allen Courtney, NBC tv station relations division from New York and Paul Gale, West Coast traffic manager.

The trouble is simple. NBC plans 90-minute color spectaculars every fourth week. The three-hour time differential will put it on the screen here at a time usually sold locally which will mean clearing out the time every fourth week.

That the coast affiliates want is live programming in that segment when the spectacular is not on, allowing them to work out their commercial schedules without denting their client relations.

NBC television affiliates have organized into a group with Harold P. See of KRON-TV as chairman for a year and William Warren KOMO-TV, Seattle, as vice-chairman.

## Inside Stuff—Radio-TV

A decision by the American Arbitration Assn. in New York has resulted in the reinstatement of three scribblers in staff jobs with RCA Thesaurus. Under terms of the ruling, each of the three will be paid salaries retroactive to Feb. 15, '54, and they will regain seniority and other benefits.

Ruling was made on the basis of a '53 contract between RWG and NBC, to which the three Thesaurus writers reported for work. Through the web, the transcription firm booted Geraldine Merken, Tom Langan and Frances Rickett in February, and substituted for regular staff jobs a freelance arrangement. The latter setup allegedly reduced each's earnings weekly by some \$50 and eliminated employment fringe benefits.

Morgan, the sad-eyed tv and pic basset hound with the Buster Keaton expression, has become the inspiration for a full line of toys and novelties to be put out by Bantam U.S. Toys, Inc., of New York. Pooch's owner, Richard Gordon Jr., signed a contract which calls initially for a foam rubber image of Morgan that barks when its nose is squeezed. Other Morgan items are being readied. Canine is currently involved in a scene in the Martin & Lewis starrer, "Living It Up."

On Aug. 15 CBS Radio's "World Music Festivals" will air nine excerpts from "Hamlet" as presented by England's Old Vic Co. at Elinore. Recordings were made by James Fasset, program producer, at the opening night, part of the 1954 Danish Royal Festival, in June. Hamlet role is by Richard Burton "The Robe" pic, "Lady's Not for Burning" (legit), with Claire Bloom playing Ophelia, Fay Compton the Queen and Michael Holdern enacting Polonius.

Report of a couple of weeks ago that 44 members of the disbanded NBC Symphony were switching to ABC, to be part of a symphonic setup at the rival network, was declared a dead issue by official sources this week.

## From the Production Centres

Continued from page 28

**Valentine**, cowboy tv songster, starts an early morning radio show on WCAU next month, titled "Country Style." Program, transcribed for 5:30 a.m. airing, will feature live songs by star as well as records... Station WIP has again launched its twice daily (12:30 and 6 p.m.) pollen count for hay fever sufferers. City health department supplies the data.

## IN CLEVELAND . . .

**Vivien Ives** leaves WTAM traffic post for Texas and will be succeeded by **Dorothy Rhoad** now with Fuller, Smith & Ross... **WXEL's Alice Weston** returned to cooking chores and **John Dempsey** returns to education duties... TV sets in this area now total 1,039,216... **WGAR** sponsors a train to Columbus for "Northern Ohio Day" at state fair... **Fisher Foods** picked up 17-week tab of "Brown's Quarterback Club" with **Coach Paul Brown** on the **WXEL** mike behind photographer **John Borza's** work... **Sears** latched onto **WTAM** noon news segment... **Ray Eberle** hosts **WNBK's** 11:15 p.m. Custom Inn while **Glenn Rowell** is on vacation... **Gold Bond Beer** picked up **Grandview** and **Randall Park** gee-gees on weekly half-hour **WNBK** stint... **WEOL's Kenny Vincent** tagged best disk in **Lorain-Elyria** in recent contest... **Adventures in Engineering and Science** stays on for summer **WNBK** Sunday afternoon run with **Cleveland Industry** sponsoring.

## IN PITTSBURGH . . .

**Beckley Smith, Sr.** and his wife to **Lyons Head, Georgian Bay**, for a vacation and **Beckley Smith, Jr.** is taking over his pop's newscasts... **Art Brown**, **WENS** announcer, drove to **Palo Alto, Calif.**, to bring the family back. His wife and children have been summering there with Mrs. Brown's parents... **Silvia Sconza Schmidt**, organist on "Happy's Party" on Channel 2, to Europe for a month to take in the music festivals and **Johnny Costa** is filling in for her... **Linda Campbell** has rejoined **WWSW** in the continuity department, taking back the job she vacated last fall to finish her senior year at **Penn State**... **Bob Dickey**, the "Finest Fifty" deejay on **WJAS**, and his wife have dated the stork for fall... **KQV** staff will hold its annual picnic at **South Park** on **Aug. 21**... **Ed Wegener**, program manager of **WQED**, and his wife back to their home town of **Alexandria, Minn.**, for a vacation... **Tommy Riggs** and his wife, **Noel**, are home again after several months in **Chicago** and may stick around permanently if some radio or tv work turns up.

## IN BOSTON . . .

**James Lynch**, former sales manager for **Decca Records** and **Kelton Hi-Fi**, has joined **WVDA** as account executive... **Hank Elliot** has anked the **WMEX** staff to join **WORL** as news director... June survey shows that tv sets in **Hub** coverage area now number 1,191,000. This is an increase of 4,771 sets since previous survey... **Gus Saunders**, **Yankee Network** staffer, is sipping for vacationing **Louise Morgan** on her daily noontime tver, "Shopping Vues"... **Norm Nathan**, former **WMEX** staff announcer, has joined the **WHDH** staff.

## CINCY'S MEDIC SERIES IN WLW-T KICKOFF

Cincinnati, Aug. 3.

"Let There Be Life," a weekly series of 10 half-hour programs originating on **WLW-T** is designed to familiarize viewers with modern strides in medical care and surgery. Presented on Mondays at 7 p.m. and fed to **WLW-D**, Dayton, a link in **Crosley's** Ohio tri-city video web.

Staffers **Frank Hart**, writer, and **Nort Locke**, producer, worked under **Cincinnati Academy of Medicine** supervision on research and readying of series which also bears approval of **Montgomery County Medical Society**, Dayton. **Blue Cross Hospital** Care is the sponsor.

## Kay Kyser

Continued from page 21

lieved the most recent commercial station manager approached by **Kyser**, said that the ex-performer felt, however, that using top rated commercial shows was the most realistic approach to building an audience. Omission of commercials themselves is obviously a concession to educational station restrictions.

In return for sanction of commercial stations, **Kyser** offered them free programming. **Campbell** said that the implication was made that some of that free programming supplied by the U. of N. C. might include their football games, considered a plus by most stations in the state. **Kyser's** idea in hitting the local operators is that he felt without their okay he'd never get a rise out of the networks. It's been said that various vidpix distributors, Ziv among them, are among those to be approached by the school for shows.

The college station, due on the air shortly, is **WUNC-TV**, in **Chapel Hill**. (It's a U.)

**Campbell** disclosed the **Kyser** plan at a Broadcast Music, Inc. television clinic held in New York yesterday (Tues.) and Monday. The most immediate reaction was that of **Claire McCullough**, station operator and a brainstruster in **NARTB**, who said that commercial telecasters should take a stand against suggestions like that made by **Kyser**. He said educational television is in direct competition.

## ZOOMING UP!

WORLD'S TALLEST  
MAN-MADE STRUCTURE

## KWTV

1572 ft. TOWER

Soon To Be Completed

The Industry's Most  
Talked-About Tower

CBS Channel 9

OKLAHOMA CITY

EDGAR T. BELL, Exec. Vice Pres.



TEXACO STAR THEATRE

Saturdays

Mgt.: William Morris Agency

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# Television Chatter

## New York

John Doyle and Mike O'Dowd tapped for "Telltale Cide". Helene Parker's commercial placement: Renay Granville on "Lilt in Brighter Day". Nancy Reynolds on Noxema for "News of Day" and renewed on "It's News to Me". Barbara Karen and Susan Harris on Ammi-dent for "Danger". Noel Mills plugging Hoffman Beverage on "Children's Hour" and Rosemary Prinz back from strawwhatter with Gene Raymond in Maine, doing Black flag on "Secret Storm" and "Love of Life". Eva Gerson and Edgar Franken cast for "U. S. Steel Hour" in "Oberstrasse '49". WNET travelers: Kenneth Banghart to Cape Cod; H. V. Kaltenborn touring world's trouble spots and currently in Paris; John O'Keefe vacationing on Long Island and Washington, D. C.; Skitch Henderson to Baltimore today (Wed.) to judge city-wide music competition; Evelyn Dybwad, sales aide, transferred to KNBC in Frisco, her hometown. Tenor Bob Whalen guesting on Garry Moore's CBS show today (Wed.). Bill Cullen to replace Bert Parks on ABC's "Break the Bank" as Parks vacations for stanzas of Aug. 22, 29 and Sept. 5. Adele Newton to appear on Kraft "TV Theatre" (NBC) tonight (Wed.) in "The Happy Touch" starring ZaSu Pitts. Jerry Hellman to work on writer procurement and program development for Talent Associates under copartners Al Levy and David Susskind. Jim Hubert, special projects supervisor for WNET-WNBC, now asst. director on tv and CBS "Person to Person" coproducer John Aaron vacationing at Atlantic Beach with family while pard Jesse Zousmer spends his off weeks doing odd chores around his new Sands Point home; remote director Bob Sammon headed for the Thousand Islands with family; associate ed David Moore working with Ir-

ing Giffin on one of the latter's "The Search" projects; remote director Charles N. Hill down with the mumps at his Hartsdale home—he caught 'em from his two daughters, Melissa and Pamela. Maine Liners: Doug Edwards and family off to the Boothbay Harbor region, with WCBV's Bob Fuller just back from there. Also in that neighborhood during July were newsmen Harry Marble and his frau, spotted by VARIETY mugg Leonard Traube on the main drag of Damariscotta, and John Horn of "Person to Person" staff. Headed for North Edgcomb next week is Bob Stahl, N. Y. ed of TV Guide. Other Maine vacationers this summer include John Derr, the CBS Radio sports mfg. cartoonist; R. B. Fuller he draws "Okay Doakes" and is Bob Fuller's father; and composer Eugene Weigel ("Prairie Symphony," etc.), who's on musical Guggenheim fellowship leave from U. of Illinois.

Norris & Siegel have opened ad agency office. Dave Siegel, firm topper, picked up old employer, Sterling Television, as first account. Tom Flynn into flack post at Allen B. DuMont labs. Red Grange to handle color background on Aug. 13 All-Star game via DuMont. Today (Wed.), NBC-TV's "Home" show to feature film sequences made at the Herald Tribune Fresh Air Fund camp in upstate New York. Chris Schenkel to handle all play-by-play for N. Y. Giant football away-games. Constance Collins was upped to administrative assistant and Bob Bloch to account exec by Dine & Kalmus flackery. Cloris Leachman set to sub for Lily Lodge Friday (6) on "Man In Your Life". Miss Lodge, doing summer stock, left her WOR-TV telecast for a couple of days. Leon Kafka, ex-Dave Alber pub relations man, opening his own shop shortly. Max Liebman inked Johnny Kirby to a video contract. Phil Bernstein ABC's cartoonist, off to Fire Island for a fortnight. Castleman Chesley, former assistant athletic director at U. of Pennsylvania, made ABC-TV program coordinator. Will be chiefly responsible for holding together NCAA sports events.

## Chicago

Howard Goldberg, fresh out of Northwestern U., added to the WBBM-TV writing stable. Latest Electric Assn. survey showed 13,903 tv sets installed in June, bringing the Chi-area total to 1,682,303. Hudson dealer Jim Moran renewed his Friday night "Courtesy Hour" musical-variety show for its fifth year on WBKB. Claude Travers of the NBC-TV color corps addressed the windup banquet of the NBC-Northwestern summer institute Friday night (30). June Bentley hosting a cross-the-board hour-long late-evening interview show on WICS, Springfield. WBBM-TV exec producer Les Weinroth vacationing on Cape Cod. Frank Sweeney spilling the Oklahoma Heating bluffs on Tom Duggan's 11:15 p.m. WBKB strip. WBBM-TV education director Virginia Renaud guestspoke at the Catholic Audio-Visual Educators convention here yesterday (Tues.). Singer Mimi Benzell and Chi Sox manager Paul Richards guesting on WNBQ's "It's a Curious Thing" panel tomorrow night (Thurs.). Nell Clarke into cast of NBC-TV's "A Time to Live". Phillip Lewis, head of Chicago Teachers College education department, and Dinny Bruce co-featured on WBBM-TV's "Here How", which bows Sunday (8).

## Amos Baron's Switch

Hollywood, Aug. 3. Amos Baron, manager of ABC's owned and operated radio station here, has been moved over to the management of the net's o & t station, KABC-TV. He succeeds Frank King, resigned. John Hanson, with the net's KGO in Frisco, becomes manager of the radio outlet.

Ken Craig, recently with CBS radio here as director of business affairs, was named program director in Hollywood for the ABC-TV network, replacing Jim Beach. Craig has had long experience in radio and tv with agencies and networks in the east.

Omaha—Starr Yelland last week was named director of sports and special projects for KLZ and KLZ-TV, Denver. Yelland recently resigned from KOA, Denver, where he had been a staff announcer for 14 years.

## Happy Talk

NBC has a potentially lush byproduct within its radio sphere in the Sunday night "Conversation." Why not an album or some fat manuscript between covers—or both? Sunday's (1) palaver turned neatly on the private, personal Utopias of guests Pat Weaver, the web's prey; Jacques Barzun, author and prof of history at Columbia U., and playwright Marc Connelly, with Clifton Fadiman in the usual host post.

It was a neat editing job, though some of the conversation pieces got a bit out of hand into the super-intellectual stratosphere. Nonetheless, Fadiman managed to get the trio back on the track and the half-hour session was as stimulating an IQ pitch as there exists in all of radio. Many an intent listener must have been so struck by the high quality of the roundtable verbiage as to make a private wish that reprints or waxed reports of each stanza be made available at a price. Trau.

## GEORGE HAMILTON COMBS

Producer: Don Coe  
15 Mins., Sun., 10:15 p.m.  
ABC, from New York

In addition to his multiplicity of radio-tv chores, George Hamilton Combs is on a summer pinch-hitting kick for the ailing Elmer Davis on Sunday nights. Leave it to Combs to put those acidulous touches into his text whenever anything in world or domestic dimensioning the incidents in our foreign and home affairs as they unfold from day to day, the veteran commentator has plenty of ammunition with which to sound off. And sound off he does with an approach that scarcely pulls any punches and has the virtue of letting a listener know where the analyst stands.

It doesn't matter one whit what side of the political fence a dialer is on—Combs is in there pitching with those crisp words that are certain to make a listener reflect on the what-goes around the globe. Trau.

## TV Soap Audience

Continued from page 23

put five installments of "Heart of Julia Jones" on film and the results were acclaimed by the soap-makers. The quality was said to have shown vast improvement over live shows.

It may come as a surprise to tradesmen but the tv audience for soap operas is now greater than that of radio, according to P & G researches, considered the best samplers in the business. "Search For Tomorrow," one of the leaders, has a greater audience than "I Love Lucy" in its five-a-week exposure. "Regardless of what people may think," said Craig, "it's definitely not the same audience every day. Our records show that one woman will see a certain serial only six times a month, which is one of the reasons why the story unfolds so slowly.

Craig is now shopping for another night time show on tv for next season to promote two new P & G products. He took off over the weekend for two-week auto junket along the coast.

## Welfare, Pension

Continued from page 21

cal of this field it appears nearly impossible for the individual to make adequate provision for his years of retirement, and since there is a multiplicity of employers, who are not all large and stable and able themselves to establish plans even if there were the long-continuing employee-employer relationship which in most cases permits establishment of individual company pension plans.

The Segal firm's report stated: "Because of the diversity of employing units and because of employment turnover, it is not a situation in which employers can be expected to establish a pattern which AFTRA can then seek to improve.

"It is, rather, a case in which a vacuum will exist where the only practical and effective answer will take the form of an industry-wide pension fund and where that answer can be made a reality only by that, uniformity of action in the industry which AFTRA negotiations can secure."

## MILADY TIME

With Jackie Ford  
60 Mins.; Mon.-Fri. 11 a.m.  
Participating.  
KSAN, San Francisco

Aimed at the homelisting audience among the large Bay Area Negro population, this combination disk jockey-women's interest show is emceed by a brisk-talking, alert young gal, Jackie Ford.

The show uses rhythm and blues records, culled from the current hit parade and occasionally varied with a good oldie (a 1927 Duke Ellington platter resulted in 25 phone calls after the show). In between disks, Miss Ford chats with guests of interest to the Negro housewife and gives with home-making hints, fashion news, recipes, etc.

When dialed (28) two guests, Gertrude Wheeler of a charm school, and Josephine Humphries a fashion model, were interviewed. Miss Ford is a topnotch interviewer, handling guests and questions deftly. She has a warm, friendly personality, a good knowledge of music and chats knowingly about the records she spins. This show, only one of its kind currently aired here, has only been on in this format a few weeks and should build into a solid commercial package. Rafe.

## MUSICAL YEAR BOOK

With Paul Flanagan  
15 Mins. Mon.-Thurs.-Fri., 5:30 p.m.  
W. A. CASE & SON  
WTNY, Troy

Paul Flanagan turns back the pages to recorded musical hits of bygone days and other generations, on scripted program of small cost but smooth presentation—for Norge products. A brief commentary sets the background of the year in which the number clicked. Ten-year leaps are sometimes made: 1909, 1919, 1929, 1939, on the last show caught. The previous day, Franz Lehár's tunes were highlighted. An unnamed orchestra plays and unidentified vocalists sing.

Overall, the numbers sound more melodious than the current crop, which is a listening plus. A minus is the fact the selections seem to be given more instrumental than vocal treatment. The two could combine offener. Show presumably holds greatest appeal for older dialers, who are potential buyers of the merchandise advertised. Flanagan handles the introductions well and does the splicing competently. Jaco.

## WGAR's Grid Melon

Cleveland, Aug. 3.

Cleveland Browns pro grid games will be carried over WGAR this season under sponsorship of Carlings. Last year's games were carried by WTAM.

Bill McColgan will do the play-by-play in the 17-game schedule with Ken Coleman doing color during the pre-season and Bill Mayer during regular schedule. Coleman who did the radio play-by-play last year takes over WXEL out-of-town Browns' stints assisted by John Fitzgerald on color. McColgan was last year's video play-by-play announcer.

## LISTEN TO THE WITNESS

With Pauline Frederick, guests  
Producer: Wade Arnold  
30 Mins.; Sun., 1 p.m.  
NBC, from N. Y.

"Listen To the Witness" could possibly be an informative and dramatic airing. It wasn't on open Sunday (1). Promise of the show is to offer listeners eyewitness accounts of life behind the Iron and Bamboo Curtains. Reports are given by escapees from those locales via a question and answer session with interviewer Pauline Frederick. A major fault on preem was show's complete lack of spontaneity. Proceedings had the air of being scripted, with interviewee tossing off such lines as "I threw caution to the wind" and "the news of his murder sounded like a clap of thunder."

Off-the-cuff answers to queries would undoubtedly result in more interesting sessions and enhance the "it was there" status of those being interrogated. Also, the probability of registering emotional impact would be heightened. A Russian engineer and a former police commissioner in Manchuria guested on kickoff stanza. Information rendered by them impressed as being of a routine nature, with the apparent pre-broadcast mapping out the questions and answers leaving program completely void of any shading in what added up to out-and-out anti-Communist propaganda.

Airer wound up with a pitch to dialers to submit any suggestions they might have as to how the emigrants from Red domination, who appear on the show, can be gainfully employed for the good of the country. Jess.

## John Cleghorn Named To Gen. Teleradio Board

Memphis, Aug. 2.

John Cleghorn, general manager of WHBQ and WHBQ-TV, has been named a veepee and member of the board of directors of General Teleradio of New York, which recently purchased the AM and tv operations here on lease basis from Harding College.



Eileen BARTON

LATEST CORAL RELEASE

## SWAY

Dir.: William Morris Agency

**Billy NALLE** at the  
Piano • Organ • Celeste

**REMEMBER MAMA**

• Radio Registry •

57th Street, 118 West CI 7-1900  
**GREAT NORTHERN HOTEL**  
Room with Private Bath  
from 95.00  
2 Rooms and Kitchenette  
from 160.00  
Monthly on Lease  
Full Hotel Service for One or Two  
Persons Included  
Also Moderate Monthly Arrangements

Custom Shirt Makers  
To Suits, TV & Screen Stars  
SPECIALIZING IN  
DRESS AND SPORT SHIRTS  
**Fred Sanders, Inc.**  
77 W. 47th St., NYC, Plaza 7-5865

**FOR RENT**  
Right at Central Park, newly furnished 1 1/2 room apt. with kitchen and bath. Suitable 2 girls or couple.  
**MICHAEL M. BARANY, SU 7-4305**

**SHOW MATERIAL**  
On United Nations themes for non-profit educational organization. Publicity credit but no remuneration. Miss Steiner, AAUN, 345 East 46 Street, New York, 17

**SUPER POWER**  
**WGAL-TV** NBC CBS DUMONT  
LANCASTER, PENNSYLVANIA  
**316,000 WATTS**

Covers a vast, prosperous territory—a rich target for your advertising dollar

Steinman Station  
Clair McCollough, President

Represented by  
**MEEKER TV, Inc.**  
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

# The Country's No. 1 Sport-BOWLING!

(Greatest number of participants; 16,000,000 according to Brunswick-Balke-Collender Co.)

Each film in the series a real thriller! The vast sports-loving public will make this a must. Wonderful close-ups! Sensational follow-thru on the action! *Championship Bowling* at its best.

## A SMASH HIT in Chicago when it was telecast live!

Increased the sets in use **40%**. Had an **11.4 ARB** at 11:00 to 12:00 midnight Tuesday nights—more viewers than the other three competing stations combined! It was the most talked-about nighttime show in town. Chicago sports pages gave the matches great coverage. Chicago Bowling Alleys gave it enthusiastic merchandising cooperation.

## Championship Bowling will get RESULTS... Just read this letter:



DE MET PONTIAC, INC.  
5106 W. NORTH AVENUE PHONE NATIONAL 8-2206  
CHICAGO 28, ILLINOIS

June 16, 1954

Walter Schwimmer Productions, Inc.,  
75 East Wacker Drive  
Chicago 1, Illinois

Gentlemen:

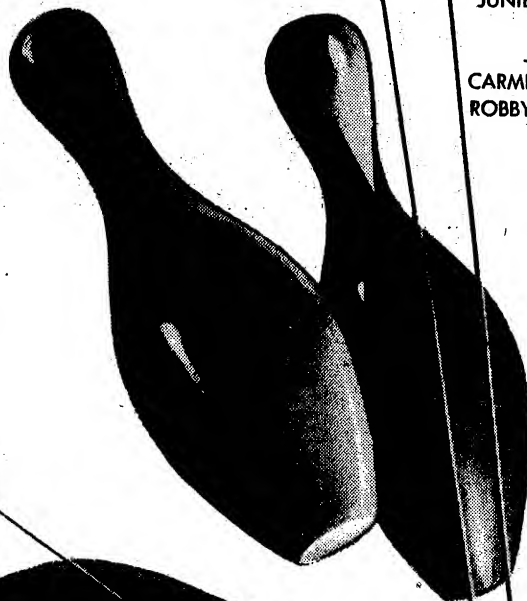
Directly as a result of the "Championship Bowling" program, we made thousands of new friends and actually sold over 1553 new automobiles and 3100 used cars. Almost everybody who visits our show rooms mentions the program and tells how much they enjoyed it.

Yours truly,


*Pete DeMet*  
Pete

## FEATURING The World's Greatest Bowlers

BUDDY BOMAR  
(pictured above)  
DON CARTER  
JOE WILMAN  
STEVE NAGY  
ED KAWALICS  
PAUL KRUMSKE  
BILL LILLARD  
JUNIE McMAHON  
BUZ FAZIO  
JOE KRISTOF  
CARMEN SALVINO  
ROBBY ROBINSON  
and others







# "CHAMPIONSHIP BOWLING" NOW ON TV!

This is a **FIRST-RUN, BRAND-NEW SERIES** (made in 1954) of 26 one-hour bowling films featuring Match Elimination Games between the Champions of the Bowling World...

for major cash awards. It's got the big element that puts a wallop into a TV sports show—**SUSPENSE!** All the top stars under our exclusive contract. No show like it on the market!

## Exciting! Suspenseful! Terrific!



## It's New! It's a Winner! It's a Natural!

This is the first quality sports show ever put on film for TV. Can be programmed in "fringe" time—and will be the rating leader overnight, regardless of what's programmed against it... even the best feature film in the market.

Write, phone or wire for descriptive brochure and prices. Audition reel to stations and agencies on request.

(Frankly, folks, we only have a limited number available on **CHAMPIONSHIP BOWLING**, so it's really a matter of first come, first served.)

**WALTER SCHWIMMER PRODUCTIONS, INC.**

75 East Wacker Drive, Chicago 1—FRanklin 2-4392

# Frieda's Columbus 'V' Grant Dissent; Fears Monopoly

Washington, Aug. 3. Question of monopoly over the media of mass communications was raised by Comr. Frieda Hennock last week in a sharp dissent to the agency's grant to Birney Imes, Jr., of his application for tv channel 4 in Columbus, Miss. Imes gave up an ultra high permit to apply for the V.

Because of Imes' ownership of the only daily newspaper, the Commercial Dispatch, in Columbus, his radio station (WCBI) there, and two other radio outlets within an 85-mile distance, Miss. Hennock saw a "basic and serious question" in adding to Imes' mass media operations by granting him the only VHF channel in the area. In view of the possibility of "undue concentration of mass media in derogation of the public interest in access to views and information from diverse sources," Miss Hennock felt there should be a hearing on the application.

"The attenuation of healthy competition among local mass media," Comr. Hennock asserted, "becomes painfully visible in many communities in other parts of the country where the local economy is even better able to support competing media than here. This underscores the responsibility of the Commission for ascertaining fully the real extent to which applicant dominates mass media in the Columbus area. Just the bare facts contained in the application as to mass media owned by applicant indicate clearly a concentration of control which, however, cannot be fully and realistically assessed without eliciting the full facts in a hearing."

In addition to WCBI, Imes owns WELD in Tupelo, WNAG in Grenada, WMOX in Meridian, and WROX in Clarksville, all in Mississippi.

# Down Memphis-Way They're Simply Nuts About Slander Suits

Memphis, Aug. 3. Robert (Bob) Venn, originator and owner of the Talkathon, which has been used in this state for the past several weeks in the current political campaign, has now jumped aboard the "suit brigade" and has filed \$100,000 damage suit against the Memphis Press-Scimitar, Scripps-Howard p.m. daily, and editor Edward J. Meeman.

Venn, erstwhile manager of WMIE, Miami indie, has been supervising the talkathons in this state by Rep. Pat Sutton (Dem., Tenn.), who is battling Sen. Estes Kefauver for the senior senatorial seat here. The primaries are scheduled for Aug. 5. Sutton has already been sued for some \$3,000,000 by Edward Lamb, Ohio tv and radio owner and a Washington, D.C., newsman.

Venn based his suit on a Page One story in the Press-Scimitar bylined by Jack Roberts and dated in Miami and charged the story "false, malicious and libelous." The onetime Miami radio skipper said that this Roberts story in the P-S "imputes that I was connected with a bookie wire owned by Mickey McBride and was a protégé of McBride but these are not the facts." Venn through his Memphis barrister Caruthers Ewing stated that he did work for a radio station in which McBride was a minority stockholder, but McBride's interest was the result of a corporate merger and Venn worked for the other corporation first. Caruthers pointed out in his suit.

Venn also stated that he (Venn) got the impression "that the Press-Scimitar wanted readers to think anyone I (Venn) am associated with is bad."

**'Big Joe' to WMGM**

WMGM, N.Y. radio indie, has inked gabber "Big Joe" Rosenfeld to a midnight to 2 a.m. strip, starting Aug. 9.

His show, called "The Happiness Exchange" and capitalizing on the charity angle, quit WJNY, Newark, around July 1, when the station reportedly decided to cut down on late nighttime programming and out out all remotes.

# TV Networks' '54-'55 Nighttime Lineup

(Continued from page 22)

9:00	Masquerade Party..... Remington Knomark	Strike It Rich..... Colgate	Kraft TV Theatre Kraft Foods
9:30	Open	I've Got a Secret..... R. J. Reynolds	"
10:00	Open	Boxing Pabst Every fourth week, Best of B'way (10 to 11) Westinghouse	This Is Your Life Hazel Bishop
THURSDAY			
P.M.	ABC	CBS	NBC
7:15	John Daly..... Realemon	(No Web Service)	(No Web Service)
7:30	Long Ranger (film)..... Gen. Mills	Doug. Edwards..... Pall Mall	Dinah Shore Chevrolet
7:45	"	Jane Froman..... Gen. Elec.	News Caravan Camel
8:00	Possibly Hour..... Dramatic Show..... For J. W. Thompson	Ray Milland Show (film)..... Gen. Elec.	Groucho Marx (film) De Soto
8:30	(See Above)	Chrysler Series..... Chrysler	Justice Borden Co.
9:00	Sammy Kaye..... Brillo	"	Dragnet (film) Liggett & Myers
9:30	TV Theatre..... Kraft	4 Star Playhouse (film)..... Singer Sewing Parker Pen	Ford Theatre (film) Ford Motor
10:00	"	Public Defender (film)..... Philip Morris	Lux Video Theatre Lever Bros.
10:30	(No Web Service)	Name That Tune..... Carter	"
FRIDAY			
P.M.	ABC	CBS	NBC
7:15	John Daly	(No Web Service)	(No Web Service)
7:30	Artful Miss Dodger (film)..... Gen Mills	Doug. Edwards..... Geritol	Eddie Fisher Coke Time Coca-Cola
7:45	"	Perry Como..... Chesterfield	News Caravan Camel
8:00	Ozzie & Harriet (film)..... Hotpoint Lambert	Mama..... Gen. Foods	(Probably Red Buttons for Pontiac)
8:30	Ray Bolger Show (film)..... Lehn & Fink Dorothy Gray	Topper (film)..... R. J. Reynolds	Life of Riley (film) Gulf Oil
9:00	Dollar a Second..... Mogan David	Playhouse of Stars (film)..... Schlitz	Big Story (film) Simmons Co. Amer. Tob.
9:30	Sterling Drug..... (Show Not Set)	Our Miss Brooks (film)..... Gen. Foods	Dear Phoebe (film) Campbell Soup
10:00	Open	The Lineup..... Brown & Williamson	Cavalcade of Sports Gillette
10:30	(No Web Service)	Person to Person..... Noxzema Hamm Brewing Amer. Oil	" (to conclusion)
10:45	(No Web Service)	"	Greatest Moments in Sports (film, live) Mutual of Omaha
SATURDAY			
P.M.	ABC	CBS	NBC
7:00	Open	(No Web Service)	(No Web Service)
7:30	Dottie Mack Show..... (Not Sold)	Beat the Clock..... Sylvania	Ethel & Albert Sunbeam
8:00	Dance Party.....	Jackie Gleason..... Schick Nestle W. A. Shaeffer	Mickey Rooney (film) Pillsbury Green Giant
8:30	"	"	Probably The Duke Toni Co.
9:00	Sat. Nite Fites..... Bayuk	Two for the Money..... P. Lorillard	Imogene Coca Show Johnson & Johnson Lewis Howe S.O.S. Griffin
9:30	"	My Favorite Husband..... Int'l Silver Simmons Co.	Jimmy Durante alt. with Donald O'Connor Texas Co.
9:45	Fight Talk (Co-op)	"	"
10:00	Stork Club (Participating)	That's My Boy..... Plymouth	Geo. Gobel Show Armour Pet Milk 9 to 10:30, Max Liebman Speers every fourth week Oldsmobile
10:30	(No Web Service)	Two in Love..... Geritol	Hit Parade Amer. Tob. Warner-Hudnut

# McCollough BMI Keynoter

Continued from page 23

Tincher, KQTV, Sioux City, and others.

McCollough's address keynoted the N. Y. BMI session at which there were roughly 150 tele station representatives, mostly East Coast-ers. McCollough observed that there are "a whole new set of definitions for the kinds of jobs done by employees in the television industry. While it is true that many of them bear considerable resemblance to comparable jobs in radio, still we have found it advisable to classify them in somewhat distinctive categories."

"In the very process of giving new and separate status to many

work assignments," he said, "we have somehow or other given the impression that each task must be done by a different individual. I should like to suggest that this is an incorrect concept, and one which will tend to multiply problems and expenses in the future." McCollough went on to say that he recognized "the great temptation" to try duplicating "the lush setups" in the larger network originating centers, but what the station execs must decide "what is rich enough and what is too rich for our individual television constitutions to stand."

Another point made by McColl-

ough is that program and production personnel at the tele stations need to confer in more detail, mapping out "the likely needs of the advertiser." "Forearmed with the fine selling points," a salesman can pitch programs "which realistically reflect the ability and skill of the staff to produce week after week without undue burden at any point."

Other speeches were delivered at the N. Y. BMI sessions by Charles Vanda, WCAU-TV, Philadelphia; Larry Rogers, WSAZ-TV, Huntington, W. Va.; George Torge, WBEN-TV, Buffalo; Vic Campbell, WBAL-TV, Baltimore; George Patterson, WAVE-TV, Louisville; Kenyon Brown, KWFT-TV, Wichita Falls, Tex.; Norm Gittleton, WJAR-TV, Providence; Robert Burton, BMI; Richard Day, NBC; and Len Greer, WGVL-TV, Greenville, S.C.

# Lamb Denied Bill Of Particulars On 'Commie' Hearing

Washington, Aug. 3. Despite pressure by the Senate Interstate Commerce Committee, the FCC stuck to its guns last week in refusing to give Edward Lamb, broadcaster-publisher, the bill of particulars he has demanded on the Commission's charges that he was once associated with Communist organizations. However, the agency made some concessions by giving Lamb "a resume of basic allegations" which it hoped would "facilitate the disposition of the proceedings," now scheduled to begin Sept. 15 before Examiner Herbert Sharfman.

Whether Lamb will be satisfied with the Commission's "resume," which omits names of witnesses to be called and sources of disloyalty charges, seemed doubtful. Former Atty. Gen. J. Howard McGrath, Lamb's counsel, served notice at a pre-hearing conference July 20 with Examiner Sharfman that he would go to the Supreme Court in an effort to obtain a bill of particulars if it were denied him by the Commission. It was at this conference that Sharfman granted McGrath's request for postponement of the hearings (originally scheduled for July 28) until the Commission could act on a letter from Senate Commerce Committee Chairman John W. Bricker (R-O.) conveying the "unanimous" feeling of the members that Lamb is entitled to know the specific charges to be brought and the names of his accusers.

The Commission concessions, made in a "memorandum opinion and order," was officially in response to a motion filed by Lamb July 15 with the Examiner to defer the hearings until such time as McGrath can prepare his defense. This motion was coupled with a request for detailed information of the evidence on which the Commission has based its charges. In view of Chairman Bricker's letter to the Commission, Examiner Sharfman postponed the hearings.

The order directed the Broadcast Bureau, which will represent the Commission at the hearings, to furnish by Aug. 15 "a specification of the alleged false statements of Edward Lamb (denying disloyalty) and the other basic facts which are planned to be established."

The Commission said it does not believe that Lamb is entitled to information as to witnesses and sources. "The object of pleadings in the nature of a bill of particulars," it said, "is to provide more definite information to enable a party to understand the nature of the charges against him. This should prevent surprise and permit the proper preparation of a party's defense. The purpose of such pleadings is not to furnish the opposing party with the names of witnesses and other evidentiary information by which the moving party expects to establish the facts on which he relies."

**Sam Fuller, McGarrett Injured in Auto Crash**

Sam Fuller, NBC-TV national program director, and George McGarrett, head of daytime tv for the network, are in Nyack Hospital, N. Y., as result of injuries sustained when the car in which they were riding to McGarrett's summer home at New City, N. Y., over the weekend, careened and hit a pole.

Neither was seriously injured but they are being detained at the hospital, this week for further treatment and observation.

**ABC-TV's Golf Clients**

Chicago, Aug. 3. ABC-TV will telescope the closing rounds of the Tam O'Shanter All-American and World Golf Championship tournaments next Sunday (8) and the following week (15). Both pickups will be co-oped by the web with Florsheim Shoe Co. buying the championship meet on WBKB, Chicago, WABC-TV, New York and WXYZ-TV, Detroit.

Chicago Plastering Institute will bankroll the All-American finals on WBKB.

# LATE LIVE SHOWS DOOM PIX

## Vidpix Cleans Its House

The word's gone out to the vidpix syndicators that they can go peddle their product elsewhere unless they go easy on the excessive brutality stuff. Apparently those Parent-Teacher, civic group undercurrents and uprisings as to how the tv pix are exposing the kids to lust and a yen for bloodthirst have had the desired effect, for not only stations but agencies are beginning to scream: "Clean it up—that's the new way the client wants it." The beer companies, for one, are almost unanimous in telling the vidpix syndicators to "make them healthy—or else."

Young & Rubicam appears to be in the vanguard in trying to set the new agency example on telefilm buys. In talking negotiation for sponsorship of the CBS Film Sales "Whistler" series, the web syndicators were told flatly they'd have to revise the scripts completely in accordance with the Y & R code on good vidpix behavior.

## Better Living Comes Up With 'How To' Formula on Feature Pix Slotting

The science of scheduling feature films has improved to such a degree that a major advertiser in 40 markets has actually found what type pix bring the ultimate in sales returns at certain hours. A mail order firm, doing \$4,000,000 in annual television advertising has formulated a pattern for station programmers to guide them in buying and placing features. Indications are now that extensive coin has been wasted because most features, after one or two tele runs, are considered mere time fillers.

Unquestionably a great deal of thinking has gone into finding appropriate times for feature pix exposures but scheduling certain film properties within those hours has been pretty much a haphazard affair. Chief exception has been western films during the times for juve viewership. Better Living, the mail order house capitalizes on that exception and has established a few rigid rules of its own as to what'll bring the most for the money. After four years of trial and error, the outfit, steered by the combination merchandising advertising outfit of Wolf, Gelrod & Wolf feels that every cent spent now is justified in light of sales returns. At Wolf, one of three company braintrusts, said mail order results are "far more indicative" of how and what to program "than any rating made." In New York where, incidentally, half of

## So Knock on Wood

Chicago, Aug. 3.

So nobody listens to the radio anymore? Ask the switchboard gals at the various Chi radio stations visited by Danny Kaye last week on his guesting rounds plugging his "Knock On Wood" pic. Comic, as he was being interviewed, went through the routine that maybe they were talking to themselves and invited the listeners, if any, to call the station and say so.

They did, completely jamming the switchboard at WGN when he was chinning with Ernie Simon; at WMAQ when he visited Merry Merryfield, and at WIND when he pulled the bit on the Eddie Hubbard show.

## Multiple Film Exposure Raked At BMI Clinic

Blasts were levelled at multiple film exposure by Charles Vanda, veep at WCAU-TV, Philly, and Larry Rogers, veep at WSAZ-TV, Huntington, W. Va. The two men maintained there wasn't sufficient audience to justify such exposure.

In opposition, a WFIL-TV, Philly, spokesman found the method of exposure very successful.

Vanda labelled as "stupid" repeating a feature film, for example, several times in one week. He felt that using a show six or eight times over a period of 18 months is about enough. Vanda spots the feature pix over that length of time because only then can he be relatively certain that he'll get a "different viewership."

Rogers said: "It's surprising to find how little turnover there is. People sit in front of their television sets from seven until one, and defy us to duplicate a show."

Comments by the two station managers were made at a meeting in N.Y. of video station operators that was sponsored by Broadcast Music, Inc.

From the floor, at the two-day meeting, came a different point of view about multiple exposure of vidfilm. Chet Cooper, for WFIL-TV, cited the success his station had with "Ramar of the Jungle." WFIL-TV, he pointed out, uses the half-hour adventure series twice daily, five times a week. Once the station runs through the 52 "Ramar" vidfilms, it starts over. The WFIL rep said that the show, despite the intense saturation, was still popular with Philly tele viewers and it continues to bring in station revenue.

Exec veep Michael Sillerman of TPA has tapped Ed R. Lewis, ex-sales manager of Telenews, as an account exec headquartered in New Orleans with the deep south under his wing.

## 'TONIGHT' CLICK AS PAGE-SETTER

There's a growing conviction that the forthcoming Steve Allen "Tonight" show on NBC-TV may cue a whole new appraisal of the role of feature films in the scheme of late night programming on tv stations. If, as NBC fully anticipates, "Tonight" duplicates the success of the early morning "Today" show and sets a new pattern in before-and-after-midnight attractions, it's considered a pinch that the rival networks will follow suit and extend a similar bid to the affiliate stations to latch on to live network shows.

At stake is an investment of millions of dollars and companies dedicated to the perpetuation of grinding out the chopped-up-for-tv feature pix (mostly vintage product). Should "Tonight" spark a universal trend, it raises the question as to how such outfits as General Teleradio can reap on its heavy investment in its newly-acquired batch of still-unreleased-for-tv feature films if the big affiliated stations in the major markets scrap their late night pic showcasing and link up for the coaxial ride on the live shows.

Expansion of the present WNBC, N. Y., Allen show into the two-hour "Tonight" network offering will naturally invite an immediate loppoff of the station's post-midnight features. Affiliates carrying "Tonight" will also drop their late night pix. Should CBS ditto and go live, the New York WCBS-TV flagship's "Late Show" would also go by the boards, as would the CBS affiliates' slotting of features. The ABC anchor station in N. Y., now spotlights the Jerry Lester late night show and should that network go live, it's assumed that, as with Allen, Lester will get the web nod, which would automatically siphon off features from many of the ABC-TV affiliates.

Naturally it will leave less important time periods, and the tv indies to carry the feature pix torch, but the big revenue in rentals comes from the top stations in the major markets—and these, almost right down the line, are pledged to a network allegiance.

Few quality pix have hit the tv screen to date, the Hollywood moguls having done a successful job on the whole in effecting a video boycott. As result, tv's been inundated with B features, repeated ad infinitum to the degree where the viewer today would more than welcome a respite and a return to live programming.

## TV FILM PROMOTER INDICTED IN TEXAS

Houston, Aug. 3.

John van Geldern, a promoter who has plugged Houston as the coming center of tv film production, was indicted for perjury by the Harris County Grand jury.

The indictment charged him with making a false statement in applying for a charter for Valiant Investments, Inc., a holding company for Valiant Film Productions, Inc.

In his sworn application May 6 the indictment said, van Geldern claimed his company had received \$25,000 for 50,000 shares of stock, which was 10% of the total authorized shares.

Actually, the 50,000 shares had not been bought and "no consideration whatsoever" had been received by the said company" the indictment charged.

Bond for van Geldern was set at \$1,500.

## 'Mandrake' Castings

Peter Fernandez and Marian Russell (Mrs. Fernandez) were flown to Bermuda yesterday (Tues.) for a sequence on "Mandrake the Magician" shooting there. Acting pair will return next Monday (9).

"Mandrake" is a half-hour series under ABC Film Syndication with magico-actor Coe Morton in title role.

## Goodson-Todman Eye Vidpix Marts With Ousted 'Web' as First Entry

### 'Late Show' Winnah

Steve Allen's NBC-TV show doesn't enter the late night lists until the end of September, but meantime WCBS-TV's feature films continue to dominate against the live comics in New York. Here's how the station's "Late Show" paced the ARB ratings during July (11:30 to midnight):

Jerry Lester (WABC-TV)	0.4
Ernie Kovacs (WABD)	0.6
Steve Allen (WNBT)	4.0
All three	5.0
Late Show	6.7

The Goodson & Todman packaging outfit, which until now has restricted its activities to live programming, has decided to establish a stake in tv films. Partners Mark Goodson and Bill Todman have decided to siphon a good chunk of their income (which for years has been the envy of the radio-tv packaging industry) into vidpix, with the conversion of the "Web" as the initial entry.

"Web" has had a five-year exposure on CBS-TV and is being cancelled out of the Sunday night 10-10:30 period to make way for the new Robert Young "Father Knows Best" film series. Goodson leaves for the Coast shortly to negotiate for production of the "Web" series, with likelihood that it will be channelled into the syndication marts.

Second item on the G-T vidfilm agenda, although at this point only tentatively earmarked, is a half-hour situation comedy series called "The Lady and the Senator." It's being written by Sidney Sheldon, who authored the "Bachelor and the Bobby Soxer" pic.

As a starter, Goodson and Todman will limit their vidpix entry to story-line vehicles, taking a "wait-and-see" attitude on converting panel and quiz shows into the pix sweepstakes.

## Heinz 'Studio 57'

## DuM Deal Accents Web & Spot Trend

Getting a network to arrange much of the lineup for a sponsored vidpix series instead of using the normally-accepted national spot booking method has become a definite trend within the last 30 days. Latest step in that direction was taken by H. J. Heinz, for its new half-hour film series, through DuMont. And like its precedent-making predecessor, the deal made by Kellogg with ABC-TV early in July, the Heinz setup is neither fish nor fowl in that it's not entirely network nor entirely national spot.

Heinz, making its initial bow in television through its "Studio 57" (produced by MCA), is seeking 33 markets, an approximated half of them coming in as DuMont affiliates. ABC-TV set up a 25-station hookup (over and above normal national spot placements) for Kellogg's "Superman" and "Wild Bill Hickok" series. The Kellogg buy had its repercussions among spot rep outfits, and the DuMont deal is expected to cause greater concern, largely because it makes evident that agencies find the method a great money saver over national spot. More sponsors would use network lineups for vidpix stanzas if the time were available. As it stands, though, NBC-TV and CBS-TV have no more time available for such offers; DuMont and ABC-TV (the latter to a much lesser degree) have the time but not all the markets various sponsors need. Hence, the advent of deals like Kellogg's and Heinz's, where large coin savings are made by letting the web buy markets for the sponsor.

The station rep organizations show hard feelings over this be-

(Continued on page 40)

## PEAK RELEASES FOR ZIV'S 'TOP 5'

In a semi-annual sales report, Ziv showed that its five top vidpix series have each been sold in all but a few of the country's 60 major tele markets. Only 19 of the possible 300 sales opportunities open to the company have not been firm.

M. J. Rifkin, Ziv sales veep, cited examples: "Mr. District Attorney," released last April, has been sold in all but three of the 60 top markets; "I Led Three Lives" in all but two, "Favorite Story" in all but two; "Cisco Kid" is missing in four, and "Boston Blackie" lost out in only five.

The Ziv tele operation in multi-market sales has risen 30%, according to Rifkin. Multi-market sales billings are running at the rate of \$6,500,000 a year. All told, there have been around 90 contracts involving over 1,800 stations.

Tops in that line have been the P. Lorillard buy for "Kent Theatre," in 34 markets and "Ever-sharp Theatre," in 42 markets.

## Goldwyn Jr. Calls It Quits in Vidpix

Hollywood, Aug. 3.

Westward Productions, the telepic production outfit formed by Sam Goldwyn Jr. with financing chiefly from his mother, looks set to throw in the sponge after one futile attempt to get off the ground with a pilot.

Lone entry turned out by Goldwyn was the first of a scheduled series of half-hour programs tentatively titled "The Unexplained," dealing with the supernatural. Efforts to latch on to a network sponsor on the basis of the pilot proved unavailing. As for syndication, it's understood Goldwyn couldn't see getting involved with organization of an elaborate distribution setup.

To top it off, it's now reported Mrs. Goldwyn has decided to withdraw financing.

## Princeton Film Center Signs New Prestige Pix

Gordon Knox, prexy of Princeton Film Center, Princeton, N. J., has signed with Bethlehem Steel, Rural Research Institute and Frank Fleer Corp. for teledistribution of one each of their prestige films. PFC guarantees each a minimum 200 showings within a year, with the public service product to be distributed free.

Titles are "The Open Road" (Bethlehem), "Building a Rural Community Center" (RRI), and "Fun for a Penny" (Fleer), latter with a bubble gum theme starring Kathi Norris.

## 'Music for Everybody' As New Sterling Entry

Sterling Television has begun syndicating its latest acquisition, the half-hour series called "Music for Everybody." Elsewhere, the vidpix firm, having recently completed the first 26 in the 15-minute "Movie Museum," is now in production with the second skein of 26.

"Music" stars Dr. Sigmund Spaeth as commentator-pianist. "Movie Museum," comprised mostly of old Biograph films, has already been sold in five markets. Later show has been up for syndication for only a few weeks.

## WCBS-TV's New Flock of Telepix

WCBS-TV, N. Y., has acquired 29 important telepix from three companies and will start unreeling the lot in September-October. Nine of the films are from Atlantic Television with some of the product released in 1949 and the rest with 1953-54 tags. Of the nine, one each are British, Cuban and Australian-made. Eight in the "Buildup Drummond" series originally produced by Paramount are from Governor Television. Stars are John Barrymore (in three), John Howard (four) and Ray Milland (one).

Five pix are from Cheryl TV and seven from Quality Television. Topping the latter are Charles Boyer in "First Legion" (1951) and Robert Montgomery in "Eye Witness" (1950), with others being George Sanders and Herbert Marshall in "Capt. Blackjack"; Ida Lupino and Nino Martini in "Guy Desperado," and Miss Lupino and Francis Lederer in "One Rainy Afternoon."

## Sinatra Vidpix Series

Los Angeles, Aug. 3.

Frank Sinatra plans to make his initial entry into the vidpix field. Singer and Jack Entratter, topper at the Sands Hotel, Las Vegas, are jointly underwriting a pilot on a series to be called "Frank Sinatra Presents."

It is believed that half-hour pic will be mostly musical. Most of the lensing is to be done in Las Vegas.



# READY FOR THE NATION'S TWO TOP SPORTS

Highlights of five  
of the previous Saturday's  
top college football games!

- 13 half-hour films!
- Less than 48 hours after game time "Touchdown" is Air Expressed to you each week!
- "Touchdown" gives a seat on the 50-yard line to 57,000,000 ready-made customers—the nation's vast sports-minded following!

# TOUCHDOWN

A brilliant, exciting commentary by the famous veteran sports announcer, Byrum Saam!

Stirring music and candid crowd shots contribute a real Saturday football atmosphere!



**MCA-TV**  
*Ltd*

Phone, write or wire your nearest M.C.A. office immediately. First program scheduled for Sept. 22nd!

NEW YORK: 598 Madison Avenue.

BEVERLY HILLS: 9370 Santa Monica Blvd.

ATLANTA: 515 Glenn Building

BOSTON: 45 Newbury Street

CHICAGO: 430 North Michigan Avenue

CLEVELAND: 1172 Union Commerce Bldg.

CINCINNATI: 3790 Gardner Avenue

## YOUR EXTRA SALES POINTS AFTER "TOUCHDOWN"

- The appeal to TV viewers of all ages enables you to merchandise "Touchdown" with terrific sales impact.
- You ride the tidal wave of newspaper, magazine, radio and TV football news that maintains public interest at a high peak throughout the season!

**IMMEDIATE RELEASE!****SHOWS, FILMED EXPRESSLY FOR TV!**

**Current Summer  
Replacement for Gillette's  
Cavalcade of Sports, NBC  
Coast-to-Coast Network.**

- 52 half-hour films covering the nation's leading sports events of the week!
- Air Expressed to you every Monday of each week!
- Telesports covers them all—  
golf, tennis, swimming, boxing, football,  
skiing, hockey and many more  
exciting sports events!

# TELESPORTS DIGEST



Telesports Digest is produced by the Tel-Ra Company, the nation's leading television sports organization. Tel-Ra's roving photographers catch the action, excitement and drama of sports events as they happen. Commentaries by Bob Wilson, one of the nation's best known news and sports announcers!

## THE BEST IN TV SPORTS COVERAGE WITH "TELESPORTS DIGEST"

Coverage is complete and many times exclusive!

- Whenever possible, well-known sports personalities are interviewed!
- "Telesports Digest" offers extensive opportunities for tie-in merchandising with other promotional activities!

Phone, write or wire your nearest M.C.A. office immediately for market prices and audition print!

DALLAS: 2102 North Akard Street  
DETROIT: 837 Book Tower  
SAN FRANCISCO: 105 Montgomery Street  
SEATTLE: 715 10th North  
ROANOKE: 3110 Yardley Drive, NW  
NEW ORLEANS: 42 Allard Blvd.  
SALT LAKE CITY: 727 McClellan Street  
CANADA: 111 Richmond Street, Toronto, Ontario



# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. A.I. ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

## NEW YORK

Approx. Set Count—4,175,000

Stations—WCBS (2), WNBT (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM	STA.	RATING
1. D. Fairbanks Presents (Dr)	WNBT	Interstate	Wed. 10:30-11:00	18.2	44	41.2	Blue Ribbon Bouts	WCBS	20.0
2. Superman (Adv)	WNBT	Flamingo	Mon. 6:00-6:30	17.3	61	28.5	Bouts; Sports Spot	WCBS	11.8
3. I Led Three Lives (Dr)	WNBT	Ziv	Sun. 10:30-11:00	14.6	27	54.1	6 O'Clock Report	WCBS	3.0*
4. Dangerous Assignment (Adv)	WOR	Ziv	Wed. 9:30-10:00	11.2	17	67.0	Early Show	WCBS	8.5*
5. Badge 714 (Myst)	WOR	NBC	Wed. 9:00-9:30	10.8	17	65.3	What's My Line	WCBS	37.6
Wild Bill Hickok (W)	WNBT	Flamingo	Wed. 6:00-6:30	10.8	47	23.0	I've Got a Secret	WCBS	30.8
7. Racket Squad (Adv)	WABC	ABC	Thurs. 10:30-11:00	10.7	26	40.9	Strike It Rich	WCBS	21.5
8. Amos 'n' Andy (Com)	WCBS	CBS	Sat. 10:30-11:00	9.1	18	49.5	Kraft TV Theatre	WNBT	21.5
9. Favorite Story (Dr)	WNBT	Ziv	Mon. 10:30-11:00	9.0	21	41.7	6 O'Clock Report	WCBS	3.0*
10. Annie Oakley (W)	WABD	CBS	Sat. 7:30-8:00	7.2	18	39.3	Early Show	WCBS	8.5*
							Place the Face	WCBS	18.9
							Your Hit Parade	WNBT	32.0
							Studio One	WCBS	22.5
							Beat the Clock	WCBS	22.6

\* Weekly average ratings

## HARRISBURG, LANCASTER, READING

Approx. Set Count—550,000

Stations—WGAL (8) Lancaster, WHP (55) Harrisburg, WHUM (61) Reading, WTPA (71) Harrisburg

1. Liberace (Mus)	WTPA	Guild	Wed. 10:30-11:00	23.1	41	57.0	Blue Ribbon Bouts	WGAL	19.3
2. Inner Sanctum (Myst)	WTPA	NBC	Thurs. 10:00-10:30	22.5	46	48.4	Ringside With Rasslers	WHP	15.2
3. I Led Three Lives (Dr)	WTPA	Ziv	Thurs. 10:30-11:00	18.6	65	28.7	Martin Kane	WGAL	16.9
Death Valley Days (W)	WTPA	McCann-Erickson	Tues. 9:30-10:00	18.6	34	54.9	Place the Face	WHUM	7.6
5. Mr. District Attorney (Adv)	WTPA	Ziv	Wed. 9:30-10:00	17.6	26	66.6	Centre Stage	WHP	21.8
6. Cisco Kid (W)	WTPA	Ziv	Wed. 7:00-7:30	16.3	51	31.8	Kraft TV Theatre	WGAL	19.3
7. Favorite Story (Dr)	WTPA	Ziv	Tues. 10:30-11:00	15.9	30	53.8	Liberace	WGAL	19.7
City Detective (Myst)	WTPA	MCA	Sun. 7:30-8:00	15.9	45	35.2	Wrestling	WHP	19.3
Front Page Detective (Myst)	WHP	Consolidated	Sat. 9:30-10:00	15.9	33	47.6	Mr. Peepers	WGAL	12.4
10. Janet Dean (Dr)	WHP	MPTV	Mon. 8:30-9:00	15.2	36	42.0	Saturday Night Revue	WTPA	16.6
							Voice of Firestone	WTPA	10.3

## DETROIT

Approx. Set Count—1,150,000

Stations—WJBK (2), WWJ (4), WXYZ (7)

1. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	31.7	72	44.1	Carpet Theatre	WJBK	7.6
2. Mr. District Attorney (Adv)	WWJ	Ziv	Wed. 9:30-10:00	25.3	49	51.4	Blue Ribbon Bouts	WJBK	20.0
3. I Led Three Lives (Dr)	WJBK	Ziv	Thurs. 9:30-10:00	24.3	58	42.2	Bouts; Greatest Fights	WJBK	13.5
4. Racket Squad (Myst)	WWJ	ABC	Tues. 9:30-10:00	23.5	44	53.5	Hot Rods	WXYZ	9.6
5. All Star Playhouse (Dr)	WWJ	ABC	Sun. 10:30-11:00	22.4	65	34.5	Name's the Same	WXYZ	18.3
6. City Detective (Myst)	WJBK	MCA	Fri. 9:30-10:00	19.6	42	46.3	Place the Face	WJBK	7.8
7. Biff Baker, U.S.A. (Adv)	WXYZ	MCA	Tues. 10:30-11:00	14.8	44	33.5	Cavalcade of Sports	WWJ	21.3
8. Liberace (Mus)	WWJ	Guild	Thurs. 10:30-11:00	13.7	50	27.2	Sports; Fight Scrapbook	WWJ	12.2
9. Amos 'n' Andy (Com)	WXYZ	CBS	Mon. 10:00-10:30	13.5	35	38.4	Motor City Fights	WWJ	13.9
10. Ellery Queen (Myst)	WJBK	TPA	Sat. 9:30-10:00	11.7	20	57.4	Meet Mr. McNulty	WJBK	7.8
Favorite Story (Dr)	WJBK	Ziv	Tues. 9:30-10:00	11.7	22	53.5	Famous Playhouse	WWJ	16.5
							Your Hit Parade	WWJ	40.0
							Racket Squad	WWJ	23.5

## EVANSVILLE

Approx. Set Count—30,000

Stations—WAVE (3) Louisville, WEHT (50) Henderson, WFIE (62) Evansville

1. Amos 'n' Andy (Com)	WEHT	CBS	Sun. 8:30-9:00	56.7	93	60.7	The Goldberg's	WFIE	2.6
2. I Led Three Lives (Dr)	WFIE	Ziv	Wed. 9:00-9:30	41.5	70	59.6	Ringside Rasslers	WAVE	10.0
3. Liberace (Mus)	WAVE	Guild	Wed. 8:30-9:00	37.6	61	61.4	Inner Sanctum	WFIE	21.7
4. Boston Blackie (Myst)	WFIE	Ziv	Thurs. 9:00-9:30	32.6	58	55.8	Ringside Rasslin'	WEHT	20.6
5. Cisco Kid (W)	WEHT	Ziv	Fri. 7:00-7:30	28.5	83	34.6	Adventure	WFIE	3.3
6. Waterfront (Adv)	WFIE	UTP	Thurs. 7:30-8:00	25.8	59	45.2	Les Smithhart	WEHT	18.3
7. Mr. District Attorney (Adv)	WFIE	Ziv	Mon. 7:30-8:00	23.9	48	50.3	Lone Wolf	WEHT	23.0
8. Lone Wolf (Adv)	WEHT	UTP	Mon. 7:30-8:00	23.0	46	50.3	Mr. District Attorney	WFIE	23.9
9. My Hero (Com)	WEHT	CBS	Sun. 9:30-10:00	22.8	50	45.8	Break the Bank	WFIE	21.9
10. Inner Sanctum (Myst)	WFIE	NBC	Wed. 8:30-9:00	21.7	35	61.4	Liberace	WAVE	37.6
								WEHT	37.6

## COLUMBUS

Approx. Set Count—340,000

Stations—WLW-C (4), WTVN (6), WBNS (10)

1. Mr. District Attorney (Adv)	WLW-C	Ziv	Wed. 9:30-10:00	26.4	53	49.4	Blue Ribbon Bouts	WBNS	15.0
2. I Led Three Lives (Dr)	WBNS	Ziv	Tues. 8:30-9:00	22.9	45	51.0	Wrestling	WTVN	11.5
3. Boston Blackie (Adv)	WLW-C	Ziv	Tues. 9:30-10:00	22.1	46	48.4	Top Plays of '54	WLW-C	16.9
4. Badge 714 (Myst)	WLW-C	NBC	Mon. 9:30-10:00	21.4	38	55.8	Name's the Same	WTVN	16.7
5. City Detective (Myst)	WBNS	MCA	Fri. 9:00-9:30	18.7	43	43.1	Studio One	WBNS	25.4
6. Counterpoint (Dr)	WBNS	UTP	Sun. 8:30-9:00	17.3	42	41.5	Cavalcade of Sports	WLW-C	16.5
7. Liberace (Mus)	WBNS	Guild	Wed. 10:30-11:00	14.0	50	28.0	Plainsclothesman	WTVN	12.3
Wild Bill Hickok (W)	WBNS	Flamingo	Sat. 6:00-6:30	14.0	76	18.5	Family Playhouse	WLW-C	7.5
9. Cowboy G-Men (W)	WBNS	Flamingo	Sat. 5:30-6:00	12.9	77	16.8	Amateur Hour	WLW-C	2.6
10. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	11.9	85	14.1	Saturday Showboat	WTVN	2.7
							Western Saturday Night	WTVN	2.3
							Sloan Safety Awards	WLW-C	0.8
							News-J. Daly	WTVN	2.3



# Sheldon Reynolds

PRODUCTIONS, INC.

present

# FOREIGN INTRIGUE

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NOW, for the first time 117 episodes of FOREIGN INTRIGUE, available direct from the producer to you for local and regional sponsorship. The outstanding adventure series in the television film field FOREIGN INTRIGUE is shot on location in Europe for unparalleled authenticity.

Seen throughout the country for the past three seasons FOREIGN INTRIGUE is a pre-sold product. It stands alone, acclaimed by both trade and general press — and loyally supported by the viewing public — as the pre-eminent TV film show of its type.

In addition to the 117 available FOREIGN INTRIGUE episodes, there is an entirely new group of films now before the cameras in Europe which will unveil a dramatically revamped format.

Prices for groups of 26, 39 and 52 films can be had upon request.

For more detailed information, contact:

EST. 1898  
XXX

**WILLIAM MORRIS AGENCY, INC.**

1740 Broadway  
New York City, N. Y.  
JUdson 6-5100

919 No. Michigan  
Chicago, Ill.  
WHitehall 3-1744

202 No. Canon Drive  
Beverly Hills, Calif.  
CRestview 1-6161

## CBS-TV Film Sales Sets 5 New Properties in Bid for Supremacy

CBS Television Film Sales, the syndicated arm of the CBS network, will make its big bid for telepix distribution supremacy this fall with five new properties going into the market. Addition of the new shows will give Film Sales a total of 20 properties, probably more than any other distrib holds.

New packages include "The Whistler," "Man from the Islands," "The Lineup," "How to For You" and a situation comedy now being negotiated. Also in the works are a new series of "Amos 'n' Andy" ptx, the Don Sharpe-packaged "Sheena, Queen of the Jungle" and a couple of news shows allied to CBS Newslm service, which the Film Sales operation handles. These, however, wouldn't go into distribution till later in the fall or early winter.

"Whistler" has already been sold on the Coast to Signal Oil, which sponsored it for many years on CBS Radio. It's in production in Hollywood, under Lindsay Parsons' banner. "Man from the Islands" is another CBS Radio property, on which background shooting in the Caribbean has started. "How-To" is a quarter-hour service segment shooting in N. Y. "Lineup" is the network entry for Brown & Williamson, which gets simultaneous syndication.

Boost in production, along with heightened sales and merchandising efforts, has come about largely since Leslie T. Harris took over as v.p.-general manager and the operation got a separate identity as a corporation on its own. Firm's biggest splash, of course, continues to be in the western field, via such properties as "Gene Autry," "Annie Oakley" and "Range Rider."

## Galahad's 'Bell' To Ring in B'klyn

Hi Brown's Galahad Productions will start shooting "His Honor, Homer Bell," starring Gene Lockhart, late this month at the Warner Studios in Brooklyn, for the NBC Film Division. NBC bought one of the large stages in 1952 for color tv operations (including spectaculars), but this will mark the first time in 15 years that any major filming has been done at that location. Brown is re-equipping the studio for the 39-episode series, which is his second telepix package for the Film Division (first was "Inner Sanctum").

Until its inactivation in 1939, the Brooklyn "lot" was eastern base for Warners, which switched all its operations to the Coast. First building was erected in 1897 by Vitaphone Co. of America, headed by J. Stuart Blackton with his one-camera trio of men who started in business with \$900 and ran it to a string of \$15,000,000 by 1917. In 1925, Blackton sold out to WB's Vitaphone. The stage remained dark until the advent of sound ptx when large-scale production was resumed to the '39 point. Activation was begun—in tv—with the NBC purchase.

## BBC-TV Newsreel

### Flop Brings Beefs

London, Aug. 3. It was reported last week that top level BBC-TV confabs have been taking place with regard to the new \$14,000 a week "News and Newsreel" service introduced early last month, and considered as being one of the biggest and most costly failures in tv history.

Following a meeting of Sir Ian Jacob, BBC Director-General, and TV and News Division chiefs last Wed. (28) it is believed the tv men will try to obtain a self-contained tv service which, while working in cooperation with sound radio, will not be under its day-by-day direction.

Under the personal supervision of Sir Ian, secret preparations of "News in Vision" went on for several weeks, and the service was then introduced with a blast of publicity followed by an almost universal thumbs down. Stills used to illustrate news of the day had a subsequent addition of film which brought yet another panning.

## H'wood Ice-Skating Rink Mulls as Telefilm Plant

Hollywood, Aug. 3.

Polar Palace, for many years an ice-skating rink, may be converted into a telefilm plant, if plans being discussed by California studio owners-producers Jack Gross and Phil Krasne are finalized.

G-K, prepping an expansion program due to their heavy production sked, first will add a few stages to their present California studios. In the future, however, they may lease the Polar Palace site from the Clune Memorial Trust, which also owns the ground on which California studio is located.

## Highest Court To Get Autry, Rogers TV Release Case

Hollywood, Aug. 3.

United States Supreme Court will apparently have to decide the precedential issue of whether or not major motion picture studios have the right to release ptx to tv without okay of the stars involved. Roy Rogers and Gene Autry are preparing appeals to the nation's highest court, in the wake of a U.S. 9th Circuit Court of Appeals denial of their motions for rehearing of a State Supreme Court decision awarding Republic the right to release the cowpokes' ptx to video.

Both Autry and Rogers have until Aug. 31 to file their petitions with the high court, and their attorneys are now preparing them. Explained Rogers' attorney, Fred Sturdy, yesterday: "We think the case of sufficient magnitude to test it before the highest court in the land."

An Autry attorney agreeing with Sturdy, added: "In the Autry case there were findings by the Appellate Court that there were certain restrictions on Republic's rights. Republic can't doctor the pictures to give the impression Autry is endorsing the sponsor's product; the pictures can't be emasculated; they must be at least 53 minutes long, and the stations have seven minutes for commercial time. We feel a clarification of the restrictions and questions must be resolved in this case, or a subsequent one."

Hollywood Television Service, Rep's tv subsid which was swamped with offers for the Rogers and Autry ptx following the State Supreme Court decision, has not yet released any of the product to tv, but is, expected to in the near future. HTS held back pending the Appeals court ruling, but is now busy prepping the ptx for release to tv.

## \$62,240 TO SAG FOR VIDPIX RERUNS

Hollywood, Aug. 3.

Members of the Screen Actors Guild have collected \$62,240 in rerun payments for working in telefilms, since SAG's vidpix pact went into effect, Guild notified them this past week. SAG, which receives the residual coin from producers and then funnels it to members, has been unable to contact five actors who have such coin coming—Shelia Franklin, Edgar Carpenter, Elizabeth Fraser, Joseph Leon and Karin Nordgren.

Guild is also conducting a survey on employment, and sent questionnaires to members seeking to determine the number of days they have been working. Data is needed to help the exec board decide several issues confronting it, SAG stated.

Guild has obtained a directive from local unemployment insurance offices that if an actor has an agent, the thesp is not required to personally contact studios, casting directors, etc., for jobs. Law governing job insurance provides applicant must contact at least five employers in his search for work.

## Vidpix Chatter

A stanza of the "Sandy Wright, World Scout" vidpixer, directed and produced by Ed Leftwich, being shot in Miami. Star is Bill Penn. . . . Buster Brown Shoes launches another season of "Smilin' Ed's Gang" via vidfilm and ABC-TV on Aug. 21. Emcee of the juve series, Ed McConnell, died last week. . . . Bob Lewine, ABC's eastern program chief, to the Coast to view rough cuts of the first Disney video show. Also there to o.o. new Ray Bolger and Danny Thomas lensings. . . . "Art Linkletter and the Kids," CBS-TV film department's 15-minute telepix series now hitting 81 markets.

## Better Living

Continued from page 35

Better Living feature-film-on-tv budget is spent through four local outlets carrying a total of 60 or so hours weekly, the mail order house has had excellent opportunity to measure effectiveness of ptx.

The "musts" for Better Living stations follow a simple design: Afternoon programming (some of these ptx running an hour; other running an hour-and-a-quarter or longer, and this holds true at all times) consists predominantly of westerns, and Saturday and Sunday mornings until about 1 p.m. are exclusively western periods. Of all kinds of feature films, Wolf said that "westerns are very, very popular." And this is not for a juve audience alone; Better Living is pitching household goods primarily to adult viewers. Wolf and one of the other two partners, Mike Gelrod, expressed a need for the "Strong-story line" from 7:30-9 p.m. They define this as adventure or drama and occasionally western. At or after 11 p.m., when they do a fair amount of their "hard sell," outfit braintrusts insist mainly on heavy mystery or the heaviest type of dramatic pic. Experience taught Wolf that such pictures brought a raise in responses to mail-order pitches. The same holds true at all times when the pattern is pursued. Jockeying pictures over the years has brought vacillating returns. What these men have done is to have taken the best returns for certain ptx at certain hours and make them the rule.

### Downbeat in Musicals

A major point determined by Wolf, Gelrod & Wolf, who themselves monitor stanzas and use only their own staff of directors and video pitchmen to help them set programming structure was that "Americans obviously don't like musicals." Instructions to all stations in the 40 markets have been to avoid them, "particularly English-made musicals." "I think that the American public will watch for five minutes and then just give up," Wolf maintained. He discussed too that there is a certain level of the country that buys by mail order that holds no truck with such features.

## Heinz 'Studio 57'

Continued from page 35

cause they lose their percentage by failing to get national underwriters to buy individual stations. Second, reps maintain, stations suffer also because a buy such as the Heinz or Kellogg ones, gives the station network rates, this being far less than can be made by a spot deal at local card rates.

Maxon, agency for Heinz, has stated that it's seeking the "best buy possible" for its client through the DuMont buy.

With Kellogg, ABC-TV countered charges it was acting as a film distrib by saying the juve ptx fill be showcased via "delayed feed." DuMont, on the other hand, can counter by saying it made a network buy for the vidpix series. (One source said it was 18 DuMont stations, but agency Maxon would not confirm.) The stations on the web lineup were purchased for 9 p.m. Tuesdays, on the assumption that Rybutol's "The Goldbergs" stay on the air.

Having a great deal to do with the Heinz buy on DuMont also is the fact that the canner is anxious to get its home market, Pittsburgh, through the DuMont odo there, WDTV.

## Telepixers Still Hopeful They Can Get Off Community Antenna Hook

### Burrud's Documentary Film Series for TV

Hollywood, Aug. 3.

A new documentary film series, "Assignment America," is being prepped by Bill Burrud, who exited Open Road Productions to form his own tv pix company. Series bows on KTTV Sept. 2.

Human interest series will be angled by Hinshaw's department store. Burrud plans 26 half-hour frames in the new show, and is currently dickering for Sally Mansfield to appear in one of the early stanzas. Burrud will function as producer-director on the series. While with Open Road, he produced "Before Your Eyes," KTTV show.

## Bilson's Telepix Credo: 'Treat Kids As Human Beings'

Hollywood, Aug. 3.

Excite the imagination of kids watching tv shows, but not the kids, advises Screen Gems producer George Bilson, who cautions against the over-indulgence of sex and violence on programs for youngsters.

Bilson, producer of Screen Gems' "Captain Midnight," which bows on CBS-TV Sept. 4 and is aimed at the moppet market, termed stimulation of the imagination the most important factor in any show for the young ones. "That's more important than trying to get a program to fill a limited age group," he opined.

"Midnight" has action, but not violence, and there is a vast difference, he stated. Bilson advised "treat the kids as human beings, not as inferior problems." He said in his series there is never more than 15 minutes of dialog, the rest of action. More than that yak and the kids "widdle," he asserted.

There's nary a murder in "Midnight" because Bilson feels all stories can be solved without violence, and to the satisfaction of the kids. Bilson further advised "never underestimate the i.q. of the average kid; don't be condescending." Another must for such shows is audience identification, and that's why "Midnight" always has some moppets in its cast, he added.

Bilson said a good moppet show is one which appeals not just to the youngsters but to adults also, and one in which believable things happen. It's also one in which "the child identifies himself on the screen and it excites his imagination to the point where he's doing things the character is. There should be a liaison established between the young viewer and the character if the show is to be a successful one," Bilson added.

Qaters have waned in popularity because of the saturation on tv, he said. "There are just too many of them, and the kids widdle because they know what's going to happen before it happens. If you had just a few westerns they'd last, but the kids see thousands. Each one has a certain degree of popularity for awhile, then exhausts itself. It's always the same old story with the fight over the round tables in the saloon. When Hollywood runs out of round tables you'll see the end of western pictures," he commented.

### Courneya's Distrib Setup

Jerry Courneya Productions on the Coast has formed a distributing division tagged United Producers Distributors and launched a sale drive on its "Adventure Time" package. Latter consists of 65 actioner ptx.

Noah Beery Jr. will make his vidpix debut in the series playing himself in "Adventures of Noah Beery Jr."

Since the FCC won't touch community antennae, telepixers, who've been troubled by the service, are hoping that it will be stifled market by market with the entry of new stations. Original feeling was that additional stations would only complicate and intensify the overlap problem created by community antennae systems, but the new idea is that viewers will cease paying installation and periodic rental fees on such services once a market gets its own station under way.

Coin losses have been suffered by some vidpix distrib who found that new stations can't buy their series since the shows are already being carried into the markets via closed-circuit community antennae. However, a spokesman for one distributor feels that "the problem looks worse than it really is." Reason for that is problem was evaluated on the basis of the situation as it existed within too short a time after a station went airwise. The viewers didn't have a chance to condition to picking up stanzas via the new station, and the station hadn't, in all cases, lined up its roster of network affiliations.

Current belief in some vidpix quarters is once these new stations get straightened away, local viewership will find it unnecessary to pay for use of closed-circuit antennae. Even in a one-station market, there should be sufficient variety from two or three network affiliations to end the problem, it's said. There is the other side, however, which maintains that one station cannot replace the opportunity for selectivity through community antennae, and that people will continue paying for such service as long as there is only one station. If the latter is true, tv film distributors will seek some legal precedent to fight off inroads of community antennae systems.

A recent example of the overlap created by c.a. systems occurred in a small western town, where the first tele station went on the air. Town had c.a., and station had to refuse a vidpix series because the same show was being brought in from the Coast via c.a. Distrib couldn't charge, the c.a. owners, nor the station that already had the stanza.

At the beginning of the month, the FCC ruled, in the case of a grant of channel to the Ohio Valley Broadcasting Corp., Clarksburg, W. Va., that community antennae systems do not involve an overlap question and that the commission has, in such matters, authority only over those broadcast firms it licenses. C.a. are systems, the FCC ruled, that may be begun or discontinued at will.

## Fabian to Stump For 'Yard' Vidpix

"Fabian of Scotland Yard," new half-hour vidpix series, will have the presence of the legendary Robert Fabian himself for exploitation purposes in the U. S. Fabian, who appears in the series, is the former superintendent of detectives of Scotland Yard and author of the autobiogs, "Fabian of the Yard" and "London After Dark." He'll arrive in this country to take the rostrum as featured speaker at the annual powwow of the International Assn. of Chiefs of Police, scheduled for New Orleans on Sept. 29. Arrangements have been made with department stores and book shops to rig up window displays ballyhooing the local tv appearance of the sleuth, these to dovetail with his national lecture tour on behalf of his sponsors. After the New Orleans convention, Fabian will start the trek to appear before civic groups, law enforcement agencies and, as a lecturer, for pay audiences.

Telefilm Enterprises, distrib of the vidpix, aims to send an advance man into each city to coordinate Fabian's activities that will tie in with the 39 films. Bruce Seaton, British actor, enacts the role of Fabian, with the latter appearing at conclusion of each pic to describe the disposition of the cases documented. John Larkin is the producer.

# D. J.: HITMAKER OR HITCHHIKER?

## Columbia to Cuffo Special 7-Inch 33s, 45s in Major Fall Sales Campaign

Columbia Records is prepping a fall drive on its record and equipment (phonograph players and needles) lines with cuffo platter lures for the consumer.

For the disk and needle push, Col has set aside 25 previously unreleased platters in the pop, jazz and longhair field. Diskery is making available these waxings as a premium for purchases of Col long-play or extended play disks or any Col needle. The cuffo platters, which have been tabbed "Priceless Editions," will not be marketed through regular sales channels and can only be obtained through the premium plan.

The "Priceless Editions" platters will be available on seven-inch 33 1/2 rpm or 45 rpm. Diskery is not putting a limit on the number of cuffo platters to a customer. Every single Col unit purchased from the EP and LP catalog entitles the customer to one cuffo pressing.

Col will handle the distribution of the premium platters directly from its Bridgeport, Conn., plant. Dealers will be supplied with self-addressed, self-sealed envelopes which the consumer will send to Col after enclosing a sales slip, the premium disk request, and 25c to cover the cost of mailing.

Included in the giveaway platter roster are Liberace, Rosemary Clooney, Arthur Godfrey, Dave Brubeck, Al Jolson with Guy Lombardo, Andre Kostelanetz and Albert Schweitzer among others. Diskery will tee off ad campaign pegged on a "you can't buy these" line within the next couple of weeks.

For the phonograph player push, Col has issued a special two-platter 12-inch LP package of Col artists as a giveaway lure. Set is tagged "Star Time" and includes 26 artists from the pop and Masterworks roster. The "Star Time" package will be given away with the \$59.95 table model, the \$29.95 portable and the \$27.95 table.

Among the albums set for the fall merchandising push are the soundtrack set from the Warner Bros. pic, "A Star Is Born," Thomas Beecham conducting the Royal Philharmonic on Berlioz's "Te Deum," a three-LP package of Bruno Walter conducting the N. Y. Philharmonic on Brahms' symphonies and orchestral pieces, and several new jazz packages.

## Kaye Blasts Rudy For Using His Name In Band Promotion

Hassle between Sammy Kaye and the Ernie Rudy orch flared up last week with Kaye reading an action against Rudy for continuing to capitalize on his orch's tag. Kaye claims that ever since Rudy anked his orch two years ago with nine other sidemen to form a new band, Rudy has been advertising the crew as the "original Sammy Kaye orch" and the "former Sammy Kaye band."

Kaye is demanding that Rudy and General Artists Corp. desist from using the Kaye tag in any of their advertising or canned press matter. Kaye got an okay from the American Federation of Musicians to go ahead with the action.

Meantime, Kaye cut short his stand at the Hotel Astor, N.Y., to concentrate on his new tv show which tees off tomorrow (Thurs.) on ABC-TV. Les Elgart's orch moved into the Astor Monday (2) as Kaye's replacement for the rest of the summer season.

## How High The Moon

San Francisco, Aug. 3. Turk Murphy's dixieland band has been signed to play for the Masquerade Ball of the 13th annual Science Fiction Writers' Convention here Sept. 6.

The audience will dress as their favorite science fiction character.

## Can't Beat These Prices

You can now get a record for a bobbypin. In a tieup with model impresario John Robert Powers, Gaylord Products Inc. is pushing its bobbypin and hairnet merchandise via a waxed dissertation on beauty secrets by Powers.

The platter, which will be plugged in 23 national mags, will not be put on sale but can only be obtained as a boxtop giveaway.

## Jobber-Distrib Sues Cap, Decca For Better Deal

A challenge to the existing distribution structure of the disk industry has been thrown down by Elliott Wexler, head of Music Merchants Inc., in a Brooklyn Federal Court suit filed last week against Decca and Capitol Records and their distribution companies. Wexler, who has his own sales operation under which he services chain and food stores with disks, is suing to force Decca and Capitol to give him a bigger discount than accorded ordinary retailers.

Wexler's complaint alleges that Decca and Capitol, in refusing to permit their company-owned branches to sell him below the retailer discount, are acting in restraint of trade. Wexler, through his attorneys Socolow, Stein & Seton, is asking the court to establish "a free market" in which he can negotiate his own prices.

Wexler alleges that the policy of the two disk companies is putting the squeeze on him. He contends that he is not a retailer, since he sells to retail outlets, and therefore wants a price that recognizes his distributor or jobber status. Wexler sells to the chain and food syndicate stores at a 25% discount and gives them a 100% return privilege.

The suit is regarded as pre-emptive in that it's the first time that anyone has come between the factory-to-distributor-to-retailer chain. Capitol and Decca were apparently selected as plaintiffs in the suit because they are the only two companies in the N. Y. area to have factory-owned branches.

Columbia Records, through its distrib in Philadelphia where Music Merchants headquarters, has granted the latter a semi-distrib status. RCA Victor distributes, however, have not been disposed to give Wexler a better price break.

## 'NEW' DINAH TO SPARK VICTOR'S POP DRIVE

Hollywood, Aug. 3. RCA Victor is rushing out a platter by the "new" Dinah Shore which will highlight a pop record push that gets underway this week. Side is "If I Give My Heart To You" and marks a radical departure for Miss Shore, who turns better on the platter which was made under the supervision of artists & repertoire chief Joe Carlton. Harry Geller, who wrote the special arrangement, conducted the orchestra to back the date.

Entire company will get behind the pop tune campaign which will have such new releases as June Valli's "Tell Me, Tell Me," Sunny Gale's "Smile," and the Ames Bros' "Hopelessly" as leaders. Latter, incidentally, is backed by "One More Time" in which the vocal group sings in German.

Vaughn Monroe to the Steel Pier, Atlantic City, Aug. 8 for a week.

## PUBS DUBIOUS OF KINGPIN ROLE

The dominance of the disk jockey in the hit-making process of the music biz is now coming up for review. While only a few years ago the deejay was undisputed kingpin in the plugging operation, it's now believed that other factors are relegating the jockey to a role that, while still very important, is not supreme.

Significantly, for the past two years there have been few claims by any individual jockey that "I made this or that hit." One jockey in the midwest once was so intoxicated by his apparent potential to make hits singlehandedly, that he adopted the title of "Mr. Music." He, and other top jocks, have failed to create a hit in some time.

The N. Y. publishers and diskers still rate the jocks as key factors, but in the aggregate, not as individuals. They are not paying off so readily for plugs from individual jockeys and the romancing of the deejays when they hit New York is on a considerably reduced scale.

The jockeys, it's now felt, are following rather than leading the hit parade. They are playing it safe in their programming and, as a result, they are not discovering as much new talent and tunes as they once did.

One factor in the decline of the jockey has been the growth of television. While tv has not yet become a hit-making medium, it has cut down on deejay audiences, particularly with the advent of afternoon tv shows which pull the teenagers away from the music shows.

## Pincus and Spier BMI Pubberies

In the few months since George Pincus left Shapiro-Bernstein as general prof. mgr. and became a publisher on his own, his second quarter ASCAP money jumped from \$500 to \$5,000. Pincus has also set up a BMI firm.

Another new BMI affiliate is Larry Spier who already has three ASCAP firms and two previously established BMI firms with Johnnie Ray and the 4 Lads as his partners.

## Cap Likely to Do Cast Set of 'Oklahoma' Pic

Hollywood, Aug. 3. No deals have been made, but Capitol apparently will grab off the original cast album for the film version of "Oklahoma." Platter has the inside track because Gordon MacRae, who plays Curly in the film version, is under contract to Capitol.

Decca, which brought out the original cast album of the Broadway show more than a decade ago, is reportedly considering a promotional campaign tied to the film version. Over the years, the Broadway "Oklahoma" album has been one of the alltime best selling packages. It's the only original cast album to have topped the 1,000,000-set sales mark.

## Hep Cat

Hollywood, Aug. 3. In weirdest record promotion stunt yet, a 900-pound lion, Jackie The Second, roamed unleashed and unattended at party at home of femme deejay, Lonesome Gal, Sunday (1). It was part of a campaign for the "Lion Hunt" tune which debuts the Nilsson Twins on Coral.

Guests at party scurried for cover but lion calmly stretched out on diving board and made no fuss.

## Decca Set to Mark Its 20th Anni. With New Array of Packaged Goods

### Just Bad Enough

Conversation between a publisher and a songwriter eavesdropped in front of the Brill Bldg, the "10 Downing Street" of New York's music biz.

Songwriter: "You've got to publish it. It's a really good song."

Publisher: "The market's not ready yet for a good song."

Songwriter: "Well, it's not that good!"

## Victor Dickers For Buyout Of Indie Dot Label

RCA Victor, which recently set up a flock of new labels such as Groove, Camden and Label X, is now interested in buying out the indie Dot Records which headquarters in Gallatin, Tenn. It's understood that Randy Wood, Dot topper, has been approached to sell out to Victor and has shown enough interest to put a specific price tag on his operation.

Progress of any deal between Victor and Dot will depend on reaction of the top RCA echelon, since a considerable amount of coin would be involved. Manie Sacks, Victor viceprexy and general manager, refused to comment on the negotiations, although it is known that Sacks has been instrumental in setting several of the new Victor labels in order to diversify the merchandising approach.

It's believed that if Victor bought out Dot, it would absorb its Label X into the Dot operation. Label X, which was launched early this year, has just about gotten on its feet with a distrib apparatus under sales chief Joe Delaney, and a roster of vocalists under artists & repertoire topper Jimmy Hilliard.

Dot, on the other hand, has proven to be one of the strongest independents in the field for the past couple of years. In the Hilltoppers, the label has come up with a potent vocal combo which has been consistently represented in the hit lists. In addition, the label has made a dent in the rhythm & blues markets.

## CORAL INKS ROBERT Q. TO PLATTER TERM PACT

Expanding its roster of names from the nitery and video field, Coral Records has inked Robert Q. Lewis to a term pact. Coral, under artists & repertoire chief Bob Thiele, has been stressing comedy platters in recent months with such names as Joey Adams, Buddy Hackett, Herb Shriner, Eddie Lawrence, Steve Allen, Jimmie Komack and Myron Cohen.

Lewis etched several sides previously for MGM Records.

## Hersholt Reads Xmas Yarns for RCA Album

Hollywood, Aug. 3. RCA Victor has packaged another reading album for the Christmas trade, this one with Jean Hersholt. Veteran film and radio actor has completed recordings of Christmas stories which will be released on a 10-inch LP album.

Stories are translations of Yuletide tales in Danish, Hersholt's native tongue. He's previously been heard on wax with such items as Hans Christian Andersen fairytales.

Decca Records is kicking off its 20th anni program this month with a special merchandising push on packaged goods. Sydney Goldberg, label's national sales head, hit the road last week to brief the Decca dealers on the upcoming releases. Goldberg has five divisional confabs on his itinerary.

The key album in Decca's anni push will be the musical autobiography of Bing Crosby. Set, which will be peddled at \$27.50, includes 89 songs on five 12-inch longplay platters. It'll also be packaged on extended play disks and priced the same as the LPs. A special demo disk is being made available to dealers at 91c.

The set also will contain a 24-page Crosby blog by Louis Untermeyer plus a discography. The disks will be packaged in a special box, complete with jeweler's lock and key and wrapped in cellophane.

The Crosby package will head up a new fall line of 30 new album titles. Among the Decca artists repped in the anni album push are Fred Waring, the Mills Bros., Russ Morgan, the Ink Spots, Danny Kaye, Guy Lombardo, Jackie Gleason (now a Capitol Records' pactee), Guy Lombardo, Ella Fitzgerald and Leroy Anderson among others.

Decca has arranged a special dating plan for dealers who buy between Aug. 17 and Sept. 17. An additional 10% discount also has been arranged for dealers whose purchases are more than \$100.

Before heading out on the divisional sales confab trek, Goldberg auditioned his spiel at the home-office in New York. Working with colored slides, Goldberg traced the achievements of the diskery since its inception Aug. 4, 1934. He pointed out that a big record for the diskery in those days rarely topped 50,000 disk sales. He cited Bing Crosby's waxing of "Love In Bloom" as a disc that sold only 36,000 copies.

As an additional part of the anni program, Decca is prepping special certificates of merit for dealers who've been with the company since '34. Diskery also appointed publicist Ed Weiner, to handle the anni promotion chores.

## Betty Hutton's Spec On NBC-TV Sets Unique Hurdles for Tunesmiths

Hollywood, Aug. 3. One of the toughest assignments in songwriting history is nearing its final phases—and if tunesmiths Jay Livingston and Ray Evans survive, they will have blazed the trail for what may be an entirely new chapter in show business.

Livingston and Evans are writing the score for the first of the Max Liebman NBC-TV spectacles, "Satins and Spurs," starring Betty Hutton. It's a songwriting chore unlike any that preceded it because of the peculiar problems involved, the deadline and the possible ramifications.

Three of the nine songs for the show have yet to be written—but they've got to be finished by next Thursday (12). That's the day that Capitol Records begins to cut the sides for the "original cast" album which will be rushed into release so that it is in the stores when the show is telecast in the fall. Of the six that have already been written, orchestrations aren't completely available because of the pending discussions on choreographing the show. These production details will have to be ironed out before the album can be cut.

Pressure of time, Livingston and Evans disclosed before heading east for the final weeks of work on the show, may change Capitol's plans to record the album. Diskery had planned to use the film studio technique of prerecording and using these recordings as a sort of soundtrack. Since it now seems

(Continued on page 48)



# Jocks, Jukes and Disks

By HERM ECHOENFELD

**Ray Anthony Orch:** "Skokian"—"Say Hey" (Capitol). An import from South Africa, "Skokian" is one of the freshest instrumentals to turn up in some time. It has a bright, swinging melodic line that's delineated by a solo soprano sax. Ray Anthony has an excellent version of this entry, as does Ralph Marterie for Mercury. Both should share a healthy quota of spins. On the Capitol flip, Anthony has a routine rhythm & blues side.

**Eddie Fisher:** "I Need You Now"—"Heaven Was Never Like This" (Victor). Eddie Fisher has the kind of simple, direct ballad in "I Need You Now" that's best suited to his open-voiced style and he should make this tune into a big one. Hugo Winterhalter's orch supplies an appropriately unadorned background. "Heaven" is another pleasing tune with good potential.

**Johnny Desmond:** "The High And The Mighty"—"Got No Time" (Coral). The background theme from the pic, "High And The Mighty," has been given a fine Ded Washington lyric that Johnny Desmond belts out with considerable impact. "Got No Time" is a rhythm oldie handled with a good beat by Desmond.

**Percy Faith Orch:** "Song For

Put together on wax it has solid appeal, both inside and outside the trade, and for the non-pros it's probably a smattering of inside stuff that most laymen like. Schafer must have had a problem on "clearances," but however he did it, it's funny stuff and bears repetition. Abel.

**Echoes of Latin America** (Vox). Another worthy addition to the George Feyer "Echoes" series ("Paris," "Italy," "Vienna," "Broadway"). Pianist (with rhythm accompaniment) lends his brisk, individual style, keyboard flair and good taste to some unknown as well as familiar below-border tunes. Some distinctive arrangements are standout, as in "Siboney" and "La Cumparsita."

**Movie Cocktails** (Vox). Vox Sinfonietta of Vienna, under Hans Hagen, in attractive arrangements of theme songs or music from eight films. Pianist Eduard Mrazek is a formidable soloist in "Warsaw Concerto" ("Suicide Squadron") but zither-player Anton Karas, recreating the "Third Man Theme" from that pic, has a too elaborate arrangement with the orch, losing the simplicity of his performance originally in the film. "Terry's Theme" from "Limelight," "Moulin

## Best Bets

RAY ANTHONY ORCH. SKOKIAN  
(Capitol) Say Hey  
EDDIE FISHER I NEED YOU NOW  
(RCA Victor) Heaven Was Never Like This

**Sweethearts** - "Bubbling Over" (Columbia). In "Song For Sweethearts," Percy Faith returns to the "Moulin Rouge" atmosphere for another lovely side, richly etched with a fiddle arrangement and featuring Betty Cox on the vocal. Reverse is a bright, fanciful entry fashioned like a European folk-dance number.

**Richard Maltby Orch:** "Beloved Be True"—"St. Louis Blues Mambo" (Label X). Richard Maltby, has been turning out first-rate sides for the RCA Victor subsid, Label X, and this coupling maintains the standard. "Beloved" is a slow ballad spotlighting a strong vocal by Russ Emerick. On the flip, Maltby goes on the mambo kick with a flashy workover of the W. C. Handy classic.

**Low Monte:** "Italian Huckle Buck"—"Just Like Before" (Victor). Evidently Low Monte believes that lighting will strike twice on the same spot and so has come up with an Italian version of the "Huckle Buck." After his "Darktown Strutters' Ball" hit of a couple of months ago, this idea has lost a lot of its novelty. "Just Like Before" is a pretty ballad pleasingly delivered by Monte.

**Betty Reilly:** "The Peanut Vendor"—"Blues In The Night" (Capitol). Two great standards in fresh vocal arrangements by the Irish senorita, Betty Reilly. "Peanut Vendor" is right down her Latin alley and she belts it with drive and humor. "Blues In The Night" also gets a striking rendition, although Miss Reilly tends to hoke up the lyric in spots with overdramatic effects.

**Pearl Bailey:** "He's Gone"—"I Wouldn't Walk Across The Street" (Coral). "He's Gone" is an okay piece of material for Pearl Bailey, tailored along the lines of her "I'm Tired" click. This one doesn't have the same punch but Miss Bailey gives it a humorous ride. Reverse shapes up as a catchy tune, but the lyric strains for cleverness in spots. Miss Bailey brings out its maximum potential.

### Album Reviews

**Pardon My Bloop!** (Jubilee LP 2&3). This must be a click because already there's a road company on the market, utilizing the word "uff" in the title, and while it may be as funny as Kermit Schafer's anthology of flubs, bloopers, spoonerisms and fluffs, these two albums undoubtedly must be the best samplings thereof. Some of it is downright funny; some of it shocking (for parlor consumption); and some of it sounds contrived. But all in all it's a novel, offbeat 10-inch LP platter. Many of the flubs are now radio-TV lore, such as "Hoobert Heever," "Mr. Keen, lose of lost poems," "another virgin of the famous love story," etc., and one of them at least seems staged and deliberately slurred. This refers to Uncle Don and the open mike and "I hope that keeps the little b-s."



LAWRENCE WELK

and his  
CHAMPAGNE MUSIC  
152nd Consecutive Week, Aragon  
Ballroom, Santa Monica, Calif.  
Will Appear  
CORN PALACE  
Mitchell, So. Dakota  
Sept. 19th through Sept. 25th

Frank Wess Quintet is a pleasing blend of traditional swing and modern jazz elements. Wess' flute solos are the highlights of the set. Stan Kenton Showcase (Capitol). In this set, Stan Kenton plays a group of jazz instrumentals by Bill Holman, but the Kenton style over-shadows everything else. Album is an excellent hi-fi demonstration piece.

**Oscar Peterson Plays Jerome Kern** (Clef). Oscar Peterson is a prodigious keyboard artist who can rock or play pretty. On this set, he works over 12 Kern standards. Part of a series, Peterson has also cut two other albums recently of Richard Rodgers' and Vincent Youmans' tunes.

## Longhair Disk Reviews

**Valdini Concerti** (Vanguard; \$5.95). Four varied, attractive works, representative of the classic Italian master, and here given in first-rate, even elegant performances. Fiddler Jan Tomasow brings a sweet expressive yet not thick tone, as well as fine musicianship, to violin concerti in A Minor and G Minor. Ludwig Pfersmann is an accomplished soloist in the Concerto for Flute and Orch., Op. 10, No. 3. Vienna State Opera Chamber Orch lends fine work in support, as well as in its own offering, the Concerto Grosso in D Minor, Op. 3, No. 11.

**Mattiwilda Dobbs** (Angel; \$4.95). American Negro coloratura soprano in a highly appealing song recital, aided by pianist Gerald Moore. Variety of art songs by Schubert, Brahms, Wolf, Faure and others is well handled, in an expressive style, with a superior voice and sure technique, although a couple numbers, like Brahms' "Auf dem Schiffe," are occasionally too shrill.

Schubert: Sonatas in G, Op. 78 &

## Mellow Music—Choice Albums

The first two of RCA Victor's four Latin-American "recipe albums" are titled "Dinner in Rio" (Fafa Lemos orch) and "Dinner in Buenos Aires" (Terig Tucel orch), respectively waxed in Hollywood and New York, by two prime exponents of their (original) native country's music. The gastronomic flip comes from characteristic recipes of the lands—in fact the B.A. platter (LPM 1019) has two recipes for "empanadas" (meat pies) and "jigote" (ground meat), whereas the Rio musico-cuisine sampling (LPM 1017) has for it, album "liner" only one recipe—"shrimp with hearts of palm and coconut milk." Apparently the musico-gastronomic frontiers may not be crossed with vintage—viands are OK, but not the vin du pays—although, paradoxically, both are adorned with attractive covers of females whose obvious physical charms are enhanced by symbolic wine glasses.

As is apparently a wise new trend in "liners," the notes do a fine job in further assisting in the interpretation of the moods and tempos of the respective countries. Bill Simon analyzes the Brazilian tempos, its moods and meanings, and John S. Wilson does an equally competent job on the Argentine music—tango, the tango-cancion, the ranchera, the mestiza (with its Incan influences), the perico, the samba, and the rest.

The music is lush and the interpretations sultry and appropriately keyed to the dinner music moods. Maestro Fafa Lemos, born in Rio, went from a violin prodigy soloist of 13 with the Rio Philharmonic to the Casino de Urca to an exclusive Victor artist. Maestro Terig Tucel, who conducts the salon orchestra, is a native of B.A., and has been musical director of the Latin-American division of the Voice of America, director of Latin-American programs for International General Electric, World Wide Broadcasting, NBC and CBS.

In another "foreign" idiom, Columbia offers three 12-inch LPs (CL 569-570-571) respectively of Juliette Greco in "St. Germain-des-Près"; Jacqueline Francois' "Mademoiselle de Paris"; and Patachou's "Montmartre" recital. As with the expert treatment of Aram Avakian's program notes in the Maurice Chevalier anthology, he repeats again in all three, and his literal following of the song lyrics is about as good a French lesson for American Francophiles as seeing a French film. It's better in that it permits a leisurely appreciation of the lyrics in all their nuances. And once again it is patent how more meaningful—and original—are the French lyrics, especially when pointing their poignant ballads at personalities like the Miles, Greco, Francois and Patachou.

The cynics, in reviewing this concentration of how-much-I-love-Paris (in all its environs, faubourgs, Right Bank, Left Bank, etc.) with jaundiced ear, might well be moved to exclaiming, "So all right already—why doesn't a French singer wax ecstatic about Le Havre or Marseille or maybe just the Bordeaux or Eprenay wine country." (A Coral disk by Eddie Lawrence on "In Old Vienna" is a sampling of satirical impatience with the Blue Danube belt). But fact remains that there is something about the French idiom which does enjoy farflung appeal, and Columbia has done a capital job in projecting this series.

In another mood music idiom—again with the cup that cheers on the front cover—Jackie Gleason's "Music, Martinis and Memories," again has Bobby Hackett featured on the trumpet (Capitol W-509). This, too, is suave salon music, lush, nostalgic, replete with strings and loaded with such favorites as "Time On My Hands," "I Love You," "I'll Be Seeing You," "Yesterdays"—a sure-fire medley of 16 popular standards of the "society" dansapation school.

All these are durable stock items for any dealer or customer, timeless in their appeal. It's a wise merchandising move by all concerned to build a backlog and catalog by no means dependent on any quick-whim hit of the moment. These are lasting potpourris of fine music, given the lushest treatment in technique and interpretation. Abel.

**In A, Op. 120** (Vox; \$5.95). Pianist Friedrich Wuehrer in engaging performances of two appealing, melodious works. The Sonata in A is lyric, expressive, almost child-like; the other ("Fantasy") is more dramatic and moody, though with lively stretches.

**French Theatre Music** (Mercury; \$5.95). Detroit Symph., under Paul Paray, in effective renditions of the familiar "Sorcerer's Apprentice" (Dukas) and "Pelleas & Melisande" (Faure) and the unfamiliar "Spider's Feast" (Roussel). Last-named is a pleasant novelty,

a melodious ballet on the insect world.

**Rachmaninoff: Songs & Mussorgsky: The Nursery** (Capitol; \$5.70). Russ soprano Maria Kurenko offers some lovely art songs here, in forceful style and attractive voice that occasionally goes shrill. Rachmaninoff pieces are on the sombre side; the Mussorgsky numbers are lighter, pleasant vignettes.

**Mozart: Concerti No. 18 in B Flat & 19 in F** (Epic; \$5.95). Two charming piano works, with the B Flat quite light and beguiling and the F Major more energetic and robust, but no less interesting. Hans Henkemens has the proper approach and a solid technique. Vienna Symph under John Pritchard adds effective support.

Bron.

## Marilyn Monroe to Do RCA 'Show Business' Set

Hollywood, Aug. 3.

RCA Victor has scheduled a recording date for Marilyn Monroe later this month when she will cut several singles and her first album for release by the Little Dog. Items probably will be on the Christmas list.

Album sides will consist of some standards and some of the tunes from Irving Berlin's "There's No Business Like Show Business," in which she's currently working at 20th Century-Fox.

## From Cleffer to Cadence

Maddy Russell has completed the circle. Miss Russell started out as a thrush a couple of years ago and then switched to tune writing. Last week she cut a demo of her song, "No One Came To My Party," and auditioned it for Cadence Records' prexy Archie Bleyer who pacted her to the label as a warbler.

Miss Russell wrote the tune with her husband, Jack Siegel.

Louis Jordan orch booked for a one-nter at the San Antonio Municipal Auditorium, Aug. 31.

VARIETY

## 10 Best Sellers on Coin-Machines

1. SH-BOOM (3)
2. LITTLE THINGS MEAN A LOT (14)
3. LITTLE SHOEMAKER (5)
4. THREE COINS IN THE FOUNTAIN (11)
5. IN THE CHAPEL IN THE MOONLIGHT (3)
6. I'M A FOOL TO CARE (3)
7. HEY THERE (2)
8. HERNANDO'S HIDEAWAY (9)
9. MAGIC TANGO (1)
10. CRAZY 'BOUT YOU, BABY (5)

### Second Group

- I CRIED  
GOODNIGHT, SWEETHEART, GOODNIGHT  
THEY WERE DOING THE MAMBO  
ANGELS IN THE SKY  
THE HIGH AND MIGHTY  
PERIOD  
MY FRIEND  
LITTLE SHOEMAKER  
SH-BOOM  
THE GREATEST FEELING IN THE WORLD  
THERE NEVER WAS A NIGHT SO BEAUTIFUL  
SH-BOOM  
JOEY  
CINNAMON SINNER  
HAPPY WANDERER

- Crew Cuts ..... Mercury  
Kitty Kallen ..... Decca  
Gaylords ..... Mercury  
Four Aces ..... Decca  
Kitty Kallen ..... Decca  
Les Paul-Mary Ford ..... Capitol  
Rosemary Clooney ..... Columbia  
Archie Bleyer ..... Cadence  
Hugo Winterhalter ..... Victor  
Crew Cuts ..... Mercury

- Patti Page ..... Mercury  
McGuire Sisters ..... Coral  
Vaughn Monroe ..... Victor  
Tony Martin ..... Victor  
Le Roy Holmes ..... Label X  
Four Knights ..... Capitol  
Eddie Fisher ..... Victor  
Hugo Winterhalter ..... Victor  
Chords ..... Cat  
Four Tunes ..... Jubilee  
Perry Como ..... Victor  
Billy Williams ..... Coral  
Betty Madigan ..... M-G-M  
Tony Bennett ..... Columbia  
Frank Weir ..... London

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# Jocks Taking To Mambo Beat

With the rapid spread of the mambo beat in the last year, pop disk jockeys are now programming an increasing number of such platters on their shows. Especially in the big cities, the jocks are finding that the pop and mambo blend is going over with their listeners.

Catering to the mambo trend, RCA Victor has made up a kit of 25 disks in the Latin field for the jocks. Kit contains 15 alltime bestsellers and 10 of the latest numbers. Victor polled the jocks on the kit and discovered that most of the key cities deejays were either playing mambo records or planning to.

Victor, meantime, has repacked Perez Prado, one of its topselling mambo names, to a new longterm deal.

## Magnavox Prez Sees 25% Sales Upbeat at N.Y. Meet; \$62,500,000 for '53-'54

Steady upbeat in Magnavox sales was predicted last week by Frank M. Freimann, prez of Magnavox Co., who anticipates that sales from Aug. 1 to Jan. 1 alone will be up 25% over last year. Gross sales for the fiscal year ending June 30, '54 were \$62,500,000, this covering all consumer and military purchases, such as radios, tv sets, phonos and other electronic devices. Sales were an increase over the previous year, which reached \$57,979,000, and are in sharp contrast to the general volume decline of the electronic industry in '53-'54.

Freimann made his prediction at a special four-day showing of new Magnavox models in radio, tv and phonos held at the Park Lane Hotel, N. Y., Tuesday through Friday (27-30). Exhibit was set up for dealers (not retail buyers) in this area who couldn't attend the regular '54 tradeshow of the National Assn. of Music Merchants in Chicago July 12-15, and over 1,000 people attended.

Stress of the exhibit was on hi-fi. Magnavox stepped into the custom-built field with component parts for hi-fi assemblage of phonos and radios, offering three sets of gold-plated metal parts, at \$387, \$462 and \$565 complete. New radio-tv-phonos models feature a four-speaker sound system using two 12-inch hi-fi speakers and speakers and two five-inch ones. Exhibit offered a combo of tv and 45 rpm phono console for a kid's room; Symphonic Model phono with radio and tape-recorder attachment for \$745; a Magnasonic phono without radio attachment, with 20-watt amplifier, for \$198.50; a Concert Master phono at \$350, and other models. The tv models were also varied.

## SIX N.Y. DATES, 1ST TOUR SET FOR CONCERT CHOIR

Latest vocal group to have established itself on the longhair scene is the N.Y. Concert Choir. With its third season coming up, outfit has six concerts set for Town Hall, N.Y., plus its first tour. It has three appearances skedded with the Chicago Symphony and a tour mapped of midwest colleges. In addition, it will sing with the American Chamber Opera Society in N.Y., as before. Last year, group gave four Town Hall concerts and sang four more times with the Opera Society.

Founded by Margaret Hillis, Juilliard and Union Theological school instructor, group is directed and conducted by her. Repertoire covers the full choral music field, from ancients to moderns. Season's opener this year will be at Town Hall Dec. 19, in a Xmas program of Bach, Haydn and contemporary music. Group has also started recording, with Vox issuing its "Les Noces" of Stravinsky.

David W. Rubin Artists Mgt. acts as concert and biz manager. Julia Lord is exec sec of the outfit.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS This Week Last Week	ARTIST AND LABEL	TUNE
1 1	KITTY KALLEN (Decca)	{Little Things Mean a Lot Chapel In The Moonlight
2 2	CREW CUTS (Mercury)	{Sh-Boom Crazy 'Bout You, Baby
3 5	GAYLORDS (Mercury)	{Little Shoemaker Isle of Capri
4 3	FOUR ACES (Decca)	{Three Coins In The Fountain Wedding Bells
5 4	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
6 7	ROSEMARY CLOONEY (Columbia)	{Hey There This Ole House
7 ..	LE ROY HOLMES (M-G-M)	High and the Mighty
8 6	FRANK WEIR (London)	Happy Wanderer
9 ..	DEAN MARTIN (Capitol)	Sway
10 ..	VAUGHN MONROE (Victor)	They Were Doing the Mambo

## TUNES (\*ASCAP. †BMI)

POSITIONS This Week Last Week	TUNE	PUBLISHER
1 5	*LITTLE SHOEMAKER	Bourne
2 1	*LITTLE THINGS MEAN A LOT	Feist
3 2	†SH-BOOM	Hill & Range
4 3	*THREE COINS IN THE FOUNTAIN	Robbins
5 4	*HERNANDO'S HIDEAWAY	Frank
6 7	*HEY THERE	Frank
7 8	*HIGH AND THE MIGHTY	Witmark
8 6	*HAPPY WANDERER	Fox
9 ..	*CHAPEL IN THE MOONLIGHT	Shapiro-B
10 ..	†I'M A FOOL TO CARE	Peer

## 1ST CONCERT TOUR SET FOR EX-TRIB STAFFER

Saramae Endich, young soprano who was a member of the N.Y. Herald Tribune's European edition staff in N.Y. for seven years, until recently, has been set for her first national concert tour by Columbia Artists Mgt.

Miss Endich spent two seasons at the Berkshire Festival summer school in Tanglewood, Mass., and was "discovered" when given solo work in choral and opera productions there. As result, Miss Endich, still in her 20's, was packed by Columbia. She's appearing this summer as soloist with the Cleveland Pops Orchestra, and has a long recital tour set for fall and winter.

## Shaw Artists Expands One-Niter, Latin Depts.

In a new expansion move Billy Shaw has added Jack Whitmore to the Shaw Artists' agents roster. Whitmore will head up the one-nighter department replacing Bob Astor who's being switched to Chicago to head up the Shaw branch there.

Whitmore previously had agented for General Artists Corp. and Music Corp. of America. He also headed up his own percentery for a time. Shaw also is expanding his Latin-American department,

bringing in orch leader Catalina Rolon to supervise that division. Boom in the rhythm & blues and Latino fields has forced the Shaw operation to expand physically as well as in personnel. Outfit is currently taking additional floor space in its N. Y. headquarters.

## Best British Sheet Sellers

(Week Ending July 24)

London, July 26.  
Things Mean a Lot...Robbins  
Cara Mia...Robbins  
Happy Wanderer...Bosworth  
Little Shoemaker...Bourne  
Wanted...Harms-Connelly  
Coins in Fountain...Feist  
Secret Love...Harms-Connelly  
Friends, Neighbors...Reine  
Idle Gossip...Bron  
Heart of My Heart...F.D.&H.  
I Get So Lonely...Maddox  
Never Land...Keith Provise

## Second 12

Young at Heart...Victoria  
Someone Else's Roses...Fields  
Don't Laugh At Me...Toff  
Cross Over Bridge New World  
Story of Tina...Macmelodies  
The Book...Kassner  
My Friend...Chappell  
Changing Partners...Mellin  
Such a Night...Sterling  
West of Zanzibar...Bluebird  
D'd'd Stage...Harms-Connelly  
Bimbo...Macmelodies

## U.S. SINGER CAN'T ENTER BRIT. SANS WORK PERMIT

London, Aug. 3.

U. S. singer Billy Shepard was refused readmission to Britain when he arrived at Dover from Paris last week. He was coming over to discuss further recording sessions (he waxed for Columbia here on his last trip) and cabaret dates, but immigration officials refused to allow him to remain in this country as he did not have a Ministry of Labor permit. Also, through the non-arrival of funds from the States, he had only a small sum of money with him, and they contended it was not sufficient for him to maintain himself.

Even though Al Burnett, proprietor of the Stork Room where Shepard had worked for a successful season, told the authorities that he would be responsible for the singer, officialdom was adamant. The only concession they made was to allow him to sleep the night in Dover, with a police guard.

## New Omaha Spot

Omaha, Aug. 3.

King's Ballroom at Lincoln, Neb., a spot that once booked name bands, has reopened under new management as the Hide-a-Way. Sammy Stevens, new manager, heads his own quintet, featuring Joan Murray.

# SPA Collects 50G for Writers

As result of its recent deal with publishers on royalties due from lyric folio publications, Songwriters Protective Assn. has collected well over \$50,000 in the last year from pubs for distribution to writers. SPA made its latest payment of \$10,000 to writers last week after auditing books of publishers.

Checkups of the books has been made on both coasts by SPA accountant Dave Blau. Under its agreement with pubs, the writers are entitled to a flat fee or a royalty cut on all income from lyric mag publications issued before 1947. The old SPA contract was not explicit on this point and hence a new interpretation, agreed on by both sides, was made last year.

## RCA to Cut 'Patterson' Set in Rehearsal With Blend of Songs & Dialog

Hollywood, Aug. 3.

RCA Victor will introduce two new ideas when it cuts the cast album of the upcoming play "Mrs. Patterson," which stars Eartha Kitt. Leonard Sillman production, which Guthrie McClintic is staging, is not a musical but a drama which has six songs interspersed through the action. Victor acquired the album rights since Miss Kitt is under contract to the plattery.

First of the innovations is a recording at the time of the dress rehearsal so that the first pressing can be completed in time to ship the albums to the towns in which the play will try out prior to its Broadway bow in January. The out-of-town engagements are expected to be aided by the album hypo and Sillman has promised that there will be no changes in the songs after rehearsals get underway so that the recording can be made with ease.

Other unusual feature of the deal is that Victor will record the album with important chunks of dialog in addition to the songs. As a result, the album purchaser will get what amounts to a condensed version of the show rather than merely hearing the songs. Tunes were all penned by James Shelton.

## CAPITOL NABS RIGHTS TO 'DILLY' MUSICOMEDY

Hollywood, Aug. 3.

Capitol Records has grabbed the original cast album of the forthcoming Broadway musical comedy "Dilly," as a result of the signing of Ella Logan to star. Miss Logan is under contract to the Coast waxery. Capitol did not invest in the show.

Vernon Duke composed the score and Jerry Lawrence and Robert E. Lee penned the book from Theodore Pratt's novel "Miss Dilly Says No." Gala Ebin will produce.

## Oakland Subs Gilbert As Coast SPA Chairman

Ben Oakland has been named chairman of the Coast committee of the Songwriters Protective Assn. to fill the spot caused by his recent resignation of L. Wolfe Gilbert. Pressure of other duties, notably his election to the board of ASCAP, forced Gilbert to exit the SPA post.

Meantime, Miriam Stern, SPA exec secretary, is planning to head out to the Coast in the fall to set up a Hollywood office. At the present time, there are over 800 members of SPA residing in or near California.

## Cap's Longhair Push

Hollywood, Aug. 3.

Capitol Records' plunge into the fullscale album field this fall will be highlighted by classical and semi-classical offerings.

On the initial release schedule are "Starlight Concert" and "Echoes of Spain," two new albums by the Hollywood Bowl Symphony Orchestra. Others on the initial schedule include Hollywood String Quartette, St. Louis Symphony, Pittsburgh Symphony and such artists as Nathan Milstein, Leonard Pennario and Victor Aller.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

**REMARKS.** This compilation is designed to indicate those records rising in importance as well as those falling in importance. Records are listed on the basis of ten years of mention, rising for a No. 2, and so on, down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and highways will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP † BMI

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than some others that receive only one mention. Cities and records will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP  
† BMI

Pos. Pos. No.  
wk. this last  
wk. weeks  
in top

Artist

Label

Song

1 4 6 Crew Cuts

Mercury

\*Sh-Boom

2 1 20 Kitty Kallen

Decca

\*Little Things Mean a Lot

3 3 14 Four Aces

Decca

\*Three Coins in Fountain

4 5 7 Gaylords

Mercury

\*Little Shoemaker

5 2 14 Archie Bleyer

Cadence

\*Hernando's Hideaway

6 10 5 Rosemary Clooney

Columbia

\*Hey There

7 7 6 Kitty Kallen

Decca

\*Chapel in the Moonlight

8 6 10 Eddie Fisher

Victor

\*Green Years

9 13 8 Joel James

M-G-M

\*In a Garden of Roses

10 2 LeRoy Holmes

M-G-M

\*High and the Mighty

11 16 8 McGuire Sisters

Coral

\*Goodnight, Sweetheart

EAST

SOUTH

MIDWEST

FAR WEST

WEST

Brad Phillips-WINS-New York	Jerry Strong-WMAL-Washington	Hugh Wanke-WCAO-Baltimore	Tal Hood-WFGM-Fitchburg	Bud Wilson-WTXX-Springfield	John Woods-WTAC-Worcester	Bob Berry-WOTW-Nashua	Larry Brownell-WKRW-Buffalo	Ed Meath-WHEC-Rochester	Lou Barile-WKAI-Rome	Jack Bennett-WSPN-Saratoga Springs	Joe Hyder-WADR-Newport	Jack Williams-WBRC-Birmingham	Frank Tucker-WCOV-Montgomery	Bill Burns-WGAM-Miami	Bob Clayton-WFNL-St. Petersburg	Pat Chambers-WFLA-Tampa	Bob Watson-WQXI-Atlanta	Bill Dawson-WAKE-Greenville	Roger Clark-WNOR-Norfolk	Kay Schneier-WRNL-Richmond	Bill Evans-WGN-Chicago	Sandy Singer-KCRG-Cedar Rapids	Don Bell-KRNT-Des Moines	Carl Shook-WIIM-Iansing	Johnny Morris-KSTP-St. Paul-Mpls.	Chuck Norman-WIL-St. Louis	Sandy Jackson-KOWH-Omaha	Bill Dawes-WCFO-Cincinnati	Tom Edwards-WERE-Cleveland	Rudy Ellis-WTOL-Toledo	Bill Baer-KRSD-Rapid City	Bill Reynolds-WMTJ-Milwaukee	Frank Pollack-KOOL-Phoenix	Bill Ballance-KNX-Hollywood	Johnny Maschane-KMFC-Hollywood	Klaus Coflin-KROW-San Francisco	Ray Perkins-KIMN-Denver	Len Ross-KBMY-Las Vegas	Wally Neuhoff-KJR-Seattle																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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The Columbia-Bell & Howell tape recorder line will tee off with two models, a table model and a portable unit. The table model will be priced at \$229.50, while the

Initial release will be a coupling of "I Cried" and "Love Ya, Love Ya, Love Ya."

The shrine honors Dr. Brewster Higley, pioneer physician who wrote the music in 1873 under title of "My Western Home." Dan Kelley, a Smith Center druggist and a banjo player, wrote the words. The shrine is a project of the Smith Center Rotary Club, which will maintain the cabin.

RCA customs pressing division sold Bihari scrap records and according to complaint, he found some "defective" Clef, Norgren and Mercury records, in pile and has been selling them around the country. Diskery also asked for temporary restraining order.

Granz has cut his "JATP" albums at actual concerts and it's likely that Victor will do the same for some of its "JOTC" sets.

Locally, at least one station librarian pointed out how much more weight was carried by an advertising agency rep.' whose agency handles lots of spot business for the station, than by an ordinary songplugger or record promotion man. The station is not likely to ignore a request from a heavy billing agency, but might well sluff off the glibbest talking record promotion man in the business.

Decca Records, which clicked with the soundtrack score from the Universal-International pic, "The Glenn Miller Story," has picked up the soundtrack rights to the new 20th-Fox production, "The Egyptian." Alfred Newman scored and batoned the music for the film. Decca will tie in its promotion to the pic's playdates around the country.

**Artist, Label, Title**[illegible]

# SIX TOP ALBUMS

<b>STUDENT PRINCE</b>	<b>PAJAMA GAME</b>	<b>GLENN MILLER</b>	<b>GLENN MILLER</b>	<b>SINCERELY, LIBERACE</b>	<b>MUSIC FOR</b>
Marie Lanza	Broadway Cast	STORY	MEMORIAL	Liberace	LOVERS ONLY
Victor	Columbia	Film Soundtrack	Glenn Miller	Columbia	Jackie Gleason
LM 1837	ML 4840	Decca	Victor	BL 1001	Capitol
		DL 5519	LPT 3057		H 352

## Band Reviews

**LES ELGART ORCH (15)**  
With Paula Adams  
Hotel Astor, N.Y.

With Sammy Kaye's exit from the Hotel Astor's Roof, Les Elgart has been booked for the remainder of August to win an early New York showcase. This crew only began playing one-niters three or four months ago, although it has been organized as a recording band for Columbia Records for over a year.

Elgart's unit is careful not to innovate any new sounds and closely adheres to the tried and true dance band patterns. The hipsters therefore may find this unit somewhat unexciting, but Elgart is evidently shooting for the average customer who wants to dance to a simple beat.

Combination of five reeds, six brass and three on rhythm, plus the band leader's trumpet, produces a full, clean sound. Some special instruments are given fancy arrangements but, for the most part, the pattern is conventional and strictly commercial. Although it's okay to aim for the dancing set, this band tends to overdo it. The effort to make the beat clear is so deliberate that the band sometimes drags along where it should be lightly swinging.

A fresher approach, without indulging in the wild and woolly progressive antics, would give this band a big lift. It's a good-looking outfit and occasional solo bits indicate several excellent sidemen, including Elgart's brother, Larry, on sax.

Vocal chores are handled capably by Paula Adams. Songstress has a nice set of pipes and projects in simple, but effective style.

Van Smith quartet does a slick job in providing dancapation rhythms in relief.

**VIRGIL MASON ORCH (4)**  
Hotel President, Kansas City

Dancing rhythms get the emphasis from this combo, which opened in the Drum Room July 26, and bids to hold the stand in this deluxe spot for several weeks. Crew moved in here from the Kansas

City Club, which was its first engagement in these parts.

Mason, at the drums, heads a group which includes Red Waterman on piano, Larry Wilson on sax and Zeke Stehman on string bass. Each member is a specialist in his field and gets a good deal of solo work. Crew rounds out its instrumental work with vocals by Stehman, Wilson and Mason, with frequent group vocals varying the output. They readily handle most anything in the portfolio, including old faves, showtunes, rhythm specials, pops, Latin and novelties. Personality of the leader, with ingratiating manner as m.c. and a willing worker at serving up requests, satisfies the customers.

Quin.

### Coral Tees Off Torme With Top Arrangements

Hollywood, Aug. 3.

Mel Torme's initial album for Coral will be a package featuring arrangements by several of the country's best arrangers. Torme will also be backed by an all-star band on the eight sides.

Arrangers in the package include Benny Carter, George Cates, Matty Matlock, Sonny Burke and Al Pellegrino. Album will be cut next week and Torme will etch a few pop sides at the same time.

### GOLDSCHMANN JOINS LEGION

St. Louis, Aug. 2.

For his many achievements in the field of music, Vladimir Goldschmann, who has been batoning the St. Louis symph orch for the past 23 years, has been made an officer in the French Legion of Honor. He is at present in France, his birthplace, but he became an American citizen several years ago.

Golschmann will conduct a musical festival in Spain before returning to St. Louis for the 1954-55 season of the local symph.

Bob Cross band, with vocalist Connie Kane, named house crew at the Balinese Room in Galveston.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of July 23-29, 1954

An Affair Of The Heart	Meridian
Call Of The South	Berlin
Friends And Neighbors	Jungnickel
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway—"Pajama Game"	Frank
Hey There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Love Johnny, Johnny	Miller
I Speak To The Stars	Witmark
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Make Her Mine	BVC
My Friend	Paxton
Sh-Boom	H&R
Some Day	Famous
Steam Heat—"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
They Were Doing The Mambo	Morris
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wanted	Witmark
Young At Heart	Sunbeam

### Top 30 Songs on TV

(More In Case of Ties)

Don't Worry 'Bout Me	Mills
Even Tho	Acuff-R
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Goodnight Sweetheart Goodnight	Arc
Green Years	Harms
He's Gone	Lois
Hernando's Hideaway	Frank
Hey There	Frank
I Could Have Told You	United
I Could Never Be Ashamed Of You	Acuff-R
If You Love Me (Really Love Me)	Duchess
In The Chapel In The Moonlight	Shapiro-B
Jilted	Sheldon
Little Shoemaker	Bourne
Money Burns A Hole In My Pocket	Chappell
Ricochet	Sheldon
Sh-Boom	H&R
Skokiaan	Shapiro-B
Some Day	Famous
Steam Heat	Frank
Sway	Peer
That's All She's Waiting To Hear	Chandler
They Were Doing The Mambo	Morris
This Ole House	Hambien
Three Coins In The Fountain	Robbins
Under Paris Skies	Leeds
Wedding Bells	Mills
Where's Ace	Zephyr
You Just Better Not Do That	Central
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

## Sacks Slaps D.J.s For Anti-45 Bias

RCA Victor's Manie Sacks is impatient with these radio stations, AM program managers and disk jockeys who "foolishly insist on 78s" as being "prime examples of the type of people who hold back progress. The 45s are the dominant thing in popular music," continues the Victor diskery company's g.m., "and it's like insisting on riding a tandem bike and ignoring the automobile to insist on 78s."

Sacks says that "76% of the popular business is already on 45s—50% on EPs and 26% of the remaining half also 45s, leaving 24% only left for the 78s. We press 'em because of the old-fashioned players still left in the hinterland with 78 rpm's only, but why the deejays can't see the saving in space, breakage, freight, etc. is beyond us. And those music publishers who go out and buy 78s, just to pander to some stubborn disk jockey, is also making a big mistake and not helping the record business achieve faster standardization and stabilization."

### Burgundy Label Bows

A new indie label, Burgundy Records, was launched last week. Outfit, which will headquarter in Detroit, kicked off its release schedule with a coupling by The Revelaires.

Cleffer Art Sutton will head up Burgundy's artists & repertoire department while Terry Shaffer and Bob Sutton will handle promotion and publicity, respectively. Orch leader Russ Carlyle inked a five-year exclusive deal with the label. His first-release is due Aug. 1. Burgundy also has two publishing firms in the corporation, Cordell Music (BMI) and Russell Music (ASCAP).

**LONDON**  
RECORDS



"The finest sound on record"

**THE HIGH AND THE MIGHTY**

M. WITMARK & SONS

BIG RECORDS

New Hit!

**JO STAFFORD**



**THANK YOU FOR CALLING**

words and music by Cindy Walker

Columbia Record 40250

HOLLIS

### Welk's Cuffo for Kids

Santa Monica, Aug. 3.

Lawrence Welk, who starts his fourth year at the Aragon Ballroom on Aug. 25, has scheduled a teenage dance for the following Sunday (29) for the benefit of the City of Hope. Affair is being sponsored by one of the organization's affiliates, the Hi-Hoppers.

Welk is donating his services and the ballroom site also is being donated. Sidemen will get scale for the date. There will be no other expense deductions from the proceeds.

### Dipsy Doodling Trips Brit. Agents' License

London, Aug. 3.

Public Control Committee of the London County Council revoked the license last week of two West End band agents, Harry Pruskin (known as Harry Royston) and Frederick James Duggan trading under the name of Du Roy Direction. It was alleged that by means of "subterfuge and fictitious names," they had made a profit of \$616 on contracts while acting as agents for dance bands.

It was charged that Pruskin and Duggan had made out two contracts—one between the band and themselves, out of which they would take 10% commission; and the other between themselves, "using various fictitious names" and the client for a larger sum. They would then pocket the difference, paying the orch only the money named on the first contract.

### More Glam on Wax

Hollywood, Aug. 3.

This apparently is the year for glamor on wax with such femmes as Marilyn Monroe, Janis Russell and others etching hit tunes. Latest is Christine Martel, last year's "Miss Universe" and the first holder of the title to seek a career in the entertainment field.

Currently in Mexico City on a personal appearance tour, she'll cut four sides there this week, backed by her own four piece combo. Chirp will etch "Honey," "I'm in the Mood for Love," "La Vie En Rose," and "The River Seine," on an indie basis and will bring the masters back here in an effort to interest a major plattery.



## GEORGE SHEARING QUINTET

Play

**I'VE NEVER BEEN IN LOVE BEFORE**

**MAMBO INN**

MGM 11754  
K 11754

**M-G-M RECORDS**

THE GREATEST NAME IN ENTERTAINMENT



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**DECCA RECORDS**

America's Fastest

Selling Records!

# it's a THREE SUNS hit!

## MOONLIGHT AND ROSES

### Crazy Legs

20/47-5768



**RCA VICTOR**  
FIRST IN RECORDED MUSIC





## On The Upeat

### New York

Abbey Albert orch opened at the Hotel Syracuse, Syracuse, N. Y., yesterday (Tues.) for an indefinite run. Pianist Mimi Warren at the Sheraton Cadillac Hotel, Detroit, until Labor Day. Karen Chandler, Coral Records at thrush, breaking in a new act at Jimmy Fazio's, Milwaukee. She then moves to the Club 88, Geneva, N. Y., for a weekend date Aug. 6. Warbler now is being repped by the William Morris Agency. Mac Weiss has opened up an ASCAP firm under his own name. Betty Madigan opens at the Casino Royal, Washington, Aug. 9. Pianist Jan August headlining at Eddy's Club, Kansas City, for two weeks starting Aug. 6. The Four Tunes, Jubilee Records vocal combo, currently at the Golden Hotel, Reno. Hi-Lo's, Trend Records vocal combo, pacted to Shaw Artists Corp, effective September. Group currently is at Tops, San Diego. Johnnie Ray into the Steel Pier, Atlantic City, Labor Day weekend. Bob Kornheiser out on a deejay tour through the Midwest plugging Cadence Records' latest releases.

### San Francisco

Del Courtney's orch into the Caribbean Ballroom in Capitola for 10 days at the end of August. Louis Armstrong opens at the Downbeat Oct. 7 for 10 straight days. Erroll Garner Trio into the Black Hawk Aug. 6 for two weeks. Ralph Sutton quartet held over at the Hangover for two weeks additional starting yesterday (Tues.). Folk singers Larry Mohr and Odette Felius appearing at a concert Aug. 21 in Berkeley.

### St. Louis

Anne Russell, has followed Peggy Taylor into Hotel Chase. Charles Novak's band at the Forest Park Highlands for the dancers. Barney Greene and his 98 in the Gourmet Room, Park Plaza Hotel. Dick Fister's band backing up Jan Grant's warbling chores at Town and Country. Hal Havard's orch playing for night dancing on the excursion steamer, Admiral. Johnny Polzin's crew supplies musical entertainment for the day cruises.

### Pittsburgh

Ralph & Buddy Bond, twin organists who returned to Oakhurst Tea Room in Somerset Monday (2), will stay there through August and September. Bill Harris, trombonist, goes into the Midway Lounge next Wednesday (11) for 10 days to guest star with Reid Jaynes and the Deuces Wild. Phil Cavezza band goes back to the Arlington Lodge Sept. 1 for another stay. Vaughn Monroe putting in this week at the Clear-

field County Fair. Joyce Davis, daughter of Hal Davis, president of Local 60 of Musicians Union, working in stock in Civic Light Opera at Pitt Stadium.

### Kansas City

Eileen Wilson to Florida after closing a two-week stand at Eddy's here Aug. 5. Tiny Hill orch playing east during August and comes back this way in September with string of one-nighters. Neil Golden orch currently playing the Kansas City Club. Golden replaced Virgil Mason crew, which moved down the block to the Drum Room of Hotel President. Bob Anson & Versatones moved south for Oklahoma dates after closing an 11-week stand in the Drum Room. Eric Correa orch continues in the Picardy Cafe of Hotel Muehlebach after first two months there.

### Salute Joe Perry On 20th Year With Decca

Hollywood, Aug. 3. Local music gang turned out last Wednesday (28) for a surprise luncheon for Decca's Joe Perry to mark his 50th birthday and his 20th year with the platters and its subsidiary, Coral. Publishers, pluggers, artists & repertoire men and artists were on hand for the unexpected festivities. He had invited a handful of close friends to a quiet lunch at which he expected to pick up the tab.

Perry was given a watch and a plaque. Perry now handles western sales for Coral. He joined the Decca firm 20 years ago when it was being organized by the late Jack Kapp.

### Cap to Slice Disney Score Sans Peggy Lee

Hollywood, Aug. 3. Capitol Records will release an album based on the music from the Walt Disney feature "The Lady and the Tramp," although the cartoon film features the voice of Peggy Lee, under contract to Decca.

Instead of taking the soundtrack, Capitol re-recorded the entire score. An unbilled singer took Miss Lee's songs.

### Attach Cugat's Salary

Los Angeles, Aug. 3. Attachment on Xavier Cugat's recent salary at Ciro's was filed in behalf of Ben Peskay, assignee of a \$10,000 promissory note from Ted Lewin, Manila nightclub owner.

It's claimed that Cugat borrowed the money from Lewin two years ago on a note calling for 6% interest. It also calls for \$2,000 in legal fees if court action became necessary.

### Siegel Gets Italo Tunes

Paul Siegel has nabbed the U.S., Canadian and British rights to five Italian tunes from Nino Ravanini of Publiscum, Milan firm. Siegel operates Symphony House in New York.

Among the tunes are "Il Mio Muletto," for which Bob Merrill has penned an English lyric, and "Vogiamoci Bene," for which Eddie White and Mac Wolfson wrote an English lyric.

## RETAIL SHEET BEST SELLERS

**VARIETY**  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

### National Rating

This Last wk. wk.

Title and Publisher

			N	Y	B	C	P	S	M	K	L	S	T	
1	1	*Little Things Mean a Lot (Feist)...	8	4	..	2	1	4	1	2	2	3	3	80
2	3	*Hernando's Hideaway (Frank).....	7	5	7	3	3	..	2	3	3	6	2	69
3A	5	*Little Shoemaker (Bourne).....	4	..	3	4	5	2	5	6	4	5	4	68
3B	2	*Coins in the Fountain (Robbins)....	9	8	5	1	2	7	..	1	1	1	5	68
5	6	†Sh-Boom (H&R).....	3	6	6	5	7	6	4	..	5	2	1	65
6	9	*Hey There (Frank).....	1	1	2	8	..	1	..	10	..	8	8	49
7	4	*Happy Wanderer (Fox).....	10	..	4	6	6	..	9	4	6	4	10	40
8	10	*High and the Mighty (Witmark)....	2	2	..	..	4	..	..	8	9	..	..	30
9A	8	*Chapel in Moonlight (Shapiro-B)...	5	..	1	10	..	..	6	..	..	..	..	22
9B	13	*I Understand (Jubilee).....	..	7	..	..	9	..	8	7	..	7	6	22
11	12	*Really Love Me (Duchess).....	..	..	..	..	8	..	7	5	10	..	7	18
12	7	*My Friend (Paxton).....	..	10	7	10	..	10	..	8	..	9	12	
13	14	†Goodnight Sweetheart (Arc).....	6	..	..	..	..	..	..	7	9	..	11	
14	..	*Walk With God (Harms).....	..	10	..	..	..	3	..	..	..	..	9	
15	..	*Answer Me, Love (Bourne).....	..	..	..	..	..	..	9	..	10	..	3	

### NLRB Rules Local 802 Can't Picket Remotes In Labor Hassle With WINS

N. Y. Local 802, American Federation of Musicians, has been violating the National Labor Relations Act in connection with its strike against Gotham Broadcasting Corp., operator of WINS in N. Y. A finding by Louis Post, trial examiner for the NLRB, asserts that the union indulged in secondary picketing against the operators of the Yankee Stadium and Eastern Parkway Rink to encourage members of other unions to refuse to cross picket lines and so indirectly pressure WINS. Radio station has refused to renew its contract to employ eight studio musicians on the ground that it doesn't need them.

The trial examiner directed Local 802 to "cease and desist from inducing and encouraging the employees of any employer, other than Gotham Broadcasting Corp., to engage in a strike or concerted refusal in the course of their employment to force or require any employer or person to cease doing business with Gotham Broadcasting Corp."

Post further recommended that if the union refused to take the step within 20 days, NLRB should issue an order requiring it. WINS broadcasts the baseball games from Yankee stadium and the fights from Eastern Parkway Rink.

### Hutton Spec

Continued from page 41  
obvious that rehearsals won't be underway, Capitol is considering cutting the tunes in a normal disk session and hoping the results will be as close as possible to the final arrangements.

One of the biggest problems, the tunesmiths said, was in determining whether there would be any recordings other than the original album. It now appears that Capitol will do at least some of the numbers with other members of the platters' stable of artists. These singles will be available in advance of the telecast in an effort to heighten interest.

Whether other firms will be interested in slicing the material after the telecast remains to be seen. Similarly, there's some question as to the number and extent of plugs the show and its tunes will get on rival television stations or on radio.

And one of the biggest headaches the tunesmiths face is on the remaining trio of tunes. Because of the deadline requirements, Capitol has printed the liner for the album, leaving only a space for the insertion of the titles of the final three songs.

Ethel Smith ankled the summer stock tourer, "Aboard The Band Wagon," Saturday (31) to head out on a pop concert tour. Kickoff date is with the Cleveland Symphony, Aug. 7.

### Diskers Hop On Hot Zulu Tune

A Zulu tune by way of a South African platter was picked up by Shapiro-Bernstein Music last week in New York along with the move by virtually all the major diskers to cover it. Number is titled "Skokiaan," and was etched on the Gallotone label in Johannesburg by a native combo, the Bulaway Sweet Rhythms Band.

Gallotone is an affiliate of Decca Records in Britain and since "Skokiaan" sold 170,000 copies in South Africa, Brit. Decca prexy E. R. Lewis spotlighted it for his U.S. subsid, London Records, which is currently releasing the original version.

Shapiro-Bernstein credits Cleveland disk jockey Bill Randle with kicking off the disk. Randle was given the South African platter by a pilot who made the run to Johannesburg. Perking interest cued immediate sales by Ray Anthony for Capitol and Ralph Marterie for Mercury, with Mitch Miller slated to cut it for Columbia. RCA Victor is also planning to cover the tune.

### Mills Inks Les Baxter As Exclusive Writer

Orch leader Les Baxter has inked an exclusive writing deal with Mills Music: His first efforts for Mills will be in collaboration with lyricist Ted Koehler. Baxter will continue as Capitol Records' artist and currently is waxing an album of Arthur Murray waltzes.

### Mpls. Sympth Surplus

Minneapolis, Aug. 3. Guaranty fund of \$266,848 raised for the Minneapolis Symphony has made it possible for it to finish the 1954-55 season with a \$337 surplus.

This year's guaranty goal is \$265,000 and to date \$169,218 has been raised, as compared to \$145,095 at the same date a year ago.

### St. Loo Sympth May Fold in Coin Crisis, Civic Leaders Concerned

St. Louis, Aug. 3. A meeting of civic biggies will soon be called by Mayor Raymond R. Tucker to raise coin to save the St. Louis Sympth Orch, the second oldest in the U. S., from passing out of existence. The mayor said the organization faces "the most serious financial crisis" in its history, following a meeting last week with members of the orch's exec committee.

Committee members told the mayor there is insufficient coin on hand to complete the 1954-55 season, the 75th. Only \$132,252 has been raised, exclusive of ticket sales, against a minimum budget of \$337,000. Decca sales usually account for 40% to 50% of the operating costs. The coin now in the strong box will only carry the symph to next February, or only two-thirds of the season.

Mayor Tucker said, "The loss of the St. Louis Symphony Orchestra would signify a kind of bankruptcy and decadence that this community cannot afford."

Joseph Fuchs, concert violinist, appointed visiting professor of violin at Boston U.'s school of fine and applied arts.

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## N. Y. Par Seeks Spot Stageshow For Labor Day Holiday Hypo

The Paramount Theatre, N. Y., on a straight film diet since last Christmas, is now shopping around for name talent in an effort to install a spot booking in that house around Labor Day. It's likely that this booking will be made for two weeks and options, and might conceivably be the first of a series that would be made as soon as suitable headliners became available.

The Paramount would like to get names in the singing line, presumably record clicks, such as were the mainstay of the house until it dropped stageshow. The appeal would still be pitched to the juve trade.

The Paramount straight film policy has had varied results, depending upon the picture. Grosses with poor pictures have fallen considerably below the average of a sub-par pic plus stageshow.

However, in view of high costs of top talent, it became an increasingly difficult matter to book the proper kind of shows. For example, the Paramount had to go into a steep percentage deal with Martin & Lewis. When Bob Hope played that house some years ago,

(Continued on page 51)

## Vauder Curing Western Balclub B.O. Blues

Omaha, Aug. 3.

Coy Poe's All-City Good Will Party vaude show has proved it can cure the b.o. blues in Western League baseball cities.

The five-person show, with local orch augmented, drew a record 12,535 fans to Omaha's new stadium two weeks ago and General Manager Bill Bergesch estimated some 1,000 turned away from the ticket windows.

Then, last week, Poe's show lured 15,232 at Denver—a high at that city, too. Poe now heads eastwards for dates running into September.

## New 'Cycles' Opens Tour In Washington Aug. 26

Pittsburgh, Aug. 3.

The new edition of "Ice Cycles," produced by John H. Harris and a sister show to his "Ice Capades," will open its 1954-55 tour outdoors with an engagement at Carter Barron Amphitheatre in Washington. Refrigerated entertainment begins tuning up here at The Gardens end of this week and goes under the stars in nation's capital Aug. 26 through Sept. 14.

At same time, Harris will be prepping the '55 "Capades" edition at Gardens on Labor Day night (Sept. 6).

"Cycles" had originally been skedded to preem in Johnstown, Pa., but the Washington date opened up when a new musical which was to have been tested there blanked out at last minute.

## Set Latin Quarter Show for Export

A Latin Quarter, N. Y., show will soon be readied for export. Spot, operated by Lou Walters, has committed itself to produce a layout to tour for a minimum of 12 weeks in South America under auspices of Francisco-Gallo. Show is set to open in Buenos Aires late September or early October, and will thence go to Rio de Janeiro, Lima, Bogota and other cities.

Cast is still to be set. Walters' staff will attempt to get some of the girls in the "Miss Universe" contest to go on tour with the South American layout.

Henny Youngman after his week at the Nautilus, Miami, will play the Olympia Theatre there, too, before hitting for Las Vegas.

## Proser to Bow New Niter. At N.Y. Shelton Early Fall

Monte Proser is expected to open his new niter. in the Shelton Hotel, N. Y., the latter part of September or early October. He has been negotiating for a series of names, with Lenny Kent & Rose Marie likely to be the opening headliner.

Proser, who is currently at his summer operation, the Bucks County Playhouse Inn, New Hope, Pa., until recently operated La Vie en Rose in N. Y. Spot was taken over by the owner for operation of a straight eatery.

## Legion Confab No Help to N.Y. Ops

New York City niter owners just can't get lucky with American Legion conventions. The New York State division of the servicemen's organization had a confab in Gotham last week, and effect on business was negligible. There were some parties in a few stray spots, but Legionnaire presence wasn't felt too much, either financially or in numbers. The Legion parades on Fifth Ave. on Thursday and Friday nights (29-30) didn't help, business either.

Of course, it could have been the terrific heat that kept the general run of citizenry out of clubs and off the streets. The heatwave decimated cafe business considerably.

American Legion conventions in New York have rarely helped the cafe business. During the national confabs, most of the members stayed on the streets with their impromptu parades and manifestations of their own brand of fun. Some bonifaces even felt that they prevented people from coming into the clubs or other amusement enterprises. However, Legion shenanigans were negligible during the current plaver.

## AGVA ay Ask 4A's Aid In Hassle With Musicians' Union

### Evans Family Splits Up Till Mom Is Over Surgery

Pittsburgh, Aug. 3.

Although the dancing Evans Family, standard vaude and niter act, is temporarily on the shelf as a result of major surgery on Mrs. Evan Evans, wife-mother of the troupe, some of the individual Evanses are keeping busy.

Maryetta and Les Evans, brother-sister, are working as a twosome in cafes, playing the Vogue Terrace here last weekend, until their mother recovers.

## Mae Eyeing More Club, Vaude Dates

Mae West, who returned to show biz ranks with a boff opening at the Sahara, Las Vegas, last week, is now anxious for more people to come up and see her sometime. She has okayed the William Morris Agency to submit her to other cafes and possibly theatres.

Problem in her case, of course, is just how many spots can afford to buy Miss West and her present act, comprising 20 people. She's getting \$25,000 at the Sahara, but that kind of money can't be obtained anywhere else, and even if the price goes down to \$20,000, the number of spots that can afford La West are limited.

Nonetheless, submissions will go out to Florida, a few metropolitan theatres where she may be able to clean up on percentage deals, Atlantic City and a few other niteries.

Miss West spent a considerable sum on her cafe debut and couldn't possibly come out ahead on her Vegas salary.

The fight between the American Guild of Variety Artists and American Federation of Musicians may become a matter for the Associated Actors and Artistes of America, parent organization of the various talent unions. Jack Irving, AGVA's national administrative secretary, last night (Tues.) took off for Montreal, in another effort to survey the situation and attempt to find a peaceful solution. If it fails, then it's likely that he'll go to the 4A's and enlist their aid. The AFM in Canada has ordered its members to play for AGVA performers and has insisted they resign AGVA and join an auxiliary organized by Walter Murdoch, AFM topper in Canada.

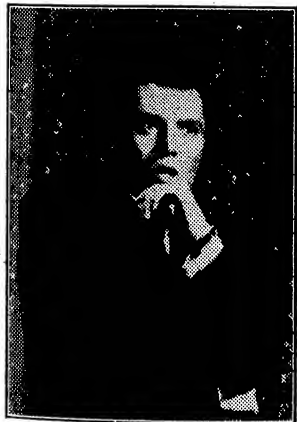
Although it's not known how the 4A's would react to the proposal that they join in with AGVA to battle the AFM, it is known that there is a deep-rooted suspicion of the AFM and its president James C. Petrillo, who has in the past battled with various 4A's affiliates. For example, American Guild of Musical Artists and AFM fought over the jurisdiction of instrumental soloists. In a court case, AGMA won.

The American Federation of Television and Radio Artists is currently engaged in a battle with the AFM on the jurisdiction of musicians who have displaced AFTRA members in announcing and performing roles. In some quarters of the 4A's it's believed that Petrillo, faced with huge losses in members and revenue, must seek other sources of membership to maintain the AFM's present status, and is therefore eyeing the 4A roster.

If the 4A's supports AGVA in the AFM matter, it could declare any performer with an AFM card unfair if he damaged an affiliate union. Thus, those that resign AGVA and join Murdoch's affiliate might be put on the unfair list.

From LOOK MAGAZINE (Current Issue):

# "The Man Who Made Ed Sullivan LAUGH!"



# WILL JORDAN



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LOOK MAGAZINE

## Weinger on Names Who Ask Plenty Over 'Top Dollar' to Play Florida

Murray Weinger, partnered with industrialist Lou Chesler in the Copa City (Miami Beach) operation, is en route to Hollywood to see Tony Martin and other names for his Florida nitery. While in New York, Weinger observed that "while Mr. Chesler may be content to break even in the Copa City operation, and get it back from other sources, we still can't quite compete with Las Vegas prices."

Weinger is willing to pay top salaries but he appears frustrated when people like Milton Berle ask "what is your top dollar?" then add on \$5,000 more and I'll play Florida for you." This despite the fact that stars in those brackets are merely pipelines for Uncle Sam when it comes to that type of salary, on top of already established peak income. It's the pride of "getting the most money" that inspires this type of negotiation.

Weinger, however, can pay Martin \$15,000 a week; told the William Morris Agency that "if Betty Hutton is getting \$17,500 currently at the 500 Club, Atlantic City, then I'll do the same." Ditto for Frank Sinatra, Jimmy Durante and Danny Thomas. But he stresses (1), there's no gambling; (2), Copa City will have one show a night (two on Sat-

urday only); (3), there is no covert or admission but a \$10 minimum is expected to get them even in the 850-900 capacity room.

The gravy comes from the Little Club, with its \$4 minimum, where Weinger's act, The Red Caps, have been a click and have grossed 30-40G a week in season, which represents beaucoup gravy.

The stores and advertisers represent a profit, too, and Weinger, is particularly pleased with the specialty shop that Jolie Gabor, mama of the glamorous Gabor, will operate in the lobby this winter on a percentage split.

Durante has agreed to originate one of his tv shows from Copa City, and Dave Garraway will probably do his 7-9 a.m. shows from there also, at a time when the joint is dead, but will create traffic into the shops. That's why Chesler-Weinger are offering free facilities; Chesler, in fact, has a bid in for his own channel, or plans buying into a video station.

### TV Stars' Big Pull

Weinger is bullish on "TV stars for persons; they're surefire box-office, as witness how Liberace jammed Madison Square Garden, the first pianist to do so since Paderewski.

"Actors like Florida," he continues. "Who doesn't? Godfrey spends plenty to work out of Miami Beach; Winchell wants to also. After November, both NBC and CBS will have tv lines and there'll be no problem on wire facilities."

Copa City has no dancing; just dining and then the show, so Weinger stresses "it's no ratrace to turn 'em over; once they're in that's it for the evening. If they get tired sitting then that's where the adjoining Little Club and the Red Caps get 'em at \$4 minimum, and this is our real profit. Main thing is the traffic and the draw only comes from big names. But that, too, must have a ceiling—we're not Las Vegas."

## HELLER RETURNING TO N.Y. TO ACT FOR GALE

Pittsburgh, Aug. 3.

Jackie Heller has been signed by Alan Gale to a 30-week contract as a featured performer at a new club in N. Y. which Gale, comedian and entrepreneur, will launch this fall. It'll be Heller's first New York spot in many years, and will launch him on his comeback.

Not that he's been away, but the singer has limited his professional work the last several years to Pittsburgh, where he and his brothers have been operating a nitery, the Carousal, for some time. However, Carousal has been dropped by the Hellers in favor of strictly an eatery-and-drinkery under name of My Brother's Place.

## AFM Orders Canada Ops To Pay Apollon \$7,195

International Executive Board of the American Federation of Musicians has ordered Club 1-2 of Toronto to pay Dave Apollon \$7,195. Case involves a group of girl musicians set by Apollon (acting as a packager but not involving his own services) for eight weeks. After four weeks, group was cancelled on Dec. 12, 1953.

Apollon charged breach of contract against Louis Chessler and T. Holmes, who operate the Toronto spot under Sandholm Holding Ltd. Owners' defense was that the girl musicians lacked sufficient changes of gowns and suitable arrangements, and that they were unable to reach Apollon by long distance phone. Girls were cancelled on two days' notice.

Jack Gerstein of New York, acted as attorney for Apollon.

## Sauter on Coast to Set Xmas O'Seas USO Shows

Hollywood, Aug. 3.

USO-Camp Shows has started its Christmas shopping at its usual early date. James Sauter, USO-Camp Shows prexy, is now on the Coast conferring on Christmas entertainment with Abe Lastfogel, board chairman of the organization and William Morris Agency general manager, and George Murphy, Hollywood Coordinating Committee topper.

Group will attempt to plot the number of shows needed for the worldwide Yule entertainment chores of celebrity units, and start getting commitments from film headliners.

## CNE Defying AFM, Setting AGVA Acts

Toronto, Aug. 3.

On the premise that sight acts don't need an orchestra, Jack Arthur, producer of the Canadian National Exhibition's 24,000-seater grandstand show, has decided to go ahead with his program of afternoon and evening performances of outdoor AGVA acts, headed by the Roy Rogers troupe.

On the current demand of Walter Murdoch, Canadian topper of the American Federation of Musicians, that there be 30 musicians in the pit for the afternoon show and 60 in the pit for the night engagements (Aug. 27 to Sept. 11), Arthur is defying the current tug-of-war between the two unions and abiding by his CNE grandstand show setup, several acts of which he had already lined up on contract prior to the AGVA-AFM squabble.

Out are Arthur's four big production numbers, with a 60-girl line and a 38 mixed-voice chorus. But in is the Roy Rogers troupe with Dale Evans and The Pioneers (5), Pat Brady, Trigger and eight palominos, and Bullet, the dog. These will work both shows, as headliners. Acts inked are Pat Henning, comic monologist; Mazzoni-Abbott troupe, three girls and a man for Apache dances; Nita & Pepl, acrobatic team; Estelle Sloane, singer and spin dancer; The Rudells (man and two women) for trampoline act; Al Dault for comedy table balancing; Calgary Bros. (2) for comedy acrobatics; ditto The Mathurians (2); Dean Bros. (2) for comedy bar acts and Wells Bros. (2) for same; The Bagdadies (4), Egyptian hand-balancing act; Captain Eddie and his comedy car act, with four people. Incidentally, Henning, Miss Sloane and the Mazzoni-Abbott troupe will work only in the night show.

## Borscht Belt Hotel Ops Hope for Dewey Action Vs. Highway Accidents

Albany, Aug. 3.

Operators of hotels in the N. Y. State borscht belt hope that the latest action by Gov. Thomas E. Dewey, who called for a three-pronged survey of Route 17 which runs between New York City and the resort area, will result in action that will reduce the fairly frequent accidents on this highway, which feeds one of the more important talent-employment centers in the U. S. The governor's action follows an accident last week in which three persons were killed.

The governor asked for a series of reports and surveys by the State Traffic Commission, Public Works Dept. and state chief engineer, along with recommendations on accident reduction.

Route 17, travelled extensively by performers and vacationers, has been the scene of frequent accidents, many of them fatal. Last week's mishap occurred near the scene of another accident a couple of years ago in which 11 were killed. Some years ago a N. Y. booker took an ad in a Liberty (N. Y.) paper in which he termed the road a "killer." Mounting protests along with an increasing accident rate ultimately forced the action.

## New Acts

### THREE GUYS & A DOLL Singing 11 Mins.

Palace, N. Y.

A youthful harmony quartet, Three Guys & a Doll is a fresh and appealing group with a flair for rhythm. Frequently on tv over the past year, they do four numbers in their Palace stint ranging from "Lullaby of Broadway" to "Young at Heart." Dislafer handles the vocal support.

Foursome is smartly attired with femme encaised in a strapless blue gown, and males garbed in a similar blue motif. When their harmonizing shows more inventive-ness and slicker arrangements, the group may well go on to better bookings in most visual media.

Gilb.

### LAMIA & LAILA

Exotic Dancing

10 Mins.

La Nouvelle Eve, Paris

Two lush Egyptian girls go through a series of North African shake dances that make for fine basting for any show. Lithe, with beautiful body control, gals display a marked range of excellent costuming, timing and rep to make this a natural for U.S. revues or for vaude placing.

The "belly dance" gets a pair of the best disciples seen here in some time by this look-alike team.

Mosk.

### VICKY & COCKY

Acro-dance

8 Mins.

La Nouvelle Eve, Paris

Two good looking youngsters, a boy and gal, go through an Indian dance that bears no aspect of authenticity, but displays a good and well coordinated duo who should branch out in rep to establish themselves as a neat pair for revues or vaude situations. As is, they could be revue material for U. S. chances, but need a more comprehensive rep.

Girl is a lithe and squealing number whose noises add to the offbeat acro-dance interplay of the duo.

Mosk.

### TRIO MORLIDOR

Acro-Contortion

10 Mins.

La Nouvelle Eve, Paris

Two sprightly girls carry in a big box which shoots open to display what looks like a rag doll. Then doll is put through a series of brilliant contorto bits that seem to defy all human stretch ability. Clever handling and uncanny elasticity of boy in doll's clothing make this a classy, unusual entry good for revues, tv or top vaude slotting in the U. S. Lou Walters already has them set for his next Latin Quarter show. A good choice this.

This German act is a duplicate of an Italo act, Trio Florida, which played the circuits here earlier this year. This one has more finesse but content and pacing are the same.

Mosk.

## Saranac Lake

By Happy Benway

Saranac Lake, Aug. 3.

Murray Weiss, of Boston, and Ned Shugrue and Arthur Mayer of N. Y. Variety Club, in for general inspection tour of the Will Rogers San. Room-to-room visit by the execs is a mental tonic.

Jesus Palacios, of Plaza Theatre, El Paso, ended two-month once-over period with flying honors.

Birthday greetings due to John (IATSE) Strepper, Allie Hansen and Mabel King Hutchins, in-bed Will Rogersites who are steadily improving.

Muriel Sirgheny Danzi, one of the original Four Eddy Sisters, to general hospital for major operation; now recuperating in solid comfort. She is a two-timer here. Her husband, Jack Danzi, planned in from N. Y. to be by her bedside.

Bob Cosgroves, staffer of Columbia Pictures, N. Y., in for his annual summer six-week vacation; checkup was a 100% okay.

Earl Lewis, chief engineer of WTVJ radio and television station, Miami, registered in as a new guest.

Mabel (IATSE) Hutchins into the general hospital for emergency operation; it was successful. Her brother Ray (IATSE) King planned in from N. Y.

Among those who rate a special mention for their excellent progress are Otto Hayman, John (IATSE) Strepper and Sylvia Lichtenstein, who all drew limited privileges.

Write to those who are ill.

### MAX CHAMITOV TRIO With Norma Hutton Music, Songs

Mt. Royal Hotel, Montreal

With the AGVA-AFM hassle knocking out shows in Sheraton-Mount Royal's Normandie Room, the management has retained a single policy of dance music for the payees and Max Chamitov, who bated the full orch in past years, moves in with his trio and the chirping of Norma Hutton. The move has proved a 'highly successful' one on all counts and has brought back many former clients who had dropped this room because of indiscriminate shows over past two or three years.

The trio comprising Chamitov at the piano, Ben Herman on bass and Louis Hamilton on drums, is not a new venture for the maestro. After experience before and during World War II with name bands throughout the country, he returned to Montreal and formed a combo that clicked in the old Normandie Roof atop the Mount Royal. The return to a small combo makes a better showcase for the talented Chamitov pianoisms and results in a type of customer dissatisfaction that is surefire. As an extra fillop Chamitov has retained Norma Hutton from his old band, and the attractive thrush does much visually and vocally, to spark the newly formed outfit.

Newt.



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# AGVA Steps Up Drive for Dues, Tightens Belt

The American Guild of Variety Artists has stepped up the collection of dues from its membership. Agents booking the mountain circuit have now been asked to take of delinquent dues from salaries of performers being booked and forward the arrears to the AGVA headoffice. The agents aren't too pleased with this task, but according to their agreement with the union, they are not to book any performers who are either delinquent in dues or who do not belong to the union.

The union, of late, has gone on a lot of economy binges and at the same time, has been attempting to exploit all its avenues of revenue to the hilt. Organizers have been hitting the mountain resorts with greater frequency, inspecting dues books, and dunning acts who are in arrears. They've also been cutting down on office expenses. Several organizers who were let out some time ago have not been replaced.

## N. Y. Par


Continued from page 49

he was given a \$50,000 guarantee plus half the gate over \$100,000. This deal was again given to M&L the first time in, and then it was hiked percentage-wise on their second time around.

There had been an attempt to install a stager previously, but union difficulties intervened.

Aside from the Palace Theatre, there has been only one stageliner on Broadway since Jan. 1, and that was the two-weeker by Julius LaRosa at the Loew's State. The house made a fairly good profit with that display.

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# FAMILIES OF ENVOYS GAIN NITERY TAX EASE

Washington, Aug. 3. Foreign diplomats and members of their families and households are exempt from the 20% excise on nightclubs if they present proper credentials when they pay their bills, the Bureau of Internal Revenue has just ruled.

This follows up a ruling of last year under which diplomatic personnel was recognized as exempt from the admissions levy at theatres, sports events, etc. Ruling declares: "Where charges otherwise subject to the cabaret tax are collected from ambassadors, ministers, and other duly accredited diplomatic representatives of foreign governments, members of their families living with them, and those members of their household described in Rev. Ruling 296, the transaction will not be taxed if the proper credentials are presented at the time the charges are paid."

"This privilege does not extend to consular officers of foreign governments or other officers (other than diplomatic representatives), agencies or commissions of foreign governments."

## Shaw Unit Sydney Hit But Biz Is Off; Dailies Decry 'Cowshed' Stadium

Sydney, July 27. Artie Shaw, Jerry Colonna and Buddy Rich pulled a crowd estimated at around 13,000 on two shows at Sydney Stadium July 22. The Benny Reyes-Lee Gordon management anticipated around 24,000 for the debut. Opening stanza, timed for the supper hour, 6 p.m., pulled a mediocre 4,000, with 9,000 in for the second stanza at 9 p.m.

Combo will give shows in Melbourne and Brisbane prior to returning to Sydney July 30 for two additional shows. Ella Fitzgerald, who missed the first date, will appear here July 30.

Shaw went over to a sock hit with Wally Norman's orchestra (local comic) and had the fans yelling for more after "What Is This Thing Called Love," "Stardust," "Nightmare," "Besame Mucho" and "Summit Ridge Drive." Colonna opened the show to a cold house but quickly had them awake with "You're My Everything" and "I Play Trombone Chicago Style" and bowed off to a hit.

If the Reyes-Gordon managerial combo shows a profit on current span with Shaw, Fitzgerald, Colonna and Rich, other topline U. S. stars will be booked. If the Shaw tour is a flop, Reyes & Gordon will probably call it a day insofar as Down Under is concerned. Present indications—with Melbourne and Brisbane regarded as solid showplaces—is that the duo will come out of the red on initial bid.

With all Aussie theatres tied up to opposition managements, mainly small capacity houses, Reyes & Gordon could only hook the Sydney, Melbourne and Brisbane Stadiums which are used for boxing and wrestling bouts.

Indicative of the Stadium setup is this editorial from the Sydney Sunday Telegraph:—"A group of America's—and the world's—top artists in the light entertainment field, are giving of their best in the giant cowshed which is the Sydney Stadium. The fact that Sydney—larger than San Francisco, Detroit or Boston—has no adequate entertainment house for really big audiences, does not do us proud."

## Vaude, Cafe Dates

### New York

George Jessel will work a borscht-belt date at the Concord, Kiamasha Lake, N. Y., Aug. 14. Olsen & Johnson have been signed for the Lake Club, Springfield, Ill., Aug. 13. Billy Ward & Dominoes have moved into the Chez Paree, Montreal, on a deal set by Joe Glaser's Associated Booking Corp. . . . Trude Adams to the Congress Hotel, St. Louis, Sept. 2.

Bobby Gordon, former writer on the Milton Berle show, and comedian Jimmy Huxson are reviving the "Fun for your Money" unit, in former years a staple on the cafe circuits. . . . Diannah Carroll signed for the Mapes Hotel, Reno, Aug. 26. . . . Jackie Kannon and Lily Hayes packed for Unity House, Forest Park, Pa., Aug. 27.

# Lewis Joins Flamingo As Show Buyer, Stager

Las Vegas, Aug. 3. Sammy Lewis, vet nitery operator and unit packager, checked in yesterday (Mon.) as director of entertainment at the Flamingo Hotel. He will continue to be partnered with Danny Dare in the legit revue, "That's Life," current at the Las Palmas, Hollywood, in a pre-Broadway tryout run.

Lewis will buy all talent and will produce and stage the shows himself. He recently severed his connection with Billy Gray's Band Box in Los Angeles and formerly operated Slapsy Maxie's on the Coast.

## Hildy-Johnston Splitting After Las Vegas Date

When Hildegarde returns to the Cotillion Room of the Hotel Pierre, N.Y., Sept. 22 for eight weeks, she will be sans Johnny Johnston. Instead, she may have a newcomer pair, Howard Fenton and Gene Bone, to plug the waits while Johnston returns to Hollywood on several film commitments which his personal rep, Sam Weiler, has lined up. In the course of the new Hildegarde-Johnston team this past season there was another four-week hiatus for a previously committed film chore.

The Beverly Club, Cincinnati, and the Desert Inn, Las Vegas, for four weeks commencing Aug. 17, wind up the Hildegarde—Johnston pairing.

Hildegarde is set for five weeks at the Palmer House, Chicago, in November, following the Pierre date, and then may essay a tv format which Anna Sosenko, her personal rep, and NBC prexy Pat Weaver discussed last week.

## \$500,000 Atlantic City Boardwalk Fire Wrecks Entrance to Steel Pier

Atlantic City, Aug. 3. A \$500,000 fire which started under the Boardwalk in front of the midcity Steel Pier last Friday afternoon (30) at 6 p.m. destroyed the entrance to the big amusement centre at a loss estimated at \$200,000.

Although many vacationists were on the pier as the alarm was turned in, only one pier theatre, the Casino, a motion picture house which faces the Boardwalk, was evacuated, and this without panic.

Many in other theatres were unaware of the blaze, which was confined by firemen to the front of the big amusement spot. Others, assured that there was no immediate danger, preferred remaining on the pier, stretching a quarter of a mile to sea.

Before being curbed, the fire gutted the fronts of four stores, Planters Peanuts included, across from the pier. Damaged besides Planters, where the loss was cited as above \$50,000, were the Howard Johnson restaurants (2), between \$50,000 and \$75,000 loss; Frangler's salt water taffy store, \$50,000, with the cost of replacing the damaged Boardwalk figured at \$40,000 or more.

## Zeckendorf's Astor Buy; Hilton's Statler Deal

On the heels of the Hotel Astor (N.Y.) deal, William Zeckendorf's (Webb & Knapp) bid for the Statler Hotels chain fell through yesterday (Tues.). Hilton Hotels, instead, acquired control for \$37,650,000, paying \$50 a share for the 753,000 controlling shares.

Over the weekend the W&K head effected a lease on the Times Square landmark, with an option to buy the Astor. Zeckendorf's associates are Benjamin H. Swig, of San Francisco and Jack D. Weiler of New York, who jointly own the Fairmont Hotel, Frisco, and with Webb & Knapp (Zeckendorf) are also owners of the Western Merchandise Mart, S.F.

Robert K. Christenberry, N.Y. State Boxing Commissioner and longtime president and managing director of the Astor, remains at the helm.

# AGVA-AFM Can. Breach Widens; Murdoch Calls Talent Union 'Racket'

By MAX NEWTON

Montreal, Aug. 3. Despite the charges and counter-charges, near-threats and double-talk, there is no sign of an immediate settlement of the AFM-AGVA hassle current here in Canada. The dispute, as to whether the talents of an entertainer belong with AFM or AGVA, started some months ago and execs of both unions chose Canada as the testing ground.

The apparent disinterest of both unions' top brass in the preliminary fight and the delaying tactics has resulted in a first-class wrangle between entertainers, clubowners and the unions. With both unions taking off the wraps in recent weeks and issuing sharp edicts to operators and artists alike, the dispute has been brought in sharper focus.

With the AFM taking the initiative, Walter Murdoch, Canadian member of the International Executive Board and AFM prexy in Canada, arrived in Montreal last week with Jack Ferentz, assistant to James C. Petrillo, for talks with both agents and musicians.

Following one of the largest AFM meetings (approx. 800) ever held in Montreal, last Friday (30), with all members unanimously backing the fight, Murdoch met the press and deftly parried their questions with the reasons for AFM's stand on this matter. Principal reason for the present situation is the outgrowth of a violation by AGVA of a written agreement dated May 29, '50, and signed by Petrillo and Gus Van, then president of AGVA, defining their respective jurisdictions and providing for the settlement of all disputed matters at top level. When asked why such an inter-union fight could not have been settled by the parent AFL body, Murdoch stated that both groups had been told to "bring your arguments here with clean hands. The AGVA still has smudgy hands. They still have to make an appearance."

Rumors of growing discontent amongst AGVA members in Montreal are rife and reiterated by Murdoch, who claims that many have written, wired or phoned his office in Toronto asking that an auxiliary similar to the one now in force in Toronto aligning former AGVAers with the AFM be instigated here in Montreal. Murdoch outlined in glowing terms the maternal interest taken by the AFM in this new auxiliary group, and cracked that "AGVA has been an absolute racket from the beginning and continues to be that. They are simply a dues-collecting organization."

He compared the open-handed dealings of the AFM to the secret-elected officers of AGVA, pointing out that Jack Irving, key operator of AGVA, is more interested in his outside business than with the affairs of AGVAites. A recent meeting in Toronto between Irving and Murdoch ended in a stalemate and a solution was turned down by the AGVA prexy "for fear of losing face with other AGVA directors and members."

Meanwhile, operators in Montreal are booking as many musical acts as possible to keep their rooms open, but biz, for the most part, is falling off and the local nitery scene takes on a sombre appearance for the first time in many years.

## CHRISTINE'S 1ST TEXAS DATE CUT SHORT BY FIRE

Dallas, Aug. 3. Christine Jorgensen's first Texas date was cut short when fire damaged the Colony Club early last Wednesday (28). With comedian Myles Bell, headliner had completed five nights of an eight-night stand here to good business. Duo sails from N. Y., Aug. 6 for vaude dates in Europe. • Abe Weinstein, Colony owner, will refurbish his midtown cabaret for a Sept. 15 reopening.

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**Waldorf-Astoria, N. Y.**

Perez Prado Orch. (14), with Montoya Sisters (3), and Alva Bros. (2), Mischa Borr Orch. (8); \$1.50 and \$2.00 cover.

A couple of seasons ago the Starlight Roof of the Waldorf hit the jackpot with Los Chavales de Espana (The Kids from Spain), a suave, musically and showmanly group. They became a U. S. attraction, and the Hilton flagship hostelry was able to bring them back for an entire season last year. This season Freddy Martin inaugurated the summer and the hotel found itself stuck for an attraction for August until somebody—like Music Corp. of America, which has a longtime "in" on bookings here, and obviously a positive approach to mutual problems—must have vouchsafed that mambo is the thing of the year.

And so it is. It even brought back Vaughn Monroe as the No. 1 diskery bestseller for RCA Victor, so why not take the top Victor band which specializes in the new beat and let 'em have it.

They do. They almost blow the customers off the roof. The Apacian concession at the Waldorf, for the waiters and captains alone should do a good business.

On the third night caught, the Prodotes were bawling the brass in so lusty a manner that they were probably heard right clear down to Havana's Prado, near where the maestro-composer was cradled.

No question about his prowess, but there's such thing as overdoing your strength. The maitre d' and other Starlight Room attaches aver that if you put Prado under wraps he loses his appeal. That he has appeal was evidenced by the turnout business although if a Waldorf-Astoria Roof doesn't do business in this weather in Gotham what will? Discounting its automatic draw, the management wisely makes sense of its dansapation and other attractions.

That they're mambo-happy was evidenced from the immediate surge onto the floor (also played by Prado and his hi-octave acoustical team) directly after their 20-minute show stint. In fact the customers came onto the floor before schedule, an elementary detail which could and should be basically corrected by the bilingual saxophonist who does most of the spilling in English from a portable chest-mike, although remaining in the ranks with the other reed specialists. There is no theatrical fanfare or other vivid evidence that the show-is-on, hence it spoils the effect as waiters and captains must shoe off the mambo-happy hoofers before the presentation gets under way.

No question about Prado's prowess. He's a sort of Stan Kenton in mambo, with his progressive beat. Only thing is that he must keep it down. The eardrums can't take it from a sitting-down position as he unspools his musical repertoire which is forte on the brass—there is one trumpeter who doesn't have to take a back seat from Harry James or anybody.

Maestro Prado is in white tails, a getup which inspires the obvious crack about "Perez, you made the pants too long." He is given to kicks, a la the French "sabot" style of pugilists, to punctuate his conducting, but in the main he does his stuff conventionally. The personnel comprises four saxes, four trumpets, one trombone, string bass, drums, two bongos (maracas and piano, Prado doubles on the ivories for one specialty which is more subdued and proves they can do melodic stuff. He mixes up the mambos with the "suby," which is even faster than the mambo, and the "pau-pau," a slower melodic rhythm. They should pour on that pau-pau more.

No question about the impact of the mambo, which is Afro-Cubano dansapation at its most uninhibited—a blend of the jive and the rhumba.

He has two specialty acts, both on the conventional side. The Montoya Sisters are a willing albeit unschooled vocal trio, in same purple gowns and general derrieres, who essay "Sway With Me," a Latino number in English. The hoofing Alva Bros. (2) may look good to the tourists making the rounds of Havana's "Pennsylvania Ave." outskirts but are out of their league in the Waldorf. However, they're both one-to-fill; main thing is Prado. He has a Victor record rep, more or less focused on the Latin trade, although the diskery has been trying to extend his scope.

Given more showmanship he should project the mambo beat into classier environs—it need not be confined to Broadway's Palladium dancehall. But for the Waldorf it requires greater versatility. Mischa Borr's band still gives out

as choice, a brand of all-tasteful dansapation as any hotel or clientele could desire. Abel.

**Casino Royal, Wash.**

Washington, July 28.

Ann Sothern & Escorts (5), Raquel, Lennie Paige, Gene Russell & Line (5), Bob Simpson Orch. (11); \$1 entertainment charge, \$4 minimum.

Ann Sothern has what it takes to make good in a big way on the nitery circuit. Although pub entertaining is new for her, she unveils the right kind of singing voice and comedy approach, together with ability to hold an audience and squelch a loudmouth. Topping off is a timing of which any nitery artist can be proud.

Working with Miss Sothern are the Escorts, a singing-dancing unit of five men who back her up solidly. Highlight of the offering here is a "Too Darn Hot" number which would be a showstopper anywhere, Miss Sothern plays it as Maisie Revere, with big-feathered hat and green boa, just a gal who keeps the sailors of the U.S. Navy happy. The Escorts are in sailor summer whites. They sing and dance "Too Darn Hot" and "Summertime."

Star also does a private secretary monolog in which she tells of various types of secs, the office wife, office flirt, the one who hates her boss, etc. After a "Hello, hullo" throwaway, she and the boys swing into a "Happy" number which includes a medley of such songs as "Happy Tail," "I Want to Be Happy," "Hallelujah," etc.

At show caught, when there was noise out in the audience, she squelched it by smiling sweetly and commenting, "I'll wait." This show, incidentally, was cut about 15 minutes from scheduled length.

Raquel, a circus juggler, who works mostly by juggling a large log with her feet, looks good as an early nitery number. Gal is a good looking brunet with plenty curves, who wears a tight costume for showing them. Lennie Paige, the house emcee, sings with a line of five girls and their choreographer, Gene Russell. Gals are handsomely costumed. Bob Simpson orch, which for the show and for dansapation, goes in heavy for the jitterbug stuff.

Louie.

**La Nouvelle Eve, Paris**

Paris, Aug. 1.

Rene Bardy presents "Histoires D'Eve," revue in three parts, by Jean Marsac, Max Revol, Jean Mare. Staged by Renol; choreography, George Carden; costumes, Erte, Vase; music, Eduardo Adamis. With George Carden, Janet Gray, Scott Jackson, Vicky & Cocky, Trio Morlidor, Dany Middleton, Josette Crisy, Sergine Kay, Kodell, Louis Massis, Lamia & Laila, Roland Leonor, Andree Lescot, Gerard Lancelle, Ariette Antonin, Claude Tang, Les Filles D'Eve (12), Mayfair Lovelies Girls (12), Raphael Biondi, Orch. (12); \$3 cover, \$5 minimum.

Dames and dress are the cornerstones of this lavish new show, brought in for the summer season at this lush boite. Spectacle is stressed, and the more cohesive comedy qualities of the last show have been sacrificed until the new opus next November. Result is an eye-filling, superbly costumed show which bowls through its four hours, pyramiding a series of racy numbers and variety acts into a most satisfying affair. This is still the leading plushery here and prices are still steep, with a \$3 entrance fee and \$5 minimum. However, one can dawdle through the whole show with a drink, if one can stand it without any of the pressing of yore. Biz was tops when caught.

Kodell is a U. S. magico who adds a group of lovebirds to his act. He goes through his paces in a rhythmic manner and birds appear and disappear at will. This is a class, distinctive entry with solid tan-tailed costuming and good presence helping. Three other acts, Vicky & Cocky, Lamia & Laila and Trio Morlidor are under the Acts. Mayfair Lovelies Girls (12) and nudes Les Filles D'Eve (12) are lovely and plastic, with the Raphael Biondi orch (12) a fine background for the various sketches. Andree Lescot, Roland Leonor and Sergine Kay handle the vocals effectively.

Show starts at 10 p.m., goes through till midnight, then breaks for a half-hour and segues into the second part, and then a break and third section. Single theme makes this too tedious for a whole sitting and helps in turnover. Interims have goodlooking taxi girls for the loners at 75c a dance, and there are also taxi boys, working their way through med school, for the

Moos.

**500 Club, A. C.**

Atlantic City, N. J., July 31.

Betty Hutton, Jerry Antos, Jack Regis, Joe Prior; Carolyn Ayres & Escorts; Joe DeMarco; Jack Curtiss; Pete Miller Orch. (15) with Joe Frassetto; \$5 minimum weekends; \$4 weekdays.

Betty Hutton again, proves that she is truly the "blonde bombshell" at Paul (Skinny) D'Amato's spot before an audience which jammed the 700-seater to the doors. Supported in her songs and dance numbers by three boys, Jerry Antos, Jack Regis and Joe Prior, she gives payees almost a solid hour of entertainment, begging off after an added 15-minute stint for the firstlighters.

Star makes her entrance to the stage dramatically through darkened house, way being lit by spots while her theme, "I Had to Be You," is softly played. Boys in her act and immediately goes into a slambang routine which keeps them at strict attention and yelling for more right through until the end, and even later.

Miss Hutton takes some of her best from the motion picture and second field and combines them into a finished routine which moves along at a bombastic and sometimes deafening pace, changing costumes for the numbers without a break in the swiftly moving presentation.

Attractively garbed in sheer pink sheer brocade appliqued with silver butterflies, highlighted with rhinestones made with a tight bodice with full skirt and a tiny poplum, she opened with Gershwin's "But Not for Me," following patter wherein she thanks all for the great welcome. Follows then songs old and new, belted over as only a Hutton can.

"Can't Get A Man With A Gun" finds her in cowgirl and pistols get up. Broadway of 1924 recalled with "Ziegfeld Folies" of that year and Blossom Seeley and Benny Fields, the stars, as she and boys nicely do "Broadway" and then "Roseland." Miss Hutton recreates the mood of the Blossom Seeley biopic she last did for Paramount.

Top spot of Miss Hutton's show brings in the three boys dressed as sailors through payees with star appearing wearing short, form fitting tomato red silk overalls with two rows of fringe reaching from hips to top of skirt which barely touched knees. Ankles decked with matching bows, hat black pancake with question-mark tall red feather. As "Sexy Sadie" she and masculine trio do neat "Way Down Yorder in New Orleans."

The Charleston, a luscious duet to "Tea For Two," a self-imposed number and "New Orleans" lead into the final number is nostalgic "Born to Do," but miltings brought Miss Hutton back for what proved to be an added 15-minute stint.

For this she brings the piano out, summons trombone, trumpet and clarinet and goes into a Dixieland, winding it up with "Shahine Tucker," "Some of These Days" after praising vet songstress and declaring that she had been selected to play her life story when filmed.

Carolyn Ayres & Escorts, in two dance numbers, open show. Blonde looker and boys are well received. Joe DeMarco's nice tap dance routine uses three tennis balls to get good response. Walk.

**Flamingo, Las Vegas**

Las Vegas, July 27.

Dick Contino, Sportsmen (4) (with John Rarig), Andre & Delphine, Flamingo Starlets (12), Toris Brand Orch. (11); no cover or minimum.

Dick Contino easily lives up to his sobriquet "Mr. Accordion," and evokes enthusiasm for his work with the squeezebox. When he confines himself to the instrument he shines, and the 30-minute stint covers melodic medleys through which the star's nimble fingers race to steady palm-stinging reaction. As the act builds, his showmanship comes into good focus. By the time he has hurdled "Sorrento" and "Peg O' My Heart," Contino is home a winner.

The only letdown comes in the vocal department, in which, although exhibiting a warm, pleasing voice, especially in bouncy numbers, he may not be adapted to such languid chirpings as "Wanted." Contino got a vocal lesson from his father at performance caught. Dad, a Fresno butcher, went on to sing the "Italian Butcher Song," to the younger Contino's accompaniment, and scored a big hit.

Costarring in this three-framer, and deservedly sharing top honors with Contino, are The Sportsmen, a merry musical group. Jack Benny's favorite quartet, under the piano guidance of musical director John Rarig, talentedly and spirit-lively romp through pop tune paro-

dies, with Benny the prime target. Corn abounds and is aided by Benny's recorded voice. "The Adam And Eve Story" is good. Close harmony in spiritous acts a big audience response. The topper is "Play No. 17," 10-minute gambling saga with the cleverly injected recorded voice of Benny's favorite tout (Sheldon Leonard) that all but walks off with top honors.

Andre & Delphine are an adagio duo that please with a gracefully athletic turn that indicates a circus background. The Flamingo line weaves smoothly through a pair of production numbers costumed to capture the male eye, and the Toris Brand orch is okay. Bob.

**Colony Club, Dallas**

Dallas, July 24.

Christine Jorgensen, Myles Bell, Johnny Cola Orch. (5); \$2.50 cover.

Only Texas stopover for Christine Jorgensen, who sails from N. Y. Aug. 6 for English vaude dates, augurs a hefty bo for cabaret owner Abe Weinstein. Opening drew an SRO house, as the ex-GI benefitted from heavy flacking, and the local eight-night stand, with 17 shows, boasts a hefty advance sale.

Veteran comic Myles Bell opens the show with 20 minutes of old and new patter, and builds into a nice matter. His show savvy spills over to the topline, who pleases the stubholders in a surprisingly good turn. In strapless beige tulle and lace gown, topped by stone marten fur, headliner half talks, half sings "Getting to Know You," "Keep It Gay," "You'll Never Walk Alone" and a closing "Thanks A Million."

Between songs banter with Bell scores solidly with ringsters, wherein star boasts of being no crazy, mixed-up kid, knows all the Jorgensen jokes, all about the birds and bees and is only working long enough "to afford Rubirosa." Gets nice palming throughout to lighter stuff. It's the serious talk, after some incidental ballroomology, that brings on the hefty response, as star tells of the trials and tribulations suffered before the sex changeover brought peace of mind and happiness.

Pianist Johnny Cola takes his quintet through top showbacking, and amply fills the floor with terp fans. Bark.

**Hotel Radisson, Mpls.**

Minneapolis, July 24.

Lanny Ross, Don McGrane Orch. (8); \$2.50 minimum.

It's been several years since Lanny Ross last appeared here, but those renewing an old, pleasant acquaintance will find that the singer still retains his vocal magic. Ross' current act stacks up as an agreeable, genteel songology marked by a quiet, intimate mood. In this class boite it sits well.

As he tells stories in song or has flings at current top pop tunes, Ross' experience and proved technique stand him in good stead. He invests several numbers with infectious humor and never seems to take his efforts too seriously as he proceeds in a light-hearted manner that spells customer enjoyment.

Best-liked contributions include "Bernard's Hideaway," "Little Red School House," "I'm a Bad, Bad Man," "In Venezuela," "I Think I'm Falling in Love" and "Antoinette." His skill with love ballads still impresses, but his routing, with its pace changes, shows him to advantage in a variety of numbers.

Highly capable Don McGrane and his orchestra help to enhance Ross' effectiveness. Rees.

**Hangover Club, Frisco**

San Francisco, July 23.

Ralph Sutton Quartet, Meade Lux Lewis. No cover, no minimum.

This Bush St. bistro is the dixieland headquarters for the Coast, sort of the Nick's of San Francisco. Currently running a relief interlude from the regular house band, Kid Ory, is the Ralph Sutton Quartet from Eddie Condon's in New York.

Sutton, an effective barrelhouse pianist, scores with his solos on Fats Waller tunes, and backs up other members in their solos. Ed Hall on clarinet is outstanding and the rhythm section of Walter Page, bass, and Charlie Lodice, drums, works out effectively.

Overall, the group gets a sound very reminiscent of the Benny Goodman Quartet, and since they run down many of the BG numbers, gets a tremendous hand from the aficionados who congregate here. Meade Lux Lewis, a boogie-woogie artist of some vintage, belts out solid eight-to-the-bar in the im-

**Beverly Hills, Newport**

Newport, Ky., July 31.

Hildegard & Johnny Johnston, Victor Charles, Earl Lindsay Dancers (10), Dean Campbell, Gardner Benedict Orch. (12); \$3 minimum, \$4 Saturdays.

Bluechip performance is turned in this session by 4-karat principals and a steel line of chorines. Solid entertainment from start to finish and not a taint of smut.

Hildegard and Johnny Johnston, one of the top headline teams to play here over the years, bow off graciously after nearly a full hour of solid returns. Fetching in gowns of gray and black, Hildegard opens alone and scores with piano selections and vocals before Johnston, handsome in tails, takes over for a brief routine of singing, guitar strumming. He registers with a hillybilly takeoff, splendid baritone of a couple standards and the "Gambler Guitar."

In one of her numbers at the Baldwin, Hildegard has effective violin accompaniment by Robert Norris. She waltzes with a male patron and later with Johnston after the two of them hoke a song and softshoe routine to a medley of the '20s. Oscar Kosarin, conductor and pianist, rounds out the H-J support.

Victor Charles contributes a delightful 12 minutes, dancing with his distinctive puppet personalities and putting one of them through acrobatics. Earl Lindsay Dancers, with singing Dean Campbell, register in "Haiti" and "Ladies of the Evening" ensemble well-routined and costumed. Gardner Benedict combo is strong aid to Hildegard and partner. Koll.

**Beachcomber, Miami B.**

Miami Beach, July 30.

Martha Raye, with Frank Still; Novelites (3), George DeWitt, Condos & Brandow, Len Dawson Orch.; \$3.95 food or bev. minimum.

Back in her adopted hometown, Martha Raye is money in the bank for Norman Schuyler, who re-lighted his huge Beachcomber for the date. The duo were partnered in the Five O'Clock Club for several years before the comedienne headed for Manhattan and tv success.

Though somewhat more subdued than when working the Five O'Clock, Miss Raye is still the dynamic performer when she hits the boards for the initialer, a smash teaming with the Novelites on "Lover" to spark matters. It is in the solo portion of the package that she works the straight, always effective angles, eschewing the bluster, such as the bawdy "Integral of The Shord," once an integral part of her act. It's all for the better, the tabloids enthusiastically accepting her delineations of "I've Got My Love To Keep Me Warm," "Black Magic" trademark, "Mr. Paganini" and "You Can Depend On Me." The carefully blended assortment allows for full projection of her considerable talents, be it ballad or jump. The zesty personality reaches her peak when the entire company joins her in a rousing session of "St. Louis Blues," to wind her into a boff finish.

The Novelites, who've always been part of the Raye unit in this sector, are an increasingly effective trio of instrumentalists and comedy-song stylists. The compote offered contains straight harmonies as well as the specials that accent laughs. On the harmony side they click big with "Mississippi Mud" and "Work Is Waiting For The Sunshine." Comedy is projected in the Marx Bros. takeoff and the big howler, their screwy, mugged-up lampoon on cornball musician-singers. Add to palm-build with impressions of Billy Daniels, et al, for a wrapup. They're obvious bets for tv appearances and as toplineers along the cafe run.

George DeWitt adds his smooth comedy to the proceedings, fitting neatly into the picture with his waggery, carbonings and songs. Vocal impressions are especially notable, leaving impression that the good-looking laughmaker could well essay tunefulness in own style. As is, the rounded act contains healthy assortment of ingredients, from quickie-lines to quickie carbons of the better knowns. Off to solid returns.

Condos & Brandow get the show going at a fast pace with their combo of ace hoofery, trumpet-piano interchanges and jump-singing. They're an adept team, with the hoofing standout in their session. Len Dawson and his orch back the proceedings in top manner. Frank still rates kudos for his accomps in the Martha Raye segment. Lark.



**Sahara, Las Vegas**

Mae West with Louise Beavers, Steve Ross, Don Kent, Dick Dubois (19); Nita & Pepi, Dick Kerr, Saharem Girls (12); Cee Davidson Orch.; no cover, no minimum.

It's 28 years since Mae West played LaMont in her self-written "Sex" and she still hasn't lost interest in the subject. Here in Vegas she's found the perfect audience for her type of script, and it's likely that she'll be the all-time entertainment jackpot for this fun-loving resort, where there's at least as much interest in boudoir sports as there is in the galloping dominoes.

Overtures had been made intermittently to Miss West for several years to play Vegas, and she finally succumbed to the Sahara's Bill Miller. The payoff for him is like making a nine the hard way—not alone because of the surefire great business, but also from the standpoint of press attention that gives the Sahara major national and international newsmakers.

In the same Congo Room that saw the Vegas debut of Marlene Dietrich 10 months ago, and the sensation caused by her "topless" gown, Diamond Lil last Tuesday night (27) swayed her ballbearing hips on a nightclub floor for the first time in her career. Unlike Miss Dietrich, she bares nothing, yet reveals everything. Elsewhere, her payoff with this act and most of its material may chiefly attract the cops, but for Vegas she's made like the proverbial farmer's daughter. She'll be back to judge Miss West by standards other than the old Irving Place burlesque house in N.Y. Except for the fact that she doesn't strip, literally, and there's no baggy pants comic leering, "I'll meet you around the corner in a half-an-hour," Miss West is strictly the low burlesque leading lady with an unabashed interest in S-E-X, spelled out by a stutterer who can let go of the word. Except for the plays "Sex" and "The Pleasure Man," which caused a conclave of gendarmes on Broadway and afforded Miss West a vacation in the Welfare Island clinic, she's hardly ever been dirtier than she is here. Comparatively, "Catherine Was Great" was "The White Sister."

However, here in Vegas it fits—like the tag end of her show, when the well-muscled Mr. America (Dick Dubois) sings "Everything I Have Is Yours" and Mae archly advises him "And I'll know what to do with it."

The word "coy" isn't in Miss West's vocabulary. She knows what she wants when she wants it—and everybody is going to know about it, too. She's on for 30 minutes and her act is routine to that nobody can be expected to say, "Well, this is a surprise." Just in case some hermit wanders in from the salt mines, Miss West makes him hep immediately with her opening song, "I Wanna Do All Day What I Do All Night"—and she doesn't mean listening to the radio.

Seventeen men are with her—nine of them linochained weightlifters with the biggest biceps. What a sensation they would have been in "The Pleasure Man," at least with the cast. She uses them for obvious window dressing and sets the theme in acknowledgment to their first acknowledgment. "I'm pleased to meet you boys—face to face," followed by "Don't crowd me, boys, there's enough for all!"

The muscle-boys are strictly gristle, but Mae recommends them to the girls in the audience with a special song, "I've Got Something for the Girls—Boys, Boys, Boys." She then advises prospective customers, for Mr. America, "If there's any defective parts, send him back to me, because he's got my 90-day factory guarantee." This muscle-boy, she brags, "is an all-around man—he won the broad jump, too."

There are eight other men working on stage with Miss West—a singing group of six organized by Ben Yost but not billed under his name; a singing bit player, Steve Ross, who works in a sketch that missed first opening night, and Don Kent, who works as m.c. The singers open her turn with a number that could be titled "The Fabulous Mae West" and this segues into her entrance—as expected, expectantly reclining on a fancy chaise. She's costumed in a tight, black-sequin gown with a net midriff, a flashy white fox stole and a high, black-plumed head-dress. She looks like an illustration on an old Police Gazette cover and everything such a fancy frail promised.

One of her songs is "Take It Easy Boys," which was originally written by Lester Lee for Rita Hayworth to sing in "Miss Sadie Thompson," which had its censorship troubles without it. And up near the finish, she delivers a "Diamond Lil" monolog, followed by "Frankie and Johnnie," that also leaves nothing to the imagination. That just about winds it up, except for a finale bow with all the men, particularly the boys with the muscles.

Also in the act, but wasted, is Louise (Beulah) Beavers, playing her maid and feeding only one joke, "Beulah, peel me a grape," out of a picture she once did with Miss West.

There's a considerable list of credits, one of the most worthy being that of Charles O'Curran, who produced and directed and rates a bow for a remarkable job done in a short time with a rather cumbersome cast. Jerry Franks gets billing for production supervision; Sam Mitchell for costumes; Cee Davidson's orch. for Miss West's stage portion. Ray Bello is on the drums and Coco is Miss West's guitarist. Joe Erens, Alan Alch and Bob Thompson wrote the two specials, "I Wanna Do All Day" and "Something for the Girls," which, while not deathless prose, fit Miss West like a bedroom, and Edward Sebesta designed her gown, also in the proper mood.

Up ahead of Miss West are two fine acts, Nita & Pepi, a mixed acrobatic team employing some exceptional hand-to-hand tumbling tricks, and Dick Kerr, a young mimic who is both novel and excellent. The mixed team is in traditional collegiate costume, and really give it the old college try, winding up with a sensational crab crawl over table and stage to great applause.

Equally clicks in his eight-minute act is Kerr who uses a high-pitched, screechy falsetto as the teeoff for a series of fine vocal imitations. He moves from the high whine to the low baritone of Billy Eckstine, mellow soprano of Rose Murphy, gravel vocalistics of Satchmo Armstrong, mellow bary of Tony Martin and, finally, a hectic imitation of Johnnie Ray, particularly effective at the opening show because of Ray's presence in the audience. Kerr could have stayed on considerably longer, as the audience demonstrated.

The line, a Moro-Landis production, is doing a holdover routine to a potpourri of Continental numbers sung by a mixed pair of singers.

It must be said in closing that Miss West's appearance is excellent. No babe, she still looks fine. Maybe not quite what she was when she did a single in vaudeville, with Harry Richman at the piano, but good enough to still get plenty of attention from the only genre she's interested in.

For the house, she's a particular sweetheart. Not only will she jam this room during her current two-and-a-half week stay, but she's on fast, works fast and gets 'em out into the casino even faster—61 minutes for the entire show.

Scho.

**Downbeat Club, Frisco**

San Francisco, July 27.  
Duke Ellington Orch. (15); Jimmy Grissom, Memory Midgett; \$1.50 admission, two-drink minimum.

Back for his second two-week stanza at this spot in four months, the Duke looks to score again. Opening-night crowd was heavy and business stayed up the rest of the week.

Ellington remains the class of the field in nightclub presentation of an orchestra. Despite his more than 25 years in front of the public, the Duke has retained the glamor that tv has taken from many other music men.

The current Ellington unit shapes up as one of the best he has ever led, with every man in it a soloist featured in one number. Standout instrumentalists are high note trumpet specialist Cat Anderson, whose "September Song" is a crowd-pleasing, bassist Wally Marshall, displaying his virtuosity on "Rach the Bear" and tenor sax Paul Gonzales and trumpeter Ray Nance on "A Train." Nance, a sock dancer and mugger, is also featured frequently on the violin, with "Sophisticated Lady," a stand-out number. Harry Carney, vet baritone saxist and only remaining member of the original Ellington unit, scores with powerful solo work on "Frustration," and Britt Woodman, a new trombone player, displays a lot of class on "Theme for Trombone."

Vocalist Jimmy Grissom belts out a rhythm version of "Blue Moon" to heavy applause; and Ellington manages to review many of his standards from "Mood Indigo" and "Black and Tan Fantasy" through "Caravan," "Perdido" and "Satin Doll" with great effectiveness. The entire show, which occasionally runs as long as 90 minutes, still holds the audience solid.

Rafe.

**Heat Wave, N. Y.**

Salt City Five & Will Alger, George Wetling Band (5); \$2.50 minimum.

Jazz, whether it's delivered hot or cool, has been a boon to niter operators in New York. In the past couple of years a number of spots have been converted to a strictly jazz policy and the hotboxes continue to have been scouting new locations suitable for an intimate jazz bash. The Heat Wave is the most recent jazz room to spring up in town and if it continues offering the same calibre combos as on the prem bill, it should have no trouble building a solid trade. It's located in Greenwich Village, but Eddie Condon's and Nick's have built healthy reps there, so there's no reason that the location should limit the Heat Wave's draw.

It's a pleasant-designed room and the acoustics are just right for the torrid sounds emanating from the podium. Opening card is shared by vet George Wetling with his combo and the youthful Salt City Five. Both groups are solid Dixieland purveyors and they project the kind of musical zest that keeps the room rocking.

With Wetling on drums, Joe Sullivan on piano, Jimmie Archie on trombone, Henry Goodwin on trumpet and Bob Wilbur on clarinet, the combo bats out a zingy instrumental session that's hard to beat. Highlights in the group's songbag are "Tin Roof Blues" and "Ballin' The Jack."

The way the Salt City Five attacks the Dixieland beat belies their youth. The boys look like they've just come off the campus but they play with a vet savvy. It's a well-integrated group with each man knowing his job and doing it well. They ride through each number with an ingratiating vigor. Combo consists of Will Alger, trombone; Bob Couesville, drums; Jack Maheu, clarinet; Frank Frawley, bass; Dick Oakley, trumpet, and Tom Aquino, piano. Some of the standout numbers in their sets are "Shake It and Break It," "Can't Give You Anything But Love, Baby," "Dixie," and "Love Is Just Around The Corner."

Gros.

**Billy Gray's, L. A.**

Los Angeles, July 29.  
Billy Gray, Leo Diamond, Dorothy Claire, Nicco & Barba, Larry Green Trio; \$3 minimum.

An elaborate takeoff on "The Caine Mutiny" highlights Billy Gray's return to his own spot for a show that gives promise of meeting inside demands for the wet weather. It's a cinch though that the original author of "Mutiny" will be tempted, after seeing the satire, to pen an autobiography entitled "I Wook Up Screaming."

Gray uses nine people in the sketch, but it really hits the high spots only when he himself takes the stand as Queeg. Similarly, later in the show, he saves the day with his monolog after the proceedings have slowed to a walk. He has some good new parodies and a final skit based on the projected Rubens-Zsa Zsa Gabor film provides a funny finish to the two-hour layout.

Leo Diamond's excellent harmonic work is a fine musical segment and he blends his musicianship with showmanship on such items as an impression of a jam session or a musical kaleidoscope of N. Y.'s Little Italy. He tops it off with his electro-harmonic version of "The High and the Mighty"—theme which he has recorded for RCA Victor.

Other musical portion of the show is Dorothy Claire's 25-minute stint. She does okay with such items as "I Get a Kick Out of You" and "Glocca Morra," but she attempts too much bad comedy between the numbers and loses her audience. She should either stick to warbling or get new writers.

Comedy dance stuff of Nicco & Barba opens the show with Nicco taking a beating from his statuesque partner. It's good for laughs. Larry Green Trio continues to earn attention with an excellent job of showbacking.

Kap.

**Nautilus, Miami Beach**

Miami Beach, July 31.  
Fran Warren, Antone & Ina, Syd Stanley Orch.; \$2.50 bev. minimum.

Fran Warren has become a frequent returnee to these precincts, with the Driftwood Room of this big oceanfront her base of operations. Reason for the type of thrush is lively set which frequents this room appreciates.

Mixture of recording clicks and zingy arrangements of the better pops and familiars is adroitly balanced to provide sound changes in mood and tempo. Teeoff is a refreshing one, in that it gets away from kicked around stand-

# Negro Unit Draw On N.Y.'s 8th Ave.

## May Cue Talent Shift From Harlem

ards most femme songstresses utilize for the warmer-upper "Real Gone Guy" sets her on the right track with the tablers. Follows with special lyrics on "Whoopie," then launches her newest platter tune from "A Star Is Born"—"The Man Who Got Away." Handling of the ballad is finely shaded, the hearer's reaction indicating potentials contained. Switch to a tune melody of past two decades paces second half, with theme, "Sunday Kind Of Love," leading into another melody of pops that mixes ballad and rhythm to wind her into solid finish.

House dancers Antone & Ina hold over with their lift-spin ballroomology, to initiate proceedings. Syd Stanley and his unit are well versed, per usual, at handling the showbacks and provide easy. Lary.

**The Hungry i, Frisco**

San Francisco, July 21.

Josh White, John Hawker, Mort Sahl, George Miller; admission 75c weeknights; \$1 Saturday.

An avant-garde entertainment in the round-style club in the North Beach section, this spot has scored in recent months and has had to move to larger quarters adjacent to Chinatown, where it is now one of the top tourist attractions on the nightclub circuit.

A converted chop suey joint, the club has an outside bar and an inner, soundproof room in which the talent performs before a brick wall on a bare stage framed by modern arty designs. Audience sits in canvas garden chairs and the atmosphere is intimate in the extreme.

Josh White, standard folksinger, heads the current bill, running through his vast repertory of blues, folksongs and work songs. White was ill on night show was caught and only did a short set, including "I Gave My Love a Cherry" and "Evil Blues," both of which scored effectively with the audience.

John Hawker, young San Francisco Negro, is featured singing ballads and show tunes with unusual class. He has a voice capable of tremendous emotion and feeling and could easily develop into a hot personality on the basis of the pipes alone. However, he seems unable to sell effectively in the club and looks unprepossessing on the stage.

Comic Mort Sahl, who is kicking up quite a storm locally, is a natural click in front of an intelligent audience, with frequent barbed political and psychological quips. A monologist who works with no props other than the daily papers, he is glib, sharp and effective in this setting.

Pianist George Miller, who supplies intermission music and accompanies White and Hawker, is an okay niter pianist with a good touch and a well-rounded repertoire ranging from jazz to cocktail lounge ballads.

Rafe.

**Sans Souci, Miami B'ch**

Miami Beach, July 31.

Joel Gray, Ann Herman Danciers, Sacasos Orch.; \$2.50 bev. minimum.

Joel Gray played the swank Blue Sails Room here some months ago and marked up a solid click, business and entertainment-wise. For his return he's come back with an even more potent, tightly routine act that contains new material plus revision and rewrites on his original stuff to stamp himself a young performer who keeps growing in stature with each viewing, bespeaking the continued work and polishing.

Illustrative is his rework of "Romania," the Yiddish comedy extract that was a forerunner of the triple-tongued rhythmic popularized by Danny Kaye. The youngster has twisted the concept into a "Folk Song" idea which makes it an entry that all types can understand, leading up to the body of the tune with tongue-in-cheek takeoff on folk-singers a la Harry Belafonte and Burl Ives. It's a wrapup segment.

New is an imaginative "Straw Hat Song" with work in of the toppers who used the skimmers as a trademark in their work—Harry Richman, et al.—the piece artfully staged and written to a sock wind-up. Rest of stint is up to the aforementioned sequences allowing for lad's ability at impreses and hoofing; the ode to Betty Grable and the by-now standard lampooning of the nostalgia ridden a.s., with Gray taking the aud as far back as 10 years ago down his memory lane.

Lary.

The plight of the Negro entertainer seems especially downbeat these days. Harlem, as a major talent outlet, disappeared years ago. There are few representative New York midtown spots and few niteries on a Harlemese policy. It's a tough deal to keep an act going on a regular basis at this time.

Gotham's Eighth Ave., a haven for sailors, girls and guys on the make, has up to now been virtually devoid of even a good honky-tonk. This once-good street-gone-bad isn't attracting much of a carriage trade these days, or even a representative subway trade, but there are still hordes on the streets.

In this kind of atmosphere, Briggs, one of the street's better saloons, with a triangular bar supporting a small stage, brought in a unit last Thursday (29) with a batch of standard Negro entertainers. The topline has worked the better cafes and vaude houses at various times. Bill Bailey and Ida James are well-known turns on the circuit, while Manhattan Paul is a ubiquitous emcee who has been allied with better-known Negro packages. Management of Briggs is the same as that of the Metropole on Broadway, where the operators have long put the show on a platform over the bar for all the passing pedestrians to see.

The unit doesn't work under the best circumstances nor do members get a chance to work for a crowd that provides some stimulation. However, these are the jobs that are available these days and they can't be turned down the way things are running.

Still—this is a neat package—one that's superior to its surroundings. There's production, not too skillful or polished, but at least it's a good tie-in for the acts. Costuming of the line is okay and the four kids are young and pretty, and are hard workers.

Bailey does virtually the same turn that he has done at the Roxy, Paramount, Apollo and elsewhere. He's one of the more expert hoofers, and also a cleric in his Harlem heath. He turns in neat parcel of clerics and some badinage very unclerical in tone. He's a good performer even under these circumstances.

Miss James, a good-looking girl with a babyish voice, is also a thorough professional. She works this job with the same skill as if she were working one of the more flossy spots. Miss James is similarly fine here.

Other act, aside from the energetic emceeing of Manhattan Paul, is exotic Etheline Butler, who will positively tear down the joint on a Saturday when the street is loaded.

This show is presented as a floor-display and not as continuous entertainment. It's a fullscale revue appearing three times a night.

Until the war, there was a lot of travel to Harlem for a hot brand of entertainment. But that disappeared. Maybe they'll go over to Eighth Ave. for this kind of show. If it happens, then even this sector could conceivably become a respected centre of entertainment.

Jose.

**Gatineau, Ottawa**

Ottawa, July 30.

Joanne & Stanley Kayne, Felo & Bruno, Gene Griffin, Lindsay Sapphire Dancers (6); Harry Pozzy Orch. (8); \$1 admission.

Fresh, zingy comedy of Joanne and Stanley Kayne is a perennial business-getter here and the Gatineau Club's Carnival Room was comfortably filled opening night (29) in spite of heavy rain. Stanley's rubberfaced antics keep the tablesitters heavily mitting and Joanne sparks the stanza throughout with slick appearance, nice line-handling and okay paces. Standouts are Stanley's ear impression of Spike Jones' "Cocktails For Two" (sans record) and pair's zany mauling of Jan Peerce's diskling of "Bluebird of Happiness," with Joanne juggling the turntable and needle with Stanley gives socko panto apling.

Held over are Felo & Bruno, Latin two-piano team, and chanter Gene Griffin, who also sings with the line and emceed. Harry Pozzy band showbacks and plays for dancing. Bunny Dixon is lounge canary and 88er.

Gorm.



**WEEK OF AUGUST 4**

Paris, July 28.  
Xavier Cugat Show presented  
by Spettacoli Trinca and Pier  
Andrieux with Cugat Orch.  
Choir (30); Abbe Lane, The  
Facundo Rivero, Raffael Mend  
Jose Marrero, Candido Dimanly  
Diablio; Step Bros. (4), B  
rancos (2), Juan Manuel, Tippy  
Cobina; \$3 top.

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Pierre Andrieux has more than  
(Continued on page 63)

# House Reviews

# Chorusers Sore at Equity 'Brush,' Want Greater Voice on Council

Chorus Equity members are burning again over the union's "step-child" status with Actors Equity. Newest hotfoot is the alleged brushoff treatment the chorus branch got in the recent contract negotiations with the League of N. Y. Theatres.

Immediate upshot has been the formation of a constitutional review committee to insure "proper representation" for the affiliate group. Speculation that this move is a step towards "liberating" the chorusers from the parent group has been emphatically denied by Ted Thurston, spokesman for the dissatisfied element.

Thurston had been a member of the Negotiating Committee in the working out of a new pact with the League and it was he who proposed, at Chorus Equity's 35th annual meet held last month, that a constitutional review committee be set up.

According to an Equity representative on the negotiating group, Thurston had previously promised, during one of the committee sessions, that he would support the new contract provided an additional \$5 raise were given chorus members on tour.

Ralph Bellamy, Equity president and head of the negotiating delegation, thereupon personally obtained the \$5 boost from the League negotiators. So there was considerable resentment by the Equity members of the committee when Thurston subsequently criticized the contract.

## Counsel Barred

A principal factor prompting the Chorus move was the exclusion of the organization's attorney, Rebecca Brownstein, from the Negotiating Committee. Scratching of Miss Brownstein from the group had first brought a petition from 164 chorusers expressing their confidence in her and her restoration as a negotiator.

Equity Council, when presented with the petition, declined to reconsider Miss Brownstein's removal from the committee and stymied further action on the matter until last month's meet, which was held after a new agreement had been reached with the League.

The Equity Council, incidentally, comprises 50 actor reps and nine chorus members. The entire body sits as counsellors for Chorus, but the nine chorus members do not participate in actor matters.

In line with Miss Brownstein's elimination as a bargainer, Bellamy declared that the union "would never have gotten anywhere, even with a strike" if the League felt it was dealing with two organizations, two committees and two counsel. Herman Cooper, counsel for the parent body, was active in the negotiations.

Miss Brownstein was formerly attorney for both Equity and Chorus Equity, but exited the former spot in a dispute over the legal department budget. Move involved a prolonged controversy in the union.

## 'TIGHTS' LOST \$286,691 ON 300G INVESTMENT

"Girl in Pink Tights," the Renee Jeanmaire-starrer which closed June 12 at the Mark Hellinger Theatre, N.Y., lost \$286,691 on a \$300,000 investment. Total cost to open the musical on Broadway was \$339,699, of which \$53,000 was recouped on the 115-performance run. Show grossed \$49,031 in its last two weeks, representing a loss for that period of \$11,288.

Cost of shutting the Shepard Traube production was \$13,270. Net assets at closing totalled \$13,309.

## Yiddish Musical to Bow Actors Union's Season

"Will They Remember?" Harry Kalmanowitz's new Yiddish comedy-drama with music, will be the Hebrew Actors Union's first production, when that group opens the Brooklyn (N. Y.) Parkway Theatre Oct. 7.

The play, which is to feature a cooperative troupe of Yiddish stage stars, will be presented nightly thereafter for an indefinite run.

## Prep Broadway Runs For Sahara-Packaged Shows

Las Vegas, Aug. 3. Bill Miller, Sahara producer, and Wallace Garland, president of Broadway Angels Inc. and the newly-formed Hollywood Angels Inc., signed a unique pact here last Friday (30).

Garland, through Broadway Angels Inc., a financing organization which has invested in such Broadway hits as "Pajama Game," "Tea and Sympathy," and "Ondine," has made arrangements to use the Sahara's Congo Room to try out Broadway-bound stage productions. In addition, Garland and Miller announced that Broadway Angels Inc. will present certain Sahara-packaged shows in Gotham following their Las Vegas engagements. Miller's spotting the Mae West show here proved the clincher for the deal, according to Garland. Paula Stone and Michael Sloane, board members of the financing outfit, are due at the Sahara soon to discuss future production plans with Miller.

## Wooing Saint Of 'Waterfront' Pic

Eva Marie Saint, whose first film, "On the Waterfront," was released in New York last week, is already being sought for two plays being readied for Broadway this fall, besides various starring bids for television. She'll probably decide on the legit show in a week or so.

Actress, whose initial Broadway appearance last fall in "Trip to Bountiful" won the citation in VARIETY's poll of the N. Y. drama critics as the most promising of the season by a young femme player, is being paged by Sidney Kingsley for his untitled new comedy and by Leslie Stevens for the title role in "Hilda," a new adaptation of Ibsen's "Master Builder." Miss Saint turned down a part in the forthcoming Theatre Guild production of Walter Macken's "Home Is the Hero."

Among the definite tv offers for Miss Saint are starring appearances on the Chrysler and General Electric shows. There has also been intensified Hollywood interest since the "Waterfront" reviews, but nothing specific and, in any case, the actress has indicated she doesn't want a term picture contract.

## Wymetal's 3-Year Pact Cues Pitt CLO Future

Pittsburgh, Aug. 3. William Wymetal, managing director of the summer opera company here for the last eight years, has been signed to a new three-year contract by the Civic Light Opera Assn. and will make his permanent home in Pittsburgh.

Deal calls for the director to devote year-around time to the under-the-stars project with the exception of seven weeks in the fall, when he'll stage the productions of the newly-organized Chicago Opera. Wymetal had previously also put on grand opera in San Francisco and New Orleans in the winter months.

Wymetal has been with the CLO since 1947, a year after it was first organized. His new contract means that the summer operas will continue despite the b.o. licking they've consistently taken. However, the sponsors feel they want to keep going, even at the inconvenient Pitt Stadium, rather than break the continuity until warm-weather operettas get their prospective permanent home, with a removable roof, in downtown Pittsburgh within the next few years.

Aian Manson touring the silo circuit, playing opposite Constance Bennett in "Sabrina Fair." This week, show is at Clinton, Conn.

## On the Level

Film actor Frank McHugh and his 19-year-old son, Michael, are retaining their offstage relationship in the revival of Eugene O'Neill's "Ah, Wilderness" this week at the Great Lakes Drama Festival, Saginaw, Mich. They are repeating the father and son roles created on Broadway in 1933 by George M. Cohan and William Post Jr.

Production marks the younger McHugh's legit debut.

## Lycett Jobless in Tiff Of ATPAM Vs. Westport Over Union Coverage

Ralph Lycett, who was given the "protection" of union membership last summer by being admitted to the Assn. of Theatrical Press Agents & Managers, is still out of a job as a result. He's the expendable of the group's current tiff with the management of the Westport (Conn.) Country Playhouse.

After working as p.a. and subscription manager of the strawhat for 10 years, Lycett was finally admitted into the ATPAM last summer as part of a deal with the spot's producers, Lawrence Langer, Armina Marshall (Mrs. Langer) and John C. Wilson. The union had previously turned down the flack's applications, but finally gave him a qualified card, limiting him solely to the southern-Connecticut area.

ATPAM had been trying for several years to pressure the Westport barn to hire a union manager and flack, as part of its general effort to organize the strawhat field. It had not succeeded, however, until last summer, when the Langers and Wilson employed Richard Skinner as manager. The producers explain that they engaged Skinner because he was the best qualified man available. They say the fact that he was an ATPAM member was entirely incidental.

Taking the employment of Skinner as an opening wedge for ATPAM in the whole iso circuit, of which Westport is a key spot, the union okayed Lycett as a member for the southern Connecticut territory. But although he had done publicity work in various non-theatrical categories in New York for some years, ATPAM refused to give Lycett full union status with the right to take Broadway assignments.

This summer, with Skinner working as general manager for (Continued on page 59)

## BALLETS ESPAGNOL SETS U.S. DEBUT FOR OCTOBER

Ballets Espagnol, Spanish dance troupe due to make its U.S. debut this fall under Michaux Moody's direction, with David Libidins booking, has been a hot ticket in its South America bow this summer, so that an original one-month Buenos Aires engagement has had to be extended to three.

Troupe, headed by Teresa and Luisillo, wound its B. A. date Sunday (1). It opens in Santiago today (Wed.), and in Lima Aug. 26. Dates in Bogota and Caracas follow. Pre-Broadway tour opens early in October, with the N. Y. run planned for mid-October. The U.S. visit will extend to next March.

## Moppet Matinee Wows New Hope Strawhatter

New Hope, Pa., Aug. 3. Special matinee offering for kiddies was introduced at the Bucks County Playhouse here recently. Show was the 92nd Street, N. Y., YMHA Playhouse production of the juve fairy tale, "Freddie and His Fiddle."

Tickets were 50c, with adults only admitted when accompanied by children. House was sold out three days in advance of the performance, with proceeds, which went to the local Little League, hitting around \$100. Local restaurant, the Tow Path, donated ice cream for each kid at intermission.

Small fry project will be repeated Aug. 20 with two performances of "Rumpelstiltskin." The kiddie shows come intact, necessitating a minimum of technical aid on the part of the Playhouse. Only two technicians were used on "Freddie," one on lights and the other on curtain.

# Press, Hotels Join Move to Hypo Philly Legit; Fall Prospects O.K.

Philadelphia, Aug. 3.

## Stratford (Ont.) Fest SRO, Extends 2 Weeks

Stratford, Ont., Aug. 3. Shakespeare Festival, after hitting 99% capacity in its third week, went clean in the fourth with 13,916 payees at \$1 to \$6 scale. Ninth week has been announced (first festival, last summer, was extended from four to six).

James Mason must exit because of film commitments, but his understudy, British-experienced Donald Davis of Toronto's Crest Theatre, is taking over his "Measure for Measure" lead. "Oedipus Rex" will be dropped, but "Taming of the Shrew," with Canadian leads as before, will alternate on Tuesday, Wednesday, Friday evenings and Sat. mat. New closing date is Aug. 28.

Tyrone Guthrie Award, to send promising Canadian actors to U.S. or Europe (they can choose their spot) for a year's study, will receive all proceeds from an extra matinee Aug. 17 of "Oedipus." As none was chosen last year, two will probably be selected this year.

## Philly Sees Big Season in '54-'55

Philadelphia, Aug. 3. Advance interest in the forthcoming local legit season can be gauged both by production announcements and the upsurge in subscriptions to the Theatre Guild-American Theatre Society. Lewis D. Cook, local Guild-ATS manager, reports 8,000 subscriptions so far, without advertisements and little more than a prospectus mailing.

Guild-ATS should have no difficulty, as last year, in filling a nine-production season. Subscriptions already in the till guarantee a producer \$10,000-a-week for a fortnight stand before the mail order opens, so the final tally should run higher.

Opening item of the new season will be the new Marcel Pagnol musical, "Fanny," adapted by S. N. Behrman and Harold Rome. It's skedded for Shubert, Oct. 12, with Ezio Pinza and Walter Slezacek as stars. "Fanny" booking, however, forced the withdrawal of the previously announced Noel Coward "Quadrille," starring Alfred Lunt and Lynn Fontanne.

Other subscription defines for the season are "Tea and Sympathy," starring Deborah Kerr; "Saint Joan," starring Jean Arthur; "Fragile Fox," with John Ireland and Dane Clark; and Menasha Skulnik, in Clifford Odets' "Flowering Peach."

Also listed are "Silk Stockings," musical based on the picture, "Ninotchka," starring Hildegard Neff and Don Ameche; "The House of Flowers," the Truman Capote-Harold Arlen musical with Pearl Bailey and Josephine Premice starred; Harry Kurnitz's comedy, "Reclining Nude," N. Richard Nash's "The Rainmaker," with Geraldine Page and Darren McGavin, and "Faster Faster," William Marchant comedy adapted from the comic strip "Lil Abner," with Shelley Winters and Ben Gazzara.

Also, Jay Presson's "Stars in a Person's Backyard," "World of Shalom Aleichem," three plays of Jewish lore translated by Arnold Perl and starring Jacob Ben-Ami, "Desperate Hours," the Joseph Hayes thriller, and "The Hot Rock," new musical with Hal LeRoy in the leading role.

Finally, too, Philly is promised a look at "South Pacific" and "Seven Year Itch."

## Test 'Pride and Joy'

Hyde Park, N. Y., Aug. 3. Hyde Park Playhouse will wind up its initial season with an Aug. 31-Sept. 5 tryout of John O'Hare's "Pride and Joy." O'Hare's an actor who'll be making his pro debut as a playwright with the production. It'll be the second preem at the Playhouse, the first being Laslo Vadny's "The Stronger Sex," with Buddy Rogers as star, Aug. 17-22.

Combined effort to bring back Philly's fading legit setup is being made by local theatre management, hotel operators and newspaper publishers. On the basis of preliminary prospects, the move may pay off, at least for the immediate future.

Promise of more tryouts and touring Broadway hits for next fall was held out recently by Lawrence Shubert, Lawrence, local general manager of the Shubert interests, at a meeting of hotel managers. Latter group included William Harned, of the John Bartram; Paul McNamara, of the Warwick; Bennett Towsley, of the Bellevue Stratford, and Jack Hardy, of the recently-closed Ritz Carlton.

Session was a sequel to a request made by the hotel managers to Lawrence to spur the booking of shows, particularly musicals, as an important stimulating force for hotel room, restaurant and bar business. That would cover the trade of show people and also suburbanites and out-of-towners coming into the mid-city theatre district.

Lawrence's first reply had been that his efforts to increase the number of Philly bookings, which in the past three years have dropped off sharply, were hampered by lack of co-operation and support from the local papers, Shubert rep claimed that the average of theatre items by the city's three news sheets had been cut to a minimum.

The hotel men, thereupon, went to see Walter Annenberg, owner of the Inquirer, and Richard Slocum, general manager of the Bulletin, the two biggest local dailies. Lawrence told the hotel men that the newspaper heads had promised full support and increased space.

Lawrence, in turn, announced a fall booking lineup including the Joshua Logan-S. N. Behrman-Harold Rome "Fanny," the Cole Porter-George S. Kaufman "Silk Stockings," as well as "South Pacific," "King and I," "Tea and Sympathy," Lunt and Fontanne in Noel Coward's "Quadrille," and probably the Truman Capote-Harold Arlen musical, "House of Flowers."

## YANK 'DISH' WELCOMED IN LONDON AS WINNER

London, Aug. 3.

Major production this week is E. P. Clift's presentation of "The Wooden Dish," an American play by Edmund Morris, staged by arrangement with Aldrich & Myers and Julius Fleischmann, at the Phoenix last Tuesday (27).

Story of rebellious wife forcing her husband to evict his aged father under threat of leaving him is movingly told and superbly acted. Wilfred Lawson was acclaimed on his return to the stage and Joan Miller warmly praised in the femme lead. Joseph Losey directed the play, whose enthusiastic reception augurs a b.o. winner.

Ralph Birch presented "The Duenna," a comic operetta by Richard Brinsley Sheridan, at the Westminster Theatre last Wednesday (28), with new music by Julian Slade. Play is artistically mounted and was enthusiastically received for its charm and commendable production.

Singing roles are capably handled by Jane Wenham, Denis Martin, Desmond Ainsworth and Joan Flawright. It is splendidly directed by Lionel Harris. Show looks winner, and new composer regarded as budding topiner.

## Gala Set a Year Ahead For Vienna Opera Reopening

Vienna, July 27.

"Austrian Musical Coronation," opening of the rebuilt Vienna State Opera, will take place Nov. 5-30, 1955, with "Tidelio" as curtainraiser, "Don Giovanni," "Rosenkavalier," "Aida," "Meistersinger," Alban Berg's "Wozzeck" and a ballet preem (title not yet set), will follow.

Reservations for tickets are being accepted already, and are reported pouring in from abroad.



# Strawhat Reviews

## Put Them All Together

Somerset, Mass., July 28.  
Fred and Martha Miller production (in association with Viola Rubber) of comedy in three acts, by Theodore Hirsch and Jeanette Patton. Stars Fay Bainter, William Prince, features Arthur Sircom; settings, Emanuel Gerard. At Somerset (Mass.) Playhouse, July 26, '54; \$3 top.

Miss Oliver	Jo Anne Storey
Miss Oliver	Kay Medford
Miss Oliver	William Prince
Miss Oliver	Janis Carter
Miss Oliver	Martha Miller
Miss Oliver	Jonathan Edwards
Miss Oliver	Francis Jenkins

Producer Viola Rubber intends to present "Put Them All Together," which had its preem at Fred and Martha Miller's Somerset Playhouse, on Broadway in the fall. The script has possibilities, both in its basic situation and its occasionally bright dialog, but co-authors Theodore Hirsch and Jeanette Patton need to work on characterization and on a more convincing last-act curtain.

"Put Them All Together" stars Fay Bainter as the immensely wealthy widow of a cereal tycoon, whose guide to the good life is the Social Register and whose only horticultural interest is in family trees. She dominates her son, Lewis, who runs the family's business enterprises but who is not allowed a personal life of his own. When he brings home a girl he wants to marry, his mother, with the aid of a venomous-tongued family friend, convinces the girl that she isn't good enough for him.

Lewis, though, is a stage worm who eventually turns. A shapely nurse of easy virtue and a generous heart takes Lewis on the customary route from barroom to boudoir, convinces him he is a man rather than a mouse, and sees to it that he gives mama her come-uppance in the last act.

Although Miss Bainter as the possessive mother and William Prince as the long-suffering son are supposed to be playing the major roles, the play really belongs to Kay Medford as the tough-talking but likeable nurse. The playwrights have given Miss Medford practically all of the comedy's best lines, and her character is the most fully realized one in the script. The actress delivers a boffo performance, displaying an attractive torso, a decided flair for comedy and expert timing.

Miss Bainter plays with charm and with spirit, but the playwrights have been fuzzy in their conception of the role. Her last act reformation, for example, seems both out of key and out of character. Prince, particularly in the scenes where he and Miss Medford are pleasantly inebriated, does an appealing job—but, again, the character is rather sketchily drawn.

B'ond and statuesque Janis Carter is decorative as Mrs. Miller's married daughter, while Fred Miller, as the son-in-law, does a good, comic piece as an erring spouse. George Turner makes an elegant "snob" butler, Martha Miller is attractively convincing as the frowny-upon fiancée, and Jonathan Edwards does a satisfactory job as the waspish, effeminate family friend, whose chief passions are scandal and Manchurian lace.

Arthur Sircom has staged the comedy with a deft and sure hand. Emanuel Gerard's setting is handsome and ornate.

"Put Them All Together," whose title is derived from one of the more saccharine songs about motherhood, is good strawhat fare, with an amusing blend of sex and society. But it needs revision. In its present state, the plot seems too contrived, and some of the characters are insufficiently motivated and developed. In addition, the comedy material should be more shrewdly distributed. Dias.

## Moulin Rouge

William, Del., July 27.  
Stars '54, in association with George Borge production of drama in three acts (five scenes), by Pierre La Mure. In his own novel of same title. Stars Diana Barrymore. Directed by Gene Frankel. Settings, Bill Ducho. Costumes, Gladys Light. Stanley Dugan. At Strand, Wilmington, July 27-Aug. 1, '54.

Madame Loubet	Karl Schaner
Vincent Van Gogh	Donald Elson
Ernest	Bill Ducho
Leonine	Gene Frankel
Marie Charlet	Diana Barrymore
Sgt. Patou	Sylvan Burr
Rose Charlet	Janis Carter
Students, Midwesterns	Glenn Gress
Patricia Sherwood	Carlos Gorcia
CanCan Dancers	Phyllis Dugan
Esperanza Guandique	Carol Snyder
Helen Slayton	Rita Petrucci
	Valerie Vaughn

Pierre La Mure has retained plenty of strong meat in dramatizing his best-seller, which also was the basis for the hit film starring Jose Ferrer. "Moulin Rouge" in stage form shows enough potency

to warrant further work, looking to Broadway debut.

At present there are glaring defects and weak spots throughout, but the tragic story of Toulouse-Lautrec, the crippled artist, tugs at the heart strings. It's a periodic piece, set in the colorful Montmartre district of Paris in the 1880's.

Diana Barrymore is starred and turns in an excellent job as Marie Charlet, the spiffy prostitute who snares Lautrec. The actress oversnarrows the other members of the well-balanced cast. Karl Schaner, as Lautrec, recalls Ferrer in his artist makeup. He commands audience sympathy from the opening scene, as it becomes apparent that his search for happiness is headed for failure.

Donald Elson, a resident member of the Stage '54 stock company, is especially effective as Vincent Van Gogh, the doomed Dutch artist. Sylvan Burr contributes comedy moments as Sgt. Patou, the police nemesis of prostitutes who forget their registration cards.

Gerald Lee makes two brief appearances at Lautrec's aristocratic father. Joyce Winfield, as a disillusioned and careworn harlot, provides some laughs with her comments on the passing scene and Lee Norman scores as Marie's sarcastic sister in crime.

Joanna Taub is a breath of fresh air as Denise, a girl from the country who spurns Lautrec's love, the only non-trollop femme in the play. Justine Johnston stands out in the juicy role of the caustic landlady with a heart of gold.

The show's title is accented by a Can-Can number at the first scene finale.

Day Tuttle, of the '54 Stage company, has directed with a sure touch following a draggy first act. Bill Ducho's setting of a Montmartre studio rates applause as does Stanley Bodan's imaginative lighting. "Moulin Rouge" deserves a chance in the big town, provided its evident flaws are corrected. Klep.

## The Snow Was Black

Westport, Conn., July 24.

White Barn Theatre production of drama in two acts, by Georges Simonon. American adaptation by Frances Frankel, based on the Klitty Black adaptation for the White Barn Theatre by Gene Frankel; settings, Richard Merrell; lighting, Doris S. Einstein; costumes, Minerva Friedmaier. At Theatre, Westport, Conn., July 24, '54.

Frank Friedmaier	John Reese
Commandant	Tom Grant
Southern	Carol Heald
Pertha	Margaret
Little	Pat Salt
Minna	Marjorie Barrett
Cissy	Robert Gibbons
Wimmer	Michael Vale
Mute	Jack Banning
Bunch	John Elgin
Kromer	Rosemary King
Holst	Steve Graves
Woman	Carl Harms
Inspector	Minerva Friedmaier
Detectives	J. Kermit Eichols
	Ted Rozar
	Edward Echols

In its U.S. preem at the White Barn Theatre, Georges Simonon's "The Snow Was Black" shapes up as good off-beat theatre fare, but seems a questionable prospect for Broadway's hit requirements.

Simonon's hero Frank is another of those embittered young citizens of an occupied country during the past war, and like the heroine of "The Girl on the Via Flaminia," he is portrayed so realistically as to sacrifice the audience's sympathy. The son of a prostitute, he is at the age of 20 a thief and murderer who seeks to destroy not only himself but also his love for a pure young girl.

Taut and well-written, the play has a slick climax in which the tortured young man, while seducing the girl he loves, allows another man to take his place under cover of darkness. When this man betrays him to the Nazis, he goes gladly to his death.

The White Barn has given the work an outstanding production. Gene Frankel does a fine job of directing, imaginatively using the auditorium for some of its entrances, and keeping the scenes flowing smoothly into each other on Richard Merrell's atmospheric unit set, combining four locations. Frankel is an able performer as Frank, but he is not quite up to the demands of this star part. Marjorie Barrett, a winsome ingenue who shows definite promise, is impressive as the youth's awkward sweetheart. Under Frankel's direction, all of the supporting parts are well played, especially those by Peter von Zerneck as a cold-blooded but cordial Nazi commandant; Steve Graves, as a flashy, big-time operator; Margaret Draper as Frank's well-meaning mother, the madam whose relationship to her son is at the root of his disturbance; Patricia Sales as one of the prostitutes; Michael Vale as a caustic bartender and

fenec, and Carl Harms as the heroine's patient father.

Costumes by Minerva Farrell and lighting by Doris S. Einstein are assets.

## Carmen

(IN ENGLISH)

Kansas City, July '20.

Starlight Theatre Assn. production of Georges Bizet opera in three acts and four scenes, by Georges Bizet. Adapted by Virginia Card and George Houston. Staged by Glenn Jordan; musical direction, Roland Florent; settings, G. Philippe deRosier; lighting, Al Burns; associate musical director, Sherman Frank; ensemble staged, staged under personal direction of Richard H. Berger. At Starlight Theatre, Swope Park, Kansas City, Mo., July 19-25, '54; \$3.50 top.

Don Jose	Donald Clarke
Escamillo	William Shiner
Zuniga	Morley Meredith
Morales	Ben Ralston
Carmen	Janet Menden
Frasquita	Ann Bollinger
Mercedes	Martha Rosenquist
El Remendado	Shirley Winston
Lillas Pastia	Emile Renan
	Michael Pollock
	Norman Wigout
	Jordan Forepat
	Inesita

Something new in outdoor musicals in K. C. is the presentation by the Starlight Theatre of the opera "Carmen" in a new English version and with other adaptations suitable to the huge al fresco stage. Opening night the opera drew nearly capacity in the 7,600-seat theatre and was enthusiastically received, indicating among other things that nothing goes so well in a musical theatre as good music.

The Starlight management was alert to the possibilities here by beginning with a strong cast, beginning in Jean Madeira from the Met for the title role, Ann Bollinger also from the Met as the village girl, Micaela, and Donald Clarke as Don Jose and William Shiner as Escamillo.

Miss Madeira was a fortunate choice for the capricious gypsy, a brunette who looks and acts the part, and has a rich and pliable contralto. With most of the arias in these four voices the famous Bizet music was aptly presented throughout, both Clarke and Shiner being in good voice, and Miss Bollinger making of the usually cowed Micaela a girl with spirit and human qualities.

Not a satiated opera lover may not find the English lyrics just to his liking, but for the average theatregoer, which is nearly 100% of the Starlight patronage, the lyrics in the language he understands readily is an obvious boon. "Carmen" in this version is a first-rate attraction for outdoor theatres, and should do as well indoors where anything but traditional opera is demanded.

Production director Richard Berger and his staff have clicked with the settings, costumes and staging. The deRosier scenery makes excellent use of the huge sweep of the outdoor stage. Musical quality of the big pit orchestra and the large singing ensemble is keeping with the abilities of the leads. A colorful cape dance is inserted by the terp ensemble near closing, and the Spanish dancer, Inesita, does her fancy canstet clacking and Iberian stepping as a pleasant interlude also near closing. This is in line with the usual Starlight policy of adding special attractions to each show.

Aside from one or two of the traditional values, "Carmen" loses little in this presentation. It could even be said that it somewhat reverts to the original, for in its original presentation the opera had spoken dialogue and did not have the recitatives. The quality of singing by the principals on this occasion also puts this a notch above usual Starlight musical comedy productions. The week's business indicates a gross of about \$50,000, not big, but satisfactory. Quin.

## Blues and Ballads

Dennis, Mass., July 27.

Richard Aldrich production of songs recital by Libby Holman. Associate producer, Charles Mooney; accompanist, Gerald Cook; settings, Richard Aldrich. At Cape Playhouse, Dennis, Mass., July 27-31, '54; \$3.85 top.

Back in the '30s Libby Holman's lush, throaty vowels warbling the sad tales of deserted damsels and assorted blues was one of the landmarks of show biz. In her one-woman songfest, offered at Richard Aldrich's Cape Playhouse, the dark-haired singer performs many of the songs she made famous.

Using a chair as her only prop, and to excellent piano accompaniment by Gerald Cook, Miss Holman, gesturing expressively, does such old stand-bys as "Moanin' Low," "Body and Soul," "Something to Remember You By," "Love for Sale," and "Duke Ellington's Blues." In addition, she employs her recently-acquired interest in old American ballads and sings such samples of this genre as "Barbara Allen," "Roly Tru-

dum," "The Four Marys," and "The Loathly Bride."

From the technical viewpoint, Miss Holman's voice can be described as a rich contralto of considerable range. As a vocal instrument, it is of velvety and darkly resonant quality in both the mid- and lower registers, but inclined to stridency in the upper. Miss Holman's voice also is capable of considerable tonal coloring—dark and tragic for those melancholy tales of unrequited love, and pert and cheery for comic songs, and appropriately light and wistful for the ballads.

Miss Holman isn't afraid to let herself go. More disuse than conventional singer, she dramatizes each song with considerable use of facial expression and bodily posturing. In fact, she can drape herself around that ever-present chair with a lithe grace that would do credit to a contortionist.

Although Miss Holman is obviously sincere and although her interpretation is clearly the result of careful study of both text and melodic line, her program seems strangely out of place in the informal confines of a strawhat playhouse. Somehow, her voice and personality seem to call for smoke-filled nightclubs, the clink of glasses and a cover charge.

As a result, she doesn't quite succeed in igniting the spark in this legit audience that makes the difference between a routine show and a solid hit. Incidentally, the singer does not intend to offer this one-woman enterprise on Broadway—a wise decision.

Assisting in the program at Dennis is Mary Hunter's brief revue, "Musical Americana," a so-so potpourri of typical American songs and dances. The cast includes Joan Skinner, Ray Harrison, Mary Alice Kubes, Elizabeth Parrish, William Ross, James Tarbutton, John Anderson, and Penelope Christian, with Baldwin Bergersen as musical director, William Akers pianist, and choreography by Harrison and Jerome Robbins. Dias.

## Sabrina Fair

La Jolla, July 28.

John Swope production of comedy by Samuel Taylor in two acts, starring Joseph Cotten, Arleen Whelan. Directed by Robert Corigan. At La Jolla (Calif.) Playhouse, July 27-31, '54; \$4.20 top.

Cast: Joseph Cotten, Arleen Whelan, Robert Warwick, George Chandler, Lamont Johnson, Rose Hobart, Louise Lorimer, Margaret Willis.

For the second time this summer, La Jolla Playhouse comes up with a current Broadway show, "Sabrina Fair," plus Joseph Cotten in his original co-starring role, from which he withdrew only a month ago. This coup for executive producer John Swope follows his recent presentation of "Anniversary Waltz," also a current Broadway item.

A comedy in the Philip Barry-S. M. Behrman manner "Sabrina Fair" demands excellent performance to get full value from Samuel Taylor's amusing fable and witty lines. A strong cast and skillful direction by Norman Lloyd put it over here.

As expected, Cotten has a breeze as the self-contained hero, making a difficult part appear simple. In the demanding title role, Arleen Whelan has vivacious, intelligent charm and sure discipline.

There are also notable performances by Robert Warwick, as the father who makes a career of attending funerals; George Chandler, as the chauffeur; Lamont Johnson, as the younger brother; and a trio of fine actresses, Rose Hobart, Louise Lorimer and Margaret Willis principal supporting parts.

Robert Corigan's Long Island setting estate is handsomely realistic. Don.

## Wish You Were Here

Sea Cliff, N.Y., July 29.

"Wish You Were Here" proved a payola for Tom Ratcliffe and Louis Macmillan's Sea Cliff Summer Theatre when it rolled up the largest opening night gate of the current season. The show has the definite b.o. appeal of a "fresh from Broadway" musical and there was evidently curiosity as to how the strawhat production would handle the swimming pool scene.

The scene is done without the pool, of course, and while this has no effect on the action, it does point up the general weakness of book and score that critics spotted in the Main Stem version and that was overlooked in the flood of press-agency over the pool.

"Wish," as adapted for the slits, suffers chiefly from a hoked-up ending that has vacationing heroine walk out on her Kamp Karefree flame, presumably to marry her aging fiancé. The crushed and despondent swain goes off-stage to greet a new group of camp arrivals, and quickly returns leading a girl whose features are concealed by a long cloak and a turn-up-cal-

lar—who turns out to be Guess Who.

Jo Wilder is admirably cast as the confused but sincere borscht belt Juliet. She has an appealing voice and a delightful way of playing into a song number. Sonny Sparks scores as the social director, registering with the required zany antics and drawing a heavy mitt on the "Don Jose" number. Bruce Adams, a member of the Sea Cliff resident company, gives a nicely balanced performance in the small but demanding role of Herman, the old-shoe fiancé.

Faith Dane, as the heroine's wacky friend, overplays the wacky angle to the point of losing characterization, but shows promise if she can calm down a bit. Joe Sargent as the hero and Tony Foster as the lecherous camp guest are well cast, but both could do with a few less decisions locally. Gordon Hanson, an effective "Muscles" Green, with a better than average voice.

Remi Martel plays the campowner and appears as featured dancer in his own choreography. Except for the unfortunate be-bop reprise of "Where Did the Night Go," the dancing is more than passable.

Mervyn Nelson's direction on opening night seemed more chaotic than organized. The wiener-roast opening of the second act was a particularly bad jumble of poor crosses, hanging dialog and unmotivated musical bits. The stager's nightclub background is evident in the way the cast tends to play to individual seat-holders rather than to the house as a whole. On the credit side, however, Nelson makes effective use of the theatre aisles and side exits to move his cast on and offstage. Hank.

## Blaze of Glory

Laguna, Cal., July 28.

Britton-Paul production of a new play in three acts (four scenes) by Leo Lieberman. Stars Alex Nicol, Lynn Bari, Olive Blinn, Alan Wells, Stephen Coit, Jean Nicol. Directed by Demetrius Vilan; settings, Paul S. Taylor. At Laguna Summer Theatre, July 27, '54; \$2.40 top.

Kenny Madigan	Alex Nicol
Joe Madigan	Glenn Wells
Marie Madigan	Olive Blakeney
Joie Madigan	Phyllis Coates
Jan Donovan	Jack Hill
Frank Madigan	Stephen Coit
Sylvia Madigan	Jean Nicol
Lamarly Daly	Fred Nilsson
Paul S. Taylor	Ann Bari
Detective Lund	Donald Gates

It's going to take a lot more fuel to make this "Blaze of Glory" flame for more than a short time on Broadway. Leo Lieberman script has been optioned by Richard Kraker, who has had a mother-henning the silo tryout, but it doesn't stand a chance in its present form.

Three-acter is a standard and frequently turgid melodrama about a one-time highschool football hero who keeps seeking ways of recapturing his lost glory, if only to satisfy his hero-worshipping father. He lies, cheats and finally becomes involved in the slaying of the wife of a union leader, an old family friend. Both union detectives and the actual assassins are out to get him and the latter win, to no one's great dismay.

Play comes to life momentarily in the second scene of the second act in which the suggestion of the boy's incestuous feeling for his sister becomes more apparent. This scene might serve as a first act for a play, but it's about the only thing in the script worth keeping. The first act is slow and the third telegraphs every line. Lieberman's basic difficulty is that he has at least two plot ideas and hasn't decided which to develop.

In performance the Laguna production offers little. Alex Nicol is miscast as the son and most of the other performances are little more than competent, although Alex Nicol impresses in one short bit as the pregnant sister-in-law. Direction snags up to Demetrius Vilan's usual level, and the only unqualified credit is the single set by Paul Rodgers. Kap.

## Our Miss Brooks

White Plains, N.Y., July 17.

Westchester Recreation Commission production of comedy in three acts by R. J. Mann. Directed by Albert R. J. Mann. Settings, George S. Kaufman. At County Playhouse, White Plains, N.Y., July 15, '54; \$1.50 top.

Any resemblance between "Our Miss Brooks" and the video show is not accidental. If author R. J. Mann has ideas about maintaining his fable of the harassed highschool teacher, he'll have to start from scratch.

In going strawhat, the Westchester Recreation Commission shows gumption in skedding two tryouts. It's a community project, with attendant hazards. Debit is against staging aspects, talent pool not being crafty enough to gloss over weaknesses of new script.

Miss Brooks' misadventures producing a highschool "Lost Horri- (Continued on page 58)



# 'Bandwagon' 7G Breaks Bucks Mark; 'Hut' 13G, Philly; Other Barn News

New Hope, Pa., Aug. 3. Bucks County Playhouse broke its gross record again last week with a \$7,323 take for the holdover stanza of the revue, "Aboard the Bandwagon." That bettered the previous mark set recently by the second week of "The Cocktail Party." Two-week gross for "Bandwagon" totalled \$14,572. Audience reaction for the musical was generally enthusiastic.

Producer Mike Ellis revealed that the new house record was made possible by the sale of three seats at the closing-performance Saturday night (31) to Broadway actor Murray Matheson and two friends. That was particularly appropriate, Ellis figures, as Matheson played the male lead in "Cocktail Party," the previous record-setter.

"The Automobile Man," comedy by Calder Willingham, is the current bill at the Playhouse. Elliott Nugent is the star of the tryout, but is not slated to continue the assignment in the scheduled Broadway production of the play this fall by Producers Theatre. Next week's Playhouse offering is "Stalag 17." Spot has announced an extension of its season through Nov. 27, with four undisclosed tryouts carded during October.

## 'Hut' \$13,000, Philly

Philadelphia, Aug. 3. "Little Hut," with Barbara Bel Geddes and Hiram Sherman, chalked up another big stanza for the Playhouse in the Park last week, benefitting by a bigger than usual opening night and good attendance at the midweek matinee. Scorching weather affected the weekend somewhat, but the week's total came to nearly \$13,000.

"Golden Boy" with Jacob Ben Ami, Olive Deering, Leo Penn, Philip Bourne and David Clarke, is current. Martin Ritt staged it.

## 'Madam' \$6,200, Stockbridge

Stockbridge, Mass., Aug. 3. William Roerick, Gaye Jordan and Sidney Howard made a winning trio for the Berkshire Playhouse here last week when the late playwright's "Madam, Will You Walk" set a new house record with a \$6,200 gross. That topped the 23-year mark set by "My 3 Angels" two weeks ago and was just \$300 under the potential \$6,500 capacity for this 483-seater at \$2.75 top. Roerick and Miss Jordan are favorites of local audiences and Howard was a resident of nearby Tynningham.

This week comedienne Anna Russell is making her U. S. legit bow in the Arthur Macrae-London farce, "Traveller's Joy." Play was done, given a barn tryout by Gertrude Lawrence in 1950.

## Donlevy \$4,400, Olney

Washington, Aug. 3. First stanza of "Country Girl" at the Olney Theatre, nearby Maryland strawhatter, drew a nice \$4,400 last week. Brian Donlevy plays the lead with the regular Players, Inc., company supporting.

Second week, with nights of performances should be even better. Olney operates with a five-day first week and six-day second week for its fortnight runs. Margaret Phillips returns next week in Shaw's "Heartbreak House."

## Maggie 12G, Marblehead

Boston, Aug. 3. "Song of Norway," featuring Lucille Manners, nabbed a nifty \$9,000 at the Boston Summer Theatre last week. "Autumn Crocus," starring Margaret Truman, pulled a hefty \$12,000 at Marblehead Summer Theatre, the largest gross at the Lee-Palk operated silo this season. Both theatres have a \$3 top.

Current at the BST is Marie Wilson in "Little Hut." Wally Cox is trying out the F. Scott Fitzgerald "The Vegetable," at Marblehead.

## Ind'pls Tent Clicks

Indianapolis, Aug. 3. New Town and Country Summer Theatre directed by Alexander White looks to be set for profitable season here after upping its take each of first three weeks.

Spot played to a virtual full house all last week for an estimated gross of \$8,000, with Kay Francis as guest-star in "Theatre," after increasing its seating capacity from 600 to 700. It did about \$7,000 with "Myron McCormick,

Carol Stone and John Dall in "Born Yesterday" the previous stanza and \$6,000 with Ilona Massey in "Tonight or Never" the opener. Sylvia Sidney stars this week in "Angel Street."

Strawhatter plays arena-style in tent nicely situated in suburban wooded area. It's the only legit available here this summer. Top is \$2, with 10-week season tickets at \$16 good anytime.

## Maryland Barn Shutters

Baltimore, Aug. 3. Summer season at the Mountain Theatre, Braddock Heights, Md., is being shortened from 12 to eight weeks because of spotty grosses. Barn will shutter Aug. 14 after a two-week run of "Fourposter."

James Decker operation, currently in its 16th year, will resume next season.

## Rudy 6G, Saratoga

Saratoga, N. Y., Aug. 3. Rudy Vallee pulled a fair \$6,000 last week in Jean Kerr's "Jenny Kissed Me" at the 587-seat Spa Summer Theatre here.

"Wish You Were Here" is current at the John Huntington barn.

## Marie Wilson 12G, Chi

Chicago, Aug. 3. Drury Lane Theatre, with Marie Wilson starring in "Little Hut," grossed over \$20,000 for its two-week run ended Sunday (1).

Current at the suburban strawhatter-operated by Tony Di Santis and Phil Tyrrell is "Mid-Summer," with Geraldine Page starred in her original Broadway role.

## 'Stalag' 8G, Matunuck

Matunuck, R. I., Aug. 3. Sock season at the Theatre-by-the-Sea here continued last week with "Stalag 17" nabbing a nifty \$8,000. Previous week, "The Little Hut" package, with Barbara Bel Geddes and Hiram Sherman

starred, played to excellent biz. Margaret Truman in "Autumn Crocus" was also a recent click with a \$9,500 sellout.

Current bill, Talullah Bankhead in "Dear Charles," was sold out prior to last night's (Mon.) opening.

## How Hunt Took Stock From Eatery to Stable

Northport, N. Y., Aug. 3. During the last year, stock producer Bill Hunt has progressed from bar to barn—or, more accurately, from ballroom to stall-room.

Hunt's present Red Barn Theatre, a converted Northport carriage house, is continuing the theatre-in-the-round programming he launched last year at his Centerport Summer Theatre. The latter was a unique, if not satisfactory, drama-as-you-dine experiment that functioned in the midst of the Penguin Inn, a Centerport feedery.

Attendance, according to the producer, has doubled at the new Red Barn location on Route 25A facing Northport Harbor. The 130-year-old carriage house has been dressed up with 150 upholstered film theatre seats. Productions run Tuesday-through-Sunday.

Current bill is Thornton Wilder's Pulitzer-prizer, "Skin of Our Teeth." It will be followed by "Bell, Book and Candle," "My 3 Angels," "Little Hut" and, as a closer, "Stalag 17." The Red Barn has a permanent resident company.

## Current Road Shows

(August 2-14)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie) — Opera House, Central City, Col. (2-14).

King and I (Yul Brynner, Patricia Morison) — Opera House, S. F. (2-7); Aud., Portland (10-14).

Peter Pan (Mary Martin) (tryout) — Curran, S. F. (2-14) (Reviewed in VARIETY, July 21, '54).

Picnic (Ralph Meeker) — Aud., Portland (3-5); Temple, Tacoma (6-7); Metropolitan, Seattle (9-14).

Porgy & Bess — Philharmonic Aud., L. A. (2-14).

Seven Year Itch (Eddie Bracken) — Geary, S. F. (2-14).

South Pacific (Jeanne Bal, Webb Tilton) — National, Wash. (2-14).

Time Out for Ginger (Melvyn Douglas) — Harris, Chi (2-14).

Wonderful Town (Carol Channing) — Shubert, Chi (2-14).

## 175G Coin for 'Toes'

George Abbott's scheduled revival of "On Your Toes" (in which Richard Rodgers will be unbilled co-producer) will be capitalized at \$175,000, with provision for 15% overcall. The musical, slated to open Oct. 11 at the 46th Street Theatre, N.Y., will have new orchestrations by Don Walker. Rodgers-Hart tuner was produced originally by the late Dwight Deere Wiman in the spring of 1936, with Abbott as stager.

Abbott, who'll also direct the revival, collaborated on the book with Rodgers and Hart. Vera Zorina and Bobby Van will costar in the revival, which goes into rehearsal Aug. 25 and will have a one-week tryout at the Shubert Theatre, New Haven, beginning Sept. 27.

## Hayward Mends In Coast Illness

Leland Hayward, seriously ill of undiagnosed cause on the Coast, was reported greatly improved yesterday (Tues.). His hemorrhaging had stopped and he was given solid food for the first time. Blood transfusions were discontinued.

Legit-film-tv producer, who was rushed to the Good Samaritan Hospital, Los Angeles, about a week ago with a recurrence of an old intestinal ailment, is now tentatively due to be released in about a week. He'll then go away for about a month's complete rest, after which he'll return to the hospital for exhaustive tests to determine the nature of the illness.

Although Hayward will probably have to be inactive personally for an indefinite period, his various current production projects may not be seriously curtailed. His film production of "Mister Roberts" for Warner Bros. is going ahead as scheduled, and Billy Wilder is said to be about ready to start on Hayward's production of "The Spirit of St. Louis," the Lindbergh biog, also for Warners. "The Old Man and the Sea," the Hemingway story in which Spencer Tracy is to play the title role, is also understood to be pretty completely laid out.

With legit actor-director-designer Richard Whorf in actual charge of production, Hayward's scheduled series of video spectaculars for NBC-TV is also proceeding as scheduled. The tentatively-scheduled Broadway presentation of the musicalized "Peter Pan," with Mary Martin in the title part, depends on revisions to be inserted for the forthcoming Los Angeles engagement. Four new songs, including a number for Miss Martin, are being added. Hayward would be partnered in the New York run with Edwin Lester, who produced it on the Coast.

## Operating Statements

### TEA AND SYMPATHY

(As of July 3, '54)

Gross last five weeks, \$122,975.  
Profit last five weeks, \$24,176.  
Total net profit to date, \$208,046.  
Distributed profit to date, \$145,000.

### SABRINA FAIR

(As of July 3, '54)

Gross last five weeks, \$66,142.  
Profit last five weeks, \$19,231.  
Total net profit to date \$55,073.  
Distributed profit to date, \$30,000.

### CAN-CAN

(As of June 26, '54)

Gross last four weeks, \$198,200.  
Profit last four weeks, \$36,451.  
Total net profit to date, \$378,416.  
Distributed profit to date, \$282,605.

### OH MEN, OH WOMEN

(As of July 10, '54)

Gross since opening, \$574,506.  
Profit since opening, \$43,126.  
Gross last two weeks, \$23,670.  
Loss last two weeks, \$1,357.  
Distributed profit to date, \$19,000.

# Ambulating Strawhat Makes Scene Changes; Audience Goes Along

Hartford, Aug. 3.

## Dot McGuire as Joan In Honegger Opera, S.F.

San Francisco, Aug. 3. Dorothy McGuire has been signed to take over the speaking title role in the American premiere Oct. 15 of Arthur Honegger's "Joan of Arc at the Stake" at the War Memorial Opera House here, by the San Francisco Opera Co.

Greer Garson was originally announced for the part, but with withdrawn, reportedly because of a film assignment that will continue later into the year than expected.

There will be another presentation Oct. 21 of "Joan" at the War Memorial Opera House. Conductor of the San Francisco Opera performances will be Pierre Monteux. Marvin Lee will have a male speaking role in the character of Frar Dominic.

"Joan" has had various performances abroad, recently with Ingrid Bergman as star in a version staged by her husband, film director Roberto Rossolini.

## ANTA House As Regular Legiter

ANTA Playhouse, formerly the Guild Theatre, is being enlarged and redecored, and will be booked as a regular Broadway legit house starting in late October. Seating is being increased from 900-odd to about 1,150. Since the theatre already has unusually good backstage facilities, the upped capacity is expected to make it a desirable spot for commercial purposes.

American Academy of Dramatic Art, which has the property under lease from ANTA, will officially operate the Playhouse, at least for the immediate future, with ANTA actively interested. Renovations, estimated costing over \$200,000, are being underwritten by City Investing Co. and ANTA board member-producer Roger L. Stevens, who hold a second mortgage on the property. The Shuberts hold the first mortgage.

## Barns Echo Off-B'way; '53-'54 Non-Stem Plays Getting Silo Bookings

Smash success of the '53-'54 off-Broadway season is having reverberations on the strawhat circuit this summer. Plays that were among the top off-the-stem offerings of last season are cropping up this semester on barn slates.

Two summer theatres last week offered plays that were showcased off-Broadway last season. These were the Norwich (Conn.) Summer Theatre and the Berkshire Playhouse, Stockbridge, Mass. Former silo presented "Girl on the Via Flaminia," with Robert Wark heading the cast, while the latter showed "Madam Will You Walk."

Although past productions of both play have not been confined solely to off-Broadway, it was in that locale that they were effectively brought before the public eye and also received the critical nod from most of the Gotham newspaper and magazine reviewers.

"Madam" had originally been an out-of-town flop about 15 years ago. Show was picked up last season by T. Edward Hambleton and Norris Houghton as the preem production of the stock season at the off-Broadway Phoenix Theatre. With Hume Cronyn and his wife Jessica Tandy starring, it proved a solid opener, making an approximate \$10,000 profit in a limited six-week engagement.

"Girl" was initially produced last season at the off-Broadway Circle in the Square. Play had a strong advance sale at the Circle but was forced to exit the house early in the run when the theatre was shuttered because of alleged fire violations. Work was then moved to Broadway's 48th Street Theatre, where it ran for nine weeks and closed at a loss of about \$7,000.

Strawhat venture of Outdoor Stages on the campus of Avon Old Farms, prep school at nearby Avon, Conn., is experimenting with a new concept in stage presentation. Venture is the idea of Hal Wise, faculty member and formerly legit company and theatre manager. It involves the performance of dramatic shows outdoors, with the "stage" shifted from place to place and the audience following along.

Shows are presented in a marked-off area on the campus. Number of locations utilized depends on needs of the show itself, with natural terrain being favored over stages, backdrops, etc., whenever possible. First presentation, "The Warrior's Husband," called for the use of three stages on different locations. Each outdoor spot was chosen on the basis of the script's description of the scene. Thus, nature is called on to assist in the projection of the action.

One hitch is that spectators must move from location to location carrying their hard seated, folding chairs with them. However, a poll and turnouts indicate that they don't mind the effort.

On the basis of a poll taken of audience, the policy calls for a single \$2 price, with seats wherever sparse is available and visibility and hearing seem best.

Although productions aren't of professional calibre, the shows offer several novel appeals to the patrons. Performances out of doors amid the high hills of Avon mountain make smoking permissible, and there is no wall to back bounce whisperings. If anyone doesn't like his location or his neighbor, all he has to do is pick up his chair and move elsewhere.

Grounds are sprayed daily with insecticide, but there's little likelihood of mosquitoes, as the coolness discourages such wild life. However, weather is a distinct uncertainty. The spot is perhaps the only strawhatter that can have a show postponed because of wet grounds.

Through its maximum use of natural facilities and minimum use of props, etc., the spot is able to operate on a nut not possible for other strawhats. Effective use of blackouts and lighting aids considerably here. One handicap encountered here is stage waits, etc. Because there is no compactness as on a regular stage, there are apt to be stage waits between scenes and sometimes between entrances made by actors.

Casts consist of students, plus theatrically-minded friends and semi-pro localities.

Robert Bacon, chief of staff of the Parsons Theatre, has taken over similar duties here for the summer. Four shows have been set for the season. Skedded for August are "Liliom" and "A Mid-Summer Night's Dream."

## Hassle Looms in Silo Tryout of Pre-B'way Bel Geddes-'Lavinia'

Barbara Bel Geddes, who has been announced to star in Gilbert Miller's Broadway production of Graham Greene's London drama hit, "The Living Room," is set to guest the week of Aug. 30 in a tryout of "Michael and Lavinia," by John Matthews, at the Theatre-by-the-Sea, Matunuck, R. I. It's not clear whether or not that will involve a conflict.

"Michael and Lavinia" is being tested by the Matunuck producers, Donald Wolin and Harold Schiff, as a Broadway prospect this fall. Pair is understood anxious to have Miss Bel Geddes appear in the play in New York as well as at the strawhat, provided it impresses in tryout.

"Living Room" had been slated to start rehearsals about Oct. 1 under Peter Glenville's direction. However, Glenville has withdrawn from the assignment because of a film commitment, so the date and perhaps even the production, may now be uncertain. With Miller still in England, the exact status of the project could not be checked yesterday (Tues.).

Miss Bel Geddes, meanwhile, has been costarring with Hiram Sherman in a strawhat edition of "The Little Hut."

## Strawhat Reviews

Continued from page 56

### Our Miss Brooks

zons are good for about two yocks per act, balance eliciting only minor titillation. Muriel Sharon plays the title role with enough stage savvy to keep vehicle rolling. She is anxious about mating with the basketball coach worried about losing her job, and an instructor most of the lads would be glad to babysit with.

A. P. Cobb plays a languorous coach who has a yen for sailing alone, Jill Scully is earnest as a bobbysoxer who idolizes the current athletic hero, and Donald Neville is hep as the object of her regard. As a gunchewer sophomores, Ann Boyer unconsciously steals the stage at every opportunity, but makes the larceny thoroughly forgivable.

Highschools and a few stocks might be markers for this "Our Miss Brooks," but that would be all. The writing is slender, the situations few and far between. Sales appeal will depend on network notoriety.

Geor.

### Here Is the News

Westport, Conn., July 31. White Barn Theatre production of drama in two acts, by Norman Hudis. Directed by Hazel Vincent. Wallace Seligson, Richard Merrill, John Dorr, and Einstein. At White Barn Theatre, July 31, 34.

Based on the newspaper La Prensa's struggle against the Argentine government, Norman Hudis' "Here is the News" is another of those talky British imports treating a serious subject superficially. Dull and unimaginative, it is not a Broadway possibility and its chances for stock in the U. S. are negligible.

The play's chief failing seems to be that it does not capture any of the dramatic impact of the real-life story, but relies on unexciting characters who prosaically report the events but do not convince us that these happenings are real or worth interest or attention. The contrived plot is centered in the office of the editor of The News. When the dictator's forces take over the country, he fights them editorially for three days and on the fourth is arrested.

The author, listed as a film writer for J. Arthur Rank, has provided a set of stock newspaper characters familiar to any filmmaker. There is the editor's pretty and idealistic secretary in love with a flashy columnist, an aspiring messenger (copy?) boy on familiar terms with the editor, a plain-talking, crackerjack woman reporter, and the crusading editor himself, who always speaks in editorial pompousities. True to popular conception, they all talk very fast.

The actors do everything they can to humanize these bloodless roles. James Nolan as the editor, Charles Campbell as a British correspondent and George Ross as the embryo reporter, are all good. Direction by Hazel Vincent Wallace is static and fails to create an atmosphere of tension which might make the yarn more convincing.

Richard Merrell has designed a creditable panelled office where all of the conversation takes place.

Grif.

### Miles of Heaven

Orwigsburg, Pa., July 20. Jos. W. Kapfer & Leonard Soloway production of drama in three acts, by David Hertz. Stars Charles Korvin, directed by Arthur J. Beckhard; sets and lighting, Jos. W. Kapfer. At Deer Lake Theatre, Orwigsburg, Pa., July 20.

Handicapped by inadequate theatre facilities, "Miles of Heaven" failed to illumine the sky in its barnytown here. We might have been a serious and absorbing biographical drama about the astronomical pursuits of William Herschel and his sister Caroline, failed to catch the excitement inherent in their lives.

Plays about astronomers, costume dramas and plays with royalty walking the stage frequently prove uninteresting and unbelievable for theatre audiences. "Miles of Heaven"—about all three—proves no exception. Only excellent writing, direction, acting and a very tight production can bring

a play of this type to exciting theatrical life.

This play by David Hertz is based upon the domestic-marital troubles of the 18th century astronomer-musician, William Herschel, and the hand-in-hand assistance of his sister and the patronage of George III of England.

Perhaps one strike against this Herschel biography is the fact that to the uninitiated, looking through a telescope, discovering nebulae with the intricate math involved, necessarily seems remote. Nevertheless, more of the exciting science with Herschel and especially his crony, Sniaidecki, and less of the palaver of whether Herschel should live with his sister or his wife, might keep audiences more watchful.

The plot is slender, the writing leisurely and old-fashioned. Too many difficulties present themselves in producing a play of mood, of historical and biographical moment, to overcome the shortcomings of a summer theatre and bring the life and period to an effective alive.

Charles Korvin, as William Herschel, remains stoic and expressionless throughout the play, apparently waiting for something to happen. The film actor neither looks nor seems to be astronomer or musician, or interested in either.

Sally Chamberlin and Margit Forssgren, as wife and sister, respectively, kindle the only electric spark of the evening in a second act clash. Miss Chamberlin begins the play effectively enough, but by the end is worn down by the ineffectual lines. Miss Forssgren works and tussles with the role of Caroline, but it is impossible to overcome the handicaps. "Miles of Heaven" just doesn't spark.

Lama.

### A Sudden Alarm

Gloucester, Mass., July 28. Cape Ann Players production of drama in three acts (nine scenes) by Gene O'Donnell. Stated by Howard Adelstein. Directed by Robert C. Jarvis; musical director, Oscar Kosarin; choreography, Jerry Ross; scenery, James Hamilton; assistant conductor and chorus director, Leo Russett; costumes, Charles Macri. At Music Circus, Lambertville, N. J., July 27-Aug. 1.

"A Sudden Alarm," runner-up in last season's scripting contest at Gloucester, is a verbose, complicated drama that needs plenty of scissoring and tightening before it rates as Broadway fare.

It's hindered by its structural setup, nine scenes in three acts, some of which could easily be eliminated or at least shortened. It's a one-set play, and the curtain should be lowered momentarily for time passages, but usually remains down too long. Also, the main theme, that war should be settled by statesmen at the conference table instead of by men on a battlefield, is too editorialized.

The 17th century, or rather plots, concern the marriage of a Sandy Point villager to a "high-born" Boston girl, suspected of Tory sympathies, and her futile attempts to overcome the hostility of her mother-in-law or to dissuade her patriotic husband from leading the local militia into the Battle of Bunker Hill. Only with the news that the young husband and his band have been annihilated do the opposing wife and mother-in-law make a grudging peace. Various subplots merely slow the action.

Mary Moor stands a stunner in the difficult role of the wife, and Norma Leary is entirely plausible as the high-handed, grumpy mother-in-law. Balance of the cast handle the various roles skillfully and the one set, of a barren Colonial living room by David Platt, is okay.

Etie.

### The Dreaming Dust

Provincetown, Mass., July 21. Provincetown Playhouse production of play in two acts, by Denis Johnston. Directed by Tom Wootton; setting, Patrick Clancy. At Provincetown Playhouse, July 19, '54; \$2.20 top. Leading roles, later the Dean. Emile Autor. Leading Woman, later Stella. Character Woman, later Stella. Leading Man, later Rev. Mr. Tisdale and John Gay. Fred Levy. Tisdale and John Gay. Anne Gerety. Character Woman, later Dingley and Mrs. Vanhomrigh. Catherine Huntington. Leading Man, later Robert Beatey. Heavy, later Dr. Berkeley and Thomas J. Clancy. Clown, later Brennan. Patrick Clancy.

"The Dreaming Dust" is a serious effort by a serious writer. Since Irish playwright Denis Johnston is a poet as well as a playwright, he has found moments of beauty in his quest for the truth about Jonathan Swift, author of

"Gulliver's Travels." Interesting as Swift may have seemed in the study, however, he does not compel as a dramatic personage, his company palling well within two hours' stage traffic.

As a band of players inquire into the life of the Dean of St. Patrick's, Dublin, the problem is to decide which of the seven deadly sins was his greatest fault, all seven evidently having been indulged in freely by the testy misanthrope. Playing various people close to the Dean, the actors dramatize a baker's dozen of episodes, each illustrating a different phase of his life and character.

Although the play is questionable as Broadway fodder, the company here gives it a thoughtful production. Emile Autor has the somewhat thankless task of playing Swift, but he faces up manfully, being best in moments of anger and the self-centeredness of age. His tag, "I am that I am," is the author's deadliest barb, the decision going to pride as Swift's fatal weakness.

Virginia Thoms and Anne Gerety play the women between whom Swift was torn and to neither of whom he could pledge allegiance. Both precede him to the grave, one to bless, the other to curse. The screen loyalty of Miss Thoms is in good contrast to Miss Gerety's. As assorted personalities and friends, Catherine Huntington, Thomas J. Clancy, Patrick Clancy, Robert Beatey and Fred Levy move easily from one Swift contemporary to another.

Tom Newton's concentrated direction has kept the play moving smoothly as the actors swing back and forth in time. Arnold Kelley's lighting gives a needed fluidity, and Patrick Clancy's set uses suggestion to great advantage as he creates a cathedral on the small stage.

Geor.

### Waltz Down the Aisle

St. John Terrell production of operetta in three acts, with music by Johann Strauss, Jr. Directed by Edward Douglas. Staged by Robert C. Jarvis; musical director, Oscar Kosarin; choreography, Jerry Ross; scenery, James Hamilton; assistant conductor and chorus director, Leo Russett; costumes, Charles Macri. At Music Circus, Lambertville, N. J., July 27-Aug. 1.

This 19th century operetta, written and produced in the 20th century, is excellent summer fare, but it's not for Broadway.

The book and lyrics, laboriously constructed to fit some fine waltzes and polkas by Johann Strauss, make for excellent tent fare, and the first night audience enjoyed it. However, the competent production, superlative music, good singing and pleasant costuming and lighting didn't offset the fact that this is a thin vehicle.

An American industrialist brings his daughter to Vienna in 1880 to find a titled husband so they can make the social register. However, she falls in love with a Harvard instructor and after considerable confusion involving phony nobility and a penniless countess, the lovers end up in each other's arms. This is the only one here because papa discovers that the instructor's mother was a Saltonstall.

Earl Williams and Peggy Bonini, as the Harvard man and the American girl, have excellent voices. Shannon, Bolin, as the beautiful countess who loves and then gives up the Harvard man, sings well and can act, too. Larry Douglas and Marthe Errolle, as two singers pretending to nobility, are good. And Arthur Newman is amusing as the American industrialist.

The plot isn't strong enough to warrant all the excitement, however, and often even the music seems irrelevant. "Waltz Down the Aisle" is merely a pleasant show for the summer circuit.

Ward.

### Lake George Music Tent Folds After 3-Week Run

Lake George, N.Y., Aug. 3. James B. McKenzie and Willard C. Merrill's tent Musicarnival folded here July 25, after three weeks' operation. It had been scheduled to run through Sept. 5.

Two productions, "Brigadoon" and "Annie Get Your Gun," were presented, of the six that had been announced for the 2,700-seat canvas a mile outside the town. McKenzie and Merrill are co-producers of the Dobbs Ferry (N.Y.) Playhouse, a winter stock operation.

## Inside Stuff—Legit

Although Maxwell Anderson has two new scripts, neither is definitely set for production this season. More likely of the two is a dramatization of William March's novel, "The Bad Seed," which the playwright expects to finish within a few weeks. It's tentatively slated for production by the Playwrights Co., of which Anderson is a member. Other script, which the dramatist completed some time ago, is an original, "The Masque of Queens," dealing with the end of the reign of Queen Elizabeth I. (Incidentally, Anderson's "Masque of Queens" was a failure of the 1936-37 season). Television director Ralph Levy, erroneously reported to be staging "Bad Seed," is understood considering a production of "Queens" in partnership with the Playwrights Co., presumably with Rosalind Russell as star. Levy would direct.

Gross for "Lady's Not for Burning," starring Uta Hagen and Herbert Berghof, at the Boston Summer Theatre for the week ending July 17, was actually \$7,381, not \$6,000 as reported in a recent issue. Touring production of the Christopher Fry comedy is playing the strawhat circuit.

### Legit Followups

#### Carousel

(City Center, N. Y.)

The operetta season at the City Center, N. Y., originally skedded for six weeks through June 13, is still running but finds this week, it's 14th. Major part of that time, it's been devoted to "Carousel," the windup bill of a three-tuner series that began with "Showboat" and was followed by "Fledermaus."

Each of the shows was to have run for two weeks but the fifty b.o. reaction to the Richard Rodgers and Oscar Hammerstein 2d musical adaptation of Ferenc Molnar's gave it 10 weeks.

"Carousel" represents a superlative blending of words, music and dance, effectively brought out via this Center production. Because show was slated for a two-week run, several cast members made other commitments to follow the fortnight's engagement.

Replacement include David Atkinson as Billy Bigelow, Marquita Moll as Nettie Fowler, Tom Reynolds as Joshua, Calvin Thomas as the stakeholder and Gemze de Lappe as Louise.

Atkinson is somewhat stiff, but reasonably satisfactory as Billy, with emphasis on his robust singing. Miss Moll, making her Broadway debut, scores nicely with the lilting "June Is Bustin' Out All Over" while Miss de Lappe is an excellent terp successor to Bambi Linn. Performances by Reynolds and Thomas are pleasing.

Standout among the holdover performers is Barbara Cook, with stage savvy and surefire delivery as Carrie Pipperidge. Jo Sullivan is a likeable Julie Jordan, although occasionally lacking in emotional projection. Don Blackey is believable as Enoch Snow, while John Conte's portrayal of the menacing Jigger Craigin is a little too studied at times.

Winifred Heidt is good as the carousel owner. Dancers, headed by Robert Paget, who restaged Agnes De Mille's dances, and Dusty Worrall, display some neat footwork. This "Carousel" revival holds up as melodious, emotional powerhouse.

Jess.

#### Oh Men, Oh Women

(HENRY MILLER, N.Y.)

Edward Chodorov's comedy is funny enough to be a nature for the summer dog days. But Broadway attendance being unpredictable, "Oh Men, Oh Women" is one of the 1953-54 holdovers sweating out the high temperature with low grosses.

Cheryl Crawford's production has had several cast changes since its preem last December, without apparently affecting its risibility seriously. Heading the replacement roster is Lloyd Bridges in the starring role originated by Franchot Tone. He seems a bit stiff in the role, which doesn't particularly impress as of star stature. Actually, the harassed psychiatrist engaged to a comely, casual amorista, is a tough assignment as the only straight part.

Tony Randall, recent successor of Gig Young, has a romp in the drunk scene in which he rationalizes his marital tribulations. At the performance caught last week, Joan Gray stepped up from the minor role of the psychiatrist's observant receptionist-secretary, dubbed as a neurotic wife played originally by Anne Jackson, then by Barbara Baxley and subsequently taken over last Monday (2) by Dody Heath. Miss Gray's performance as the walling analysis patient got big laughs. Lillian Wilder was okay as the stand-in receptionist.

Remainder of the cast remains intact, with Betsy von Furstenberg a natural as the psycho-medico scatter-brained fiancée, Larry Blyden getting solid laughs as a reluctantly discarded lover and Paul Andor okay in the brief stint of a ship's steward.

Jess.

### Legit-Conscious Metro Sends Rep on Silo Hunt For Any Likely Scripts

With the emphasis on story values in Hollywood and increase in the number of strawhat tryouts, Metro is stepping up its coverage of barn productions this summer. The studio's eastern play representative, Sidney Phillips, is not only reading more scripts than are usually available, but is taking more time to o.o. the silo fare.

Obvious factor in the situation is that there are many more tryouts on the haywood circuit this season than normally. Since Phillips regularly reads all new scripts available he has already evaluated most of the shows being summer-tested, so he has to make personal inspection trips to only a relative few of the citronella preems.

Even so, there are so many scripts getting performance break-ins in the strawhats this year that Phillips is putting in considerably more than customary show-catching mileage. He has already glommed about a half-dozen offerings and leaves next Friday (6) on a three-week safari covering about dozen more spots.

Fact that the other major film companies are following their usual policy of ignoring most of the silo testings indicates that Phillips' stepped-up travel schedule is in line with a special attitude on the part of Metro. Explanation is that Metro, besides being keenly interested in story properties, is becoming more legit-conscious than in some years.

New attitude of the studio is reflected in its trend toward production buys of Broadway plays, plus its new policy of also supplying substantial backing for the actual stage productions. Thus, Phillips' advance reading of scripts and his barn scouting takes on double significance.

All this is, of course, in addition to the hyped story-consciousness of all film companies in this day of big-budget pictures. Since only extra-dimension stories tend to be suitable for the major-effort features now in vogue, the search for material is intensified.

While the prospect of uncovering a suitable screen property in a strawhat tryout is admittedly slight, Phillips is constantly on the lookout for any kind of a play with even an idea from which a full-scale picture could be developed.

### Festival Fad Still On; Horton Is Latest Star

The "festival" craze is apparently unabated on the strawhat circuit.

Latest barn to employ the gimmick is the Kennebunkport (Me.) Playhouse, with a two-week Edward Everett Horton anniversary festival to begin next Monday (9). Move follows the pattern set this summer with Helen Hayes and Judith Evelyn rural-circuit "festivals." Former recently wound up a four-week stint at the Falmouth Playhouse, Coonamesset, Mass., while the latter is appearing at the Ivy Tower Playhouse, Spring Lake, N.J., for the same number of weeks.

The Horton "festival" marks the 40th anniversary of the actor's first season as a stock leading man in the state of Maine. During his first week at the Playhouse, he'll appear in "White Sheep of the Family," with "Present Laughter" as the followup production. Horton's been touring the barn circuit this season in the former vehicle.



## Timberlake's Biog Fails To Capture 'The Bishop Of B'way': David Belasco

Craig Timberlake has written "The Life and Work of David Belasco: The Bishop of Broadway" (Liberty Publishers; \$4.75).

Mr. Timberlake is a performer on the Fred Waring tv show. He made his New York debut as a Gilbert & Sullivan singer in 1949, and later appeared with Katharine Hepburn as Rowland in "As You Like It."

It is a pity that a work upon which so much devotion has been lavished fails to come to life. Belasco remains the "elusive Pimpernel" of the Grand Legit.

Early in this century, William Winter, drama critic and stage historian, began to write a monumental life of Mr. Dave. Death halted Winter's work, which, nevertheless, was published in two volumes, and well over 1,000 pages, in 1918. Timberlake views the Winter undertaking with small appreciation, although he has used the latter's findings extensively.

It may be, as Timberlake asserts (in an odd comment from a derivative biographer), that Winter's phrases were "pompous"—but the old gentleman at least stuck to his subject matter.

Belasco often becomes sidetracked and lost in Timberlake's book, and the tome is poorly balanced. Whereas Winter devoted two volumes to bringing the producer to 1917, Timberlake's 412-page tract supplies less than 100 pages (the only "new" material in the biography) to Belasco's activities between 1917 and his death in 1931. Yet this was the period during which Mr. Dave produced and directed "The Auctioneer," "The Gold Diggers," "The Son-Daughter," "Kiki," "Shore Leave," "The Merchant of Venice" (with David Warfield as Shylock), "Mary, Mary Quite Contrary," "Laugh, Clown, Laugh," "Ladies of the Evening," "The Dove," "Lulu Belle," "The Bachelor Father," "Mima," "It's a Wise Child," and "Tonight or Never," among other presentations.

Timberlake adds very little to general knowledge of Belasco. An appendix to his book, containing letters from Mrs. Leslie Carter to Belasco, reveals more about his hero as a human being than all the rest of the volume. Down.

## Lycett

Continued from page 35

Huntington Hartford on the Coast and therefore unavailable to return to Westport, the Langners and Wilson hired James Ave, a non-ATPAM manager (he's an Actors Equity member), to run the house. The union protested and, when that proved unavailing, declared the Westport spot "unfair."

"Unreasonable" Charge  
It immediately called Lycett off his job. Although the Langners and Wilson claim he has a personal contract as subscription manager as well as p.a., Lycett had to walk out of both assignments. He declines to discuss the situation, referring questioners to Mrs. Langner and the union.

Mrs. Langner has expressed satisfaction with Ave's work as house manager and adds that she, her husband and Wilson are determined to resist what they regard as the unreasonable attitude of the union. In common with most other strawhat managements, she asserts that there are relatively few ATPAM members qualified for the specialized summer theatre field and that most of them would not work for the limited salaries available.

The Westport management says there's nothing whatever to speculation that it is considering breach-of-contract action against Lycett. But with the summer season now at the halfway mark and the barn operating without apparent difficulty, the spot is unlikely to knuckle under to ATPAM. Particularly since the union has been unable, as usual, to rally even token support from Actors Equity, its AFL affiliate and the sole union with power in the silo field.

Patricia Benoit held over for a second week in "Gigi" at the Great Lakes Drama Festival, Saginaw, Mich. Lily Lodge, daughter of the governor of Connecticut, has joined the cast of "Put Them All Together," currently trying out at the Lakes Region Playhouse, Laconia-Gilford, N. H.

## Frisco Pops Concerts Getting Sellout Trade

San Francisco, Aug. 3. Arthur Fiedler and the San Francisco Pops Concert series are proving to be one of the biggest draws in town. Nearly all of the four concerts performed so far have sold out. Five more remain to be played.

Biggest crowd was at the July 24 performance, when a full house of 7,000 packed the Civic Auditorium, with over 1,000 turned away. The concerts are scaled from 30¢ to \$2.40, with a gross of \$5,500 for a sellout.

## 'Finian' \$15,200, Toronto

Toronto, Aug. 3. On annual "Civic Holiday" long weekend, with most theatregoers out of town and the weather discouragingly hot, Leighton K. Brill's production of "Finian's Rainbow" fell off to a near break-even \$15,200 last week at Melody Fair. Masked-off Arena Gardens 5,300-seater theatre-in-the-round setup was scaled at \$2.50 top. Piece starred Mimi Kelly and Wilton Clary.

With Clifford Harvuot and Arlyne Frank in the leads, the current "Desert Song" had a hefty \$8,000 advance.

## Strawhat Biz

Continued from page 1

number of names playing the circuit have proved solid b.o.

Probably the hottest draw this season is Tallulah Bankhead, who's been selling out in the touring "Dear Charles." Actress set a new high at the Ivoryton (Conn.) Playhouse, copping \$15,200 for a week's stand. She also established a new high at the Cape Playhouse, Dennis, Mass. Another strong puller was Helen Hayes in a four-week play series at the Falmouth Playhouse, Coonamessett, Mass.

Television talent is continuing to show marquee strength, notably Fay Emerson, Imogene Coca and Patricia Benoit. All three have broken b.o. records this season.

Miss Coca hit a new high at the Westport (Conn.) Country Playhouse, pulling over \$15,000 in "Happy Birthday." Opening week records were established by Miss Emerson and Miss Benoit, respectively, at the Sea Cliff (L. I.) Summer Theatre and the Theatre-by-the-Sea, Matunuck, R. I. Former drew \$10,300, including tax, in the tryout of William McCleery's "The Lady Chooches," while latter took in \$7,800 in "Gigi."

Others who've been b.o. have included Charles Coburn, Joan Blondell, Constance Bennett and Jeanette MacDonald. Coburn in "You Can't Take It With You" set a new record at the Salt Creek Theatre, Hinsdale, Ill., drawing just under \$20,000 in a fortnight's stand.

Miss Blondell in "Happy Birthday" got Philadelphia's Playhouse in the Park the biggest opening week in its history with a \$13,000 take. "Sabrina Fair" package, starring Miss Bennett, hit a record \$8,300 at the Lakes Region Playhouse, Laconia-Gilford, N. H., and Miss MacDonald grossed \$40,000 in "Bittersweet" at the Iroquois Amphitheatre, Louisville, Ky., breaking a 16-year record.

Bucks County Playhouse, New Hope, Pa., is registering excellent grosses, with two-week runs of "Confidential Clerk" and "Aboard the Bandwagon" getting smash big. "Song of Norway" package was a strong opener at the Spa Summer Theatre, Saratoga, N. Y., winding up a week's stand with \$7,600. Melody Fair, Toronto, production of "Oklahoma" hit a record \$34,300. A new high was established at the Berkshire Playhouse, Stockbridge, Mass., with a \$6,020 take on "My 3 Angels."

Summer theatres that have shuttered are the Westhampton (L. I.) Playhouse; Strand Theatre, Wilmington; Hunterdon Hills Playhouse, Jutland, N. J.; and the Luscarnival, Lake George, N. Y. Last named was a tent operation. Recent addition to the Equity barn roster, the Grand Theatre, is scheduled to open soon in London, Ont.

Susan Hight, who replaced Isabel Bigley on Broadway in the lead of "Guys and Dolls," engaged to Washington publicist Robert R. Denny. Audrey Michaels back in N. Y. and in publicity department of National Concert & Artists Corp. Jeff Morrow now in Dublin, doing a film with Rock Hudson and Barbara Rush, "Captain Lightfoot."

## 'WISH' \$26,000 AT PITT, WITH 2 SHOWS DUNKED

Pittsburgh, Aug. 3. "Wish You Were Here" got a tough break last week at Pitt Stadium when final performance Saturday (31) was washed out by the storm and the Thursday attendance was held down by rain, which ended the show midway.

Even at that, the musical wound up with \$26,000, a pleasant surprise to the sponsors, who figured it one of the season's week entries. Cast was headed by Sheila Bond, Jack Cassidy, Patricia Marand and Paul Valentine, all from the original Broadway production.

Current is "Student Prince," with Brian Sullivan, Jeanette MacDonald winds up the al fresco season next week with "Bittersweet."

## 'King' \$97,000, S.F.; Martin-Pan' 54G, 'Picnic' \$15,600

San Francisco, Aug. 3. For the second straight week Frisco legit biz was brisker than brisk, despite the heat wave. Two house records toppled, with only three houses open.

"King and I" starring Yul Brynner and Patricia Morison broke the house record for the second week in a row at the Opera House. "South Pacific" two years ago racked up the previous mark, a fat \$88,000. "King" drew \$97,000 last week and \$94,800 the week before. Civic Light Opera has fewer subscribers this year at the special rate and more seats are going to the public at the full rate.

"Peter Pan," which previously set a new house record of \$53,200 at the Curran, again cracked Danny Kaye's \$50,000 mark with a fat \$54,000. But again, operating in the show's favor is a \$5.50 top as against a \$4.40 when Kaye set his mark.

Estimates for Last Week  
King and I, Opera House (3d wk) (\$4.75; 3,252) (Yul Brynner, Patricia Morison). Sky-high with \$97,000 (previous week, \$94,800).

Peter Pan, Curran (2d wk) (\$5.50; 1,758) (Mary Martin). New house record at \$54,000 (previous week, \$53,200).

Picnic, Geary (5th wk) (\$3.85; 1,550) (Ralph Meeker). Over \$15,600 (previous week, \$13,000).

## Channing 36G, Chi; 'Ginger' \$9,800

Chicago, Aug. 3. Chi's two shows held their own last week despite return of steamy weather. Couple of fair-sized conventions helped a bit.

Estimates for Last Week  
Time Out for Ginger, Harris 29th wk) (\$4.15; 1,000) (Melvyn Douglas). Almost \$9,800 (previous week, \$9,700).

Wonderful Town, Shubert, (4th wk) (\$4.60; 2,100) (Carol Channing). Nearly \$36,000 (previous week, \$37,300).

## 'PACIFIC' \$22,200, WASH.; SETS LOCAL RUN MARK

Washington, Aug. 3. "South Pacific" held about even at \$22,200 at the National here last week, the 11th of its summer run here. Musical exits Aug. 14 after a 13-week engagement, longest in local history.

Rodgers-Hammerstein hit goes next to Toronto and then to Montreal.

## 'Syracuse' 22G, L'ville

Louisville, Aug. 3. Blackburn Twins in "Boys From Syracuse." Rodgers and Hart musical based on Shakespeare's "Comedy of Errors," grossed a fair \$22,000 last week at the Iroquois Amphitheatre here. Patronage was down after the previous week's "Bitter Sweet," with Jeanette MacDonald starred, set a \$40,000 gross record for the open air theatre.

Featured in support of the Blackburn's were Joey Faye, Herb Corey, Mildred Cook, Victoria Sherry, Evelyn Ward, Ronnie Cunningham and Emelyn Remmel.

Three Musketiers is current, with Don Ameche as star, and Gloria Hamilton, Jack Goode and Rose Inghram top-featured.

## B'way Slumps Again; 'Apple' \$12,800, 'Kismet' \$50,300, 'Can-Can' \$42,200, Fontaine \$17,800, 'Cadillac' 13 1/2 G

## Scheduled B'way Openings

(Theatre indicated if set opening).  
Almanac, Imperial (8-23) (reopening).  
Fifth Season, Cort (9-5) (reopening).  
Home Is the Hero, Booth (9-22).  
Summer Long, Coronet (9-23).  
Boy Friend, Royale (9-30).  
Dear Charles, Morosco (9-15).  
Peter Pan, W. Garden (9-30).  
Reeling Nude, Lyceum (10-7).  
On Your Toes, 46th St. (10-11).  
Tender Trap, Longacre (10-11).  
Fragile Fox, Belasco (10-12).  
Ensemble (rep.), Bijou (10-15).  
Champagne Complex (10-27).  
Flowering Peach (10-27).  
Rainmaker, Cort (10-28).  
Living Room, Miller (11-11).  
Quadrille, Coronet (11-3).  
Fanny, Majestic (11-4).  
Festival (11-10).  
Tonight Samarand, National (early Nov.).  
Untitled Sidney Kingsley Play, Broadhurst (mid. Nov.).  
Hot Rock (11-22).  
Sandhog, Phoenix (11-23).  
Black-eyed Susan (Late Nov.).  
Mrs. Patterson (12-1).  
House of Flowers, Alvin (12-23).  
Silk Stockings, Imperial (12-29).  
Desperate Hours (1-26).

## 'Porgy' 63G, L.A.; 'Itch' OK \$13,600

Los Angeles, Aug. 3. Continued heat wave kept local legit grosses below hopes last week, although all houses stayed on the right side of the ledger. Seven Year Itch' left town after five weeks at the Biltmore, which now has nothing in the offing until December.

Estimates for Last Week  
Lady's Not for Burning, Ivar, 3d wk) (498; \$3.30). Drew \$3,000 and will wind up next Saturday (7).  
N. Y. City Ballet, Greek Theatre (4th wk) (4,407; \$3.60). Fourth program snared \$37,600.

Porgy and Bess, Philharmonic Aud (3d wk) (2,670; \$4.80). Boff \$63,300, including tax.  
Seven Year Itch, Biltmore (5th wk) (1,636; \$3.85). Final frame's \$13,600 gave it a total of \$79,000 for the five weeks.

That's Life, Las Palmas (5th wk) (400; \$3.30). Got \$5,800.  
Yiddisher Draget, Civic Playhouse, (2d wk) (400; \$3). Up to \$3,600.

## 'PANAMA' HEFTY \$49,000 IN ST. LOO MUNY WEEK

St. Louis, Aug. 3. "Panama Hattie" drew an okay \$49,000 in the Forest Park playhouse last week, with about 55,000 payees. Heat wave failed to dry up business. Mary McCarty, Lew Parker, Donna Scholl, Martha Stewart, Colea Worth, Dick Bernie and Nick Bullet played leads.

"Where's Charley?" opened last night (Mon.) for a seven-night stand before an audience of 7,500 and a gross of approximately \$6,000. Gil Lamb heads the cast.

## 'Blondes' Nifty \$58,000 In Starlight Week, K.C.

Kansas City, Aug. 3.

Slight letup in the heat wave and a sock show brought a \$58,000 gross for "Gentlemen Prefer Blondes" last week at the Starlight Theatre in Swope Park. An enthusiastic performance by Penny Singleton as Lorelei and Betty O'Neil very much in character as the show girl, Dorothy, sparked the musical.

"Hit the Deck" opened last night (Mon.) as the seventh production of the season with Sterling Holloway in the lead.

"Winslow" 18G, Salt Creek Hinsdale, Ill., Aug. 3.

Salt Creek Theatre here registered just under \$18,000 during its two-week presentation, ending last Saturday (31), of "The Winslow Boy" with Vincent Price starred.

Current at the Marshall Migatz strawhat is Joe E. Brown in George Kelly's "The Show Off."

Receipts continued to wilt on Broadway last week. All but the smash shows were nicked, with one entry dipping \$7,000. Current may hold about steady but isn't expected to afford substantial relief. Upturn is due Aug. 16.

Weaker entries are still holding, with only two shows calling it quits. These are "Golden Apple," and "Carousel." Both are exiting next weekend (7-8), with the former show moving to the Carter Barron Theatre, Washington, for a two-week windup run beginning Monday (9).

Estimates for Last Week  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (17th wk; 131; \$4.60; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Just under \$9,500 (previous week, \$10,200).

By the Beautiful Sea, Majestic (MC) (17th wk; 132; \$6.90; 1,510; \$58,000) (Shirley Booth). Almost \$23,000 (previous week, \$23,300).

Caine Mutiny Court Martial, Plymouth (D) (28th wk; 220; \$5.75-\$4.60; 1,062; \$33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Just \$33,400; first time under capacity, with some empty seats Saturday (31).

Can-Can, Shubert (MC) (65th wk; 516; \$6.90; 1,361; \$50,160). Just \$42,200 (previous week, \$45,800).

Carousel, City Center (MD) (9th wk; 72; \$3.60; 3,099; \$46,000). Almost \$16,200 (previous week, \$23,200); closes next Sunday (8).

Golden Apple, Alvin (MC) (15th wk; 119; \$4.60-\$3.45; 1,150; \$40,807). Almost \$12,800 (previous week, \$14,000); closes Saturday (7).

King of Hearts, Lyceum (C) (18th wk; 138; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). Over \$7,700 (previous week, \$9,000).

Kismet, Ziegfeld (O) (35th wk; 276; \$6.90; 1,528; \$57,900) (Alfred Drake). Nearly \$50,300 (previous week, \$53,000).

Oh Men, Oh Women, Miller (C) (33rd wk; 270; \$5.75-\$4.60; 920; \$23,248) (Lloyd Bridges). Same as previous week, over \$7,000.

Pajama Game, St. James (MC) (12th wk; 92; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Almost \$51,700 again.

Sabrina Fair, Royale (C) (37th wk; 293; \$4.60; 1,172; \$24,000). Nearly \$9,000 (previous week, \$9,800).

Seven Year Itch, Fulton (C) (89th wk; 709; \$5.75-\$4.60; 1,063; \$24,000) (Tom Ewell). Over \$13,000 (previous week, \$15,300).

Solid Gold Cadillac, Music Box (C) (39th wk; 309; \$5.75-\$4.60; 1,077; \$27,811). Just under \$13,500 (previous week, \$15,200).

Tea and Sympathy, Barrymore (D) (44th wk; 349; \$5.75-\$4.60; 1,060; \$28,300) (Joan Fontaine). Almost \$17,800 (previous week, \$18,100).

Teahouse of the August Moon, Beck (C) (42nd wk; 33; \$5.75-\$4.60; 1,214; \$21,681) (David Wayne, John Forsythe). Went clean again, holding at almost \$2,200; b.o. scale was hiked Monday (2) to \$5.95 on Saturday night and \$5.50 during the week.

## 'Marietta' Tuneful 40G, First Week in Dallas

Dallas, Aug. 3.

State Fair Musicals' fourth indoor production of the season, "Naughty Marietta," drew a \$40,000 gross for its first seven performances through Sunday (1) matinee. Break in record heat wave, with temperatures below 100 degrees and good rainfall, backed the smash local reviews to give the Victor Herbert piece a hefty sendoff. Season's only operetta continues this week with Patrice Munsta and Jim Hawthorne toppling the cast.

Rehearsals started yesterday (Mon.) for "Panama Hattie," with Vivian Blaine, Buddy Ebsen and Arthur Treacher set for Aug. 9-22. Season's closer will star Imogene Coca in the first off-Broadway staging of "Wonderful Town," Aug. 23-Sept. 5.



## Legit Bits

Rodgers and Hammerstein have postponed until the fall of 1955 their musical, "Pipe Dream," adapted from a John Steinbeck story. Robert E. Sherwood, due next month from England, is expected to bring a completed script of "The Better Angels" for possible production this season by the Playwrights Co. Jed Harris is planning a production of "The Loud Red Patrick," John Boruff's dramatization of Ruth McKenny's biography of her grandfather.

Virginia Copeland, who won the audition to replace Priscilla Gillette in "Golden Apple," rates as a discovery of Mary Hunter. Latter producer-director picked her as femme lead for the Hunter concert platform package, "Musical Americana" last fall. Incidentally, prior to resuming as a concert tourer this fall, a capsuled version of "Musical Americana" has been playing as a curtain-raiser novelty on the summer circuit.

Ralph Alswang will design the sets, costumes and lighting for "Fragile Fox," which goes into rehearsal Aug. 24. Donald Flamm and his wife sailing on the Independence today (Wed.) for a two-month o.o. of legit in Paris and London, with Flamm keeping an eye open for a possible import. Bob Shaver, appearing with Helen Gallagher and Bill Hayes in "On the Town" at the Music Theatre, Highland Park, Ill., takes over the Frank Lippencott role next Friday (6) in the Chicago company of "Wonderful Town."

Franchot Tone will make his managerial bow next season as co-producer with Ted Mann of Robert Thom's "The Minotaur." Script was originally acquired by the Circle in the Square, but was turned over to Mann, a member of that group. Tone and Mann are also scheduled to produce Thom's "Starfish," recently purchased by the actor-turned-producer. Stratford (Ont.) Shakespearean Festival has been extended one week to Aug. 28. John Yorke and Max Gendel are sending "Getting Gertie's Garter" on the road next season with a Sept. 16 opening at the Court Square Theatre, Springfield, Mass. The Avery Hopwood script has been revamped by Charles George. Production will be directed by Nat Burns, who'll also be in the cast. Norman Thomson, Bernard

Deckle and Mariko Niki have acquired the production rights for "Teahouse of the August Moon" in Japan. Miss Niki is featured in the Broadway production of the comedy and, although previously a performer in Japan, she'll not appear in the play there.

Pressagent Arthur Jay Levy rejoined "Time Out for Ginger" in Chicago after a six-week vacation at his Connecticut home.

George White is now planning to preem his new "Scandals" on Broadway next spring. Press-agent Arthur Cantor is loafing this week at Fire Island, N. Y. Jill Kraft will play the ingenue lead in "Darling, Darling," the Anita Loos comedy adapted from the French. It gets a tryout at the Pocono Playhouse, Mountaintop, Pa., prior to a Broadway production next winter. Joe Magee and Charley Baker, of the William Morris legit department, now plan to live year-around at the Snedden Landing, N. Y., place they rented for the summer. After visiting friends in the Midwest, Martyn Green will direct and star in a production of "The Mikado" at the Greek Theatre, Los Angeles, in mid-September.

Brenda Lewis, stage-concert singer seen last in "Girl in Pink Tights," is singing Salome in the final scene from the Strauss opera, to feature Tanglewood on Parade, Aug. 13, in Lenox, Mass., when the annual event to benefit the Berkshire Music Center is held. Burton Wohl, formerly on the Sunday staff of the N. Y. Times and a reporter for Time and Life in Rome, joined the press department of the Metropolitan Opera this week.

Sneak thieves who broke into the Selwyn Theatre Bldg., N. Y., Monday night (2) merely ransacked the office of Sol Jacobson, press-agent for "Teahouse of the August Moon," but didn't even take the supply of postage stamps. Shubert Alley characters quipped that the intruders must have been looking for house seats. Jack Schissel will be general manager for the Joshua Logan-David Merrick production of "Fanny," with Dick Weaver as p.a. Chando Sweet succeeds Schissel next week as manager of "By the Beautiful Sea." George Gaynes out of "Wonderful Town," currently at Chicago's

Shubert, for three weeks rest. Dick Smart is subbing as featured male lead in the musical.

Christopher Fry will adapt, Harold Clurman will direct and Michael Redgrave will star in "La Guerre de Troie N'aura Pas Lieu" ("The Trojan War Shall Not Take Place"), by Jean Giraudoux, to be produced in London next spring by Robert L. Joseph in partnership with West End manager Stephen Mitchell, and on Broadway the following season by Joseph. Play will be retitled.

Alan Schneider, who will stage Robert Anderson's "All Summer Long" for the Playwrights Co., has returned from a European vacation. Ella Kazan, stage of "Tea and Sympathy," is due from the Coast today (Wed.) to ready the touring company of the drama, with Deborah Kerr as star. Walter Kerr, drama critic of the N. Y. Herald Tribune, and his playwright-wife, Jean Kerr, return tomorrow (Thurs.) from a month's stay in London. Producer Richard Myers is due from London today and next week from Cape Cod to stage "Dear Charles," which he and Richard Aldrich will present Sept. 15 at the Morosco, N. Y., with Tallulah Bankhead as star.

## Barn Notes

Jean Stapleton, after several parts in shows at the Pocono Playhouse, Mountaintop, Pa., goes to Philly next week to appear at the Playhouse-in-the-Park in "Time of the Cuckoo." She takes time off next Saturday afternoon (7) for a tele stunt on "Camera Three" on CBS-TV. Mimi Benzell, with June Carroll and Arthur Maxwell, open Friday (6) in the Highland Park (Ill.) Music Theatre's two-week "Show Boat."

Eric Elgar on leave of absence from "Arabian Nights" to appear in featured role at the Westhampton Star Playhouse, Westhampton Beach, L. I.

Tom Barbour's "Champagne For Two," winning entry in the third annual national playwrighting contest conducted by Don Swann, Jr., will preem at the latter's Hilltop Theatre, Lutherville, Md., the week of Aug. 24. Resident members will appear in the play, to be directed by Frederick Meyer. Sandra Hochman is featured in the Constance Bennett "Sabrina Fair" package at the Clinton (Conn.) Playhouse this week. She'll also appear in "Time of the Cuckoo" at the barn next week.

## Roger Stevens

Continued from page 1

Joan" tour, with Jean Arthur starred.

Additionally, he'll produce Christopher Fry's "The Dark Is Light Enough" in partnership with Katharine Cornell, who will star in the play. Comedy is a current click in London, with Edith Evans as star. Stevens slate also includes Baruch Lumet's "Once Upon a Tower" in which he'll be partnered with George Boroff.

Besides his producing activities, Stevens is a prolific legit investor, a realtor (heading the syndicate that owns the Empire State building and numerous other holdings) and is a theatre operator through Producers Theatre, which has the Morosco and Coronet, N. Y., under lease.

## Current London Shows

London, Aug. 3.

(Figures denote premiere dates)  
After the Ball, Globe (6-10-54).  
Airs Showstrings, Royal Ct. (4-22-53).  
Angels in Love, Savoy (2-11-54).  
Both Ends Meet, Apollo (6-9-54).  
Boy Friend, Wyndham's (12-1-53).  
Cockles & Champagne, Saville (5-28-54).  
Dark Light Enough, Aldwych (4-30-54).  
Day by the Sea, Haymarket (11-28-53).  
Duenna, Westminster (7-28-54).  
Follies Bergere, Fr. Wales (9-24-53).  
Guys and Dolls, Coliseum (5-28-53).  
Hippo Dancing, Lyric (4-7-54).  
I Am a Camera, New (3-15-54).  
Intimacy At 8:30, Criterion (4-29-54).  
Joyce Grenfell, Fortune (6-2-54).  
King and I, Drury Lane (10-5-54).  
Love Match, Vic Palace (11-10-53).  
Man of the North, Duchess (4-28-54).  
Meet a Body, Duke York (7-21-54).  
Moon Is Blue, Vaudeville (5-5-54).  
Mousetrap, Ambas. (11-25-52).  
Packard Six, Cambridge (7-22-54).  
Never Too Late, Strand (6-3-54).  
Pal Joey, Princes (3-31-54).  
Relations Apart, Garrick (8-3-54).  
Six Characters, Jm. (7-20-54).  
Teahouse Aug. Moon, Her Maj. (4-22-54).  
Wedding in Paris, Hipp. (4-3-54).  
Witness Protection, W. Gaiety (10-28-53).  
Wooden Duck, Phoenix (7-27-54).  
You'll Be Lucky, Adelphi (12-25-54).  
Your Entertainment, Lindsey (7-27-54).

### SCHEDULED OPENINGS

Sabrina Fair, Palace (6-4-54).  
Salad Days, Vaudeville (6-5-54).  
Sienna & Prostitutes, St. Mart. (7-20-54).  
Vienna Blood, Stoll (6-16-54).

### CLOSED LAST WEEK

Reluctant Heroes, Whitehall (9-12-50).  
We Must Kill Them, W'minster (6-29-54).

## Pasadena Fund Loans To Needy Young Talent

Pasadena, Aug. 3.

Scholarship loan fund to aid indigent but promising youngsters has been established at the Pasadena Playhouse under the terms of the will of the late Charles Fillmore Prickett, long-time financial leader of the organization, who died last week.

## Strawhat Tryouts

(Aug. 2-15)

Aboard the Bandwagon, revue—Grist Mill Playhouse, Andover, N. J. (Reviewed in VARIETY, July 28, '54).

Automobile Man, by Calder Willingham—Bucks County Playhouse, New Hope, Pa. (2-7) Reviewed in VARIETY this week.

Dear Charles, by Alan Melville—Theatre-by-the-Sea, Matunuck, R. I. (2-7); Falmouth Playhouse, Coonamessett, Mass. (9-14) (Reviewed in VARIETY, July 14, '54).

Feathered Fauna, by Charles Robinson and Jean Dalrymple—Somerset (Mass.) Playhouse (9-14).

Iron Gate, by John T. Chapman—Berkshire Playhouse, Stockbridge, Mass. (9-14).

Jimmy Potts Gets a Haircut, by George Panetta—John Drew Theatre, East Hampton, L. I. (9-14).

Magic Morning, by Thomas Phipps and Russell Medcraft—Ivy Tower Playhouse, Spring Lake, N. J. (2-7).

Sin of Pat Muldoon, by John McLiam—Pocono Playhouse, Mountaintop, Pa. (9-14).

Southwest Corner, by John Cecil Holm—Spa Theatre, Saratoga, N. Y. (9-14).

Summer's Day, by Reginald Lawrence—Lakeside Summer Theatre, Lake Hopatcong, N. J. (3-8).

Triumph of Honor, by Alexandro Scarlatti—White Barn Theatre, Westport, Conn. (7-8).

Trouble in Tahiti, by Leonard Bernstein, and Thirteen Clocks, by James Thurber—Somerset (Mass.) Playhouse (2-7) (Reviewed in VARIETY, July 28, '54).

Vegetable, by F. Scott Fitzgerald—Marblehead (Mass.) Summer Theatre (2-7).

Walk Tall, revue—Lakewood Playhouse, Barnesville, Pa. (2-7); Clinton (Conn.) Playhouse (9-14) (Reviewed in VARIETY, July 28, '54).

Death and Taxes, by Warren E. Murray—Dorset (Vt.) Playhouse (6-8).

Put Them All Together, by Theodore Hirsch and Jeanette Patton—Lakes Region Playhouse, Gifford-Laconia, N. H. (2-7) (Reviewed in VARIETY this week).

Out of This Wilderness, by Joseph F. Ingham—Outdoor Theatre, Selinsgrove, Pa. (4-5, 7).

Stranger from the Hills, by Norman Vein—Tuffs Arena Theatre, Medford, Mass. (3-8).

Traveler's Joy, by Arthur Macrae—Berkshire Playhouse, Stockbridge, Mass. (Reviewed in VARIETY, July 26, '50).

Pygmalion \$2,200, Reading, Pa., Aug. 3.

Hefty biz continued at the Green Hills Theatre here last week, with the Berks Players taking in almost \$2,200 for five performances of "Pygmalion." Attendance totalled a near 1,300, with house sold out Friday and Saturday nights (30-31). "Male Animal" is current.

## 'Moon' Is All Over L.I., But Not East Hampton

East Hampton, N. Y., Aug. 3.

The "Moon" won't shine on East Hampton this summer. Producer Ron Rawson has cancelled his scheduled booking of "Moon Is Blue" at the John Drew Theatre here Aug. 16-21 on the grounds that the film version plus straw-hat productions elsewhere on Long Island have dimmed the F. Hugh Herbert comedy somewhat for local viewers.

Play has already been given on the island at the Hampton Star Playhouse, Westhampton; the Sea Cliff Summer Theatre and the Red Barn Theatre, Northport. Rawson is moving the new Paul Hartman revue, "Walk Tall," into the Aug. 16-21 slot. Hartman's original booking the following week will be filled by "This Happy Breed," with a cast to be announced. Bramwell Fletcher was top-billed in the cancelled "Moon."

## Deer Lake, Pa., May Fold; Not Enough Star Draw

Reading, Aug. 3.

Premature closing of Deer Lake Theatre near here before the completion of the season is being considered. "Country Girl," with Betty Field and John Beal, last week did better business than previous shows, but producers Joseph W. Kapfer and Leonard Soloway have been running at a loss and may have to toss in the sponge.

This week's offering is "Goodbye Again," with Jeffrey Lynn and Elaine Stritch which opened last night (Mon.). Unless it makes a pickup, that will be the finale.

"All the King's Men," with no star mentioned, has been announced for next week. The producers are sitting tight until later in the week before signing a star.

This is the first season for the return of names at the 350-seat air conditioned theatre. Stars have included Mary Astor, Fay Bainter, Kurt Kazan and Charles Korvin. House is tabbed at \$2 tops.

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# Literati

## Levinson's Low-Calorie Book

When Leonard Levinson's doctor ordered him to get rid of 10 pounds this spring, he learned that his patient had put the weight on while writing "The Brown Derby Cookbook." Levinson was discussing his experiences in low-calorie eating with Ken Giniger, head of Hawthorn House, during his current N.Y. stay and out of that has come a contract to write a book on low-calorie cooking which Hawthorn will publish this coming spring. It will be the first cookbook utilizing Sucaryl as a non-caloric sweetening agent throughout.

Levinson returns to Hollywood and his "Fibber McGee and Molly" writing chores on Saturday (6) but will be back in N.Y. again for a brief trip late in September.

## Re Barber and Bryson

Red Barber's book, "The Rhubarb Patch—Story of the Modern Brooklyn Dodgers," issued by Simon & Schuster this week. Next up for the CBS sports counselor is his autobiography, tentatively titled "Sittin' in the Catbird Seat," which will be a Doubleday entry. He'll start the stint at close of the baseball season.

Barber is profiled in current Reader's Digest by Quentin Reynolds. Titled "The Two Lives of Red Barber," piece accents his work as a licensed lay reader in the Episcopal Church.

Another CBSer is represented on the bookstands in Dr. Lyman Bryson's "The Drive Toward Reason" (Harper & Bros.) in which the chairman of the radio network's "Invitation to Learning" addresses himself to citizens of good will who care about the future of our civilization. He also writes about the mass media of communication.

## Granny Rice's Memoirs

Grantland Rice's posthumous autobiography, which A. S. Barnes is bringing out, in October, is titled "The Tumult and the Shouting (My Life in Sport)," recounting 53 years of sports coverage.

## Huddleston's Posthumous Pub.

Sisley Huddleston, who died in France late in 1952, right after finishing the manuscript of "France: The Tragic Years (1939-1947)" will be published by Devin-Adair, in November.

Huddleston was longtime European correspondent for the Christian Science Monitor and Paris correspondent for the London Times.

## Tillinger's Derval Book

Eugene Tillinger, editor of Top Secret mag, leaving today (Wed.) for two-month trek abroad covering France, Italy and Germany. In Paris, he'll confer with Paul Derval, director of the Folies Bergere, regarding the tome Tillinger has written with Ladislav Farago on the Folies. Book is set for '55 publication.

Tillinger will also cover the Venice Film Festival for the North American Newspaper Alliance.

## Time's Facked Net Profits

Time Inc. racked up a net profit of \$4,827,000 for the first six months of 1954 against \$4,716,000 for the same period last year, according to a semiannual statement issued to stockholders Monday (2) by org's prexy, Roy E. Larsen. Profit for the half-year period equals \$2.47 per share against \$2.42 per share for the first half of '53. Revenues hit a six month high of \$88,439,000. Total costs and expenses for the period were slightly higher than revenues because of the expense, Time-Life's new weekly mag, Sports Illustrated.

Larsen cited increases in both Time and Fortune circulation and noted that more than 300,000 subscriptions have been received for Sports Illustrated, with mag already having sold \$1,250,000 worth of advertising space.

## Eddie Davis' Funny Book

Eddie Davis is the hackie turned fastwriter—Eddie Cantor was his foe one day, Eddie (not to be confused with Leon & Davis) decided to give the trapped comedian an audition of his stuff and wound up with a writing contract. Since then Davis has written for Berle, Durante, Edson, Gleason, Martha Raye, Ed Wynn, Jessel, Olsen & Johnson, Jack Haley, et al., did the books for a 1939 George White "Scandals." Al Johnson's "Hold On To Your Hatz" and Gertrude Niesen's "Follow the Girls" (with Guy Bolton). And, in between his financial ups and downs, he's also been "flat on my asthma"—a chapter title from his new book, "Laugh Yourself Well" (Fell;

\$2.95), causing him to commute to Arizona and kindred dry climates in search of his health.

His hospital excursions have resulted in the book whose title has more than casual meaning. And just to make sure, here are samplings of his other chapters: "All Pills and Bills"; "Right Up My Alley"; "Bedpan Manners"; "From Here To Maternity"; "Open For Repairs"; "Is There A Doctor In The House?"; "And So To Bedlam"; "Eddie's Enciclopedia"; "Mind Over Matress," etc.

It's loaded with laffs, not all of the clinical or surgical genre. Much of it away from the Hippocratican idiom, but all devolves from a healthy humor perspective on common ills and pains. It's loaded with gags and gastergers; names from show biz air their own perspectives on the Florence Nightingale and Dr. Kildare set. It is suspected that many of the gags are from the generous and fertile source of gagman Eddie Davis who hung them on favored people; as such it's not only a good try but a successful type-writer, transfusion. Which is another way of saying this is a very funny book, great for the shut-in, and just as funny if you never got scared by a vitamin pill. Abel.

## Thyra Winslow's 'Sex'

Thyra Samter Winslow has put 18 of her short stories between hard covers and slugged them "The Sex Without Sentiment" (Abelard-Schuman; \$3.50). She has performed a craftsmanlike job in this difficult field of fiction writing and deservedly rates a big nod for the manner in which she has depicted a curious assortment of characters. In "The Sex Without Sentiment" she has managed to get terribly close to the inner machinery of the hearts and minds of the near indigent and the filthy rich, the phoney as well as the sterling, the dull and the sparkling of the human specie, and she has been microscopically observant of the behavior pattern of woman's supposed best pal, her dog.

Miss Winslow has carefully studied the thinking processes of actors and actresses, and in this group of short stories she has revealed this breed of animated homosapien with subtle insight and considerable irony. Her greasepaint shortsies, "Interview" "The Actress" and "Technique," are sassy, and "A Lamb Chop For The Little Dog" and "Hotel Dog" are splendid contributions to the literature of dogdom. The entire output of "Sex Without Sentiment," much of which originally appeared in the New Yorker, Cosmopolitan, Harper's Bazaar and other slicks, increases Miss Winslow's stature as a short story writer and unquestionably places her among the more eloquent fictioneers of this era.

Ranson.

## Noel Coward's 'Past Pluperfect'

Complimenting the title of his first autobiography, "Present Indicative," Noel Coward calls his latest memoirs, "Future Indefinite" (Doubleday; \$4.50). A better title might have been "Past Pluperfect."

Mr. Coward's earlier recollections covered 31 years. "Future Indefinite" deals with his activities during the war years, 1939-1945. This book is fashioned, apparently, from diaries and a Kodak-memory. It is written with a splendid determination to omit nothing that happened to the author, and it is braced with some wit and sophisticated high spirits.

One cannot and would not detract from Coward's very considerable contribution to the war effort through his myriad personal appearances before Allied troops in various parts of the globe. The lot of the front-line entertainer was always less than beer and skittles, and Coward was a valued principal figure in wartime morale-building. He deserves all the bows he takes.

His book is at its best when he remembers Maxine Elliot, offers vivid glimpses of Gertrude Lawrence, or when he writes affectionately of Paris. Coward is painfully irritating "agenticus" students and their senseless dances. In making all kinds for his celebrated slap at Brooklyn soldiers in his "Middle East Diary," the author cannot resist sniping at the late Mayor La Guardia, at once displaying poor taste and an ignorance of local politics.

White bombs and names drop with sickening regularity in his paragraphs, Coward spares himself very little. He admits to sulksiness, sometimes even to flashes of temper in line of duty. And he supplies this penetrating observation:

"There is no place for artistic temperament in battle areas."

Putting down Noel Coward's 300-odd pages of recollections, one cannot help feeling that it is really the affection and respect of Noel Coward that the author seeks, often quite desperately. Down.

## Can Fill A Book Too!

A. N. Marquis Co., which publishes Who's Who in America, is preparing a compilation of all important current prizes, honors and awards, to be called "The Blue Book of Awards." Volume will cover virtually every field and will give details as to the awards, donors and winners.

It's said to be the first such volume in its field, and its publication is due, according to the publishers, to the fact, that such information up to now can be found only from scattered sources.

## CHATTER

Mrs. Ruby D. Lindsay new women's editor of Niagara Falls, Ont. Evening Review.

Tallulah Bankhead authoring an article for book on Willie Mays, star outfielder of the Giants.

Elisa Blalk's latest novel, "Marty Goes to Hollywood," a sequel to "Marty," to be published Sept. 20 by World.

B. A. Botkin editing "Sidewalks of America," an anthology of humor pieces for Bobbs-Merrill fall publication.

Bess Streeter Aldrich, 73, w.k. author who has been hospitalized for several weeks, is in poor condition at Lincoln, Neb.

George Lichty has compiled his cartoons for McGraw-Hill publication, under the title of "Grin and Bear It." Joseph Henry Jackson did the intro.

Radio poetry-reader, David Ross, has edited an anthology of poems for "The Evening Post" under the title "Poet's Gold" which Devin-Adair will publish this fall.

Douglas Gageby, former editor-in-chief of the Irish News Agency, named editor of Evening Press, new daily to make its debut with guaranteed 100,000 initial circulation in Dublin, Sept. 1.

Anatole Chujoy, editor-publisher of Dance News, to Chi for the Chicago Nat'l Assn. of Dance Masters' annual convention beginning Sunday (8). He'll lecture to the group Sunday on contemporary American dance.

San Diego VARIETY mugg Donald Freeman, radio-tv columnist for the San Diego Union and syndicated in Copley chain on the Coast, has a piece in current Quill, "A TV Critic Can Always Fall Back on Liberate."

Paul Henry Lang, Professor of Music at Columbia U., is replacing Virgil Thomson as music critic of the N. Y. Herald Tribune, starting in October. Thomson quit after 14 years, and will devote more time to composition.

"Love Is Like That," short story by Bill Ornstein, M-G trade press rep, is his latest yarn published in the American Jewish Times Outlook for August. Theme is the same as employed in his "Ma and Me" and "Deep Currents" books.

Richard E. Rentz elected president and general manager of New Castle Newspapers Co., New Castle, Pa., succeeding his father, the late Jacob F. Rentz. Mrs. Jessie T. Anderson elected chairman of the board, and J. Fred Rentz, Jr., secretary.

Pudge Heffelfinger, Yale All-American, who wrote "This Was Football," as told to John McCallum, is uniquely fortified by a foreword by Grantland Rice; an introduction by Chet La Roche; and a final tribute by Joe Williams. Barnes publishing.

Philip Maxwell, editorial promotion manager of the Chicago Tribune, and director of its annual Chicago-Land Music Festival, authored a book of verse and prose titled "One, Two, Three, Strike," which Clarion Printers in Naperville, Ill., is bringing out Aug. 18.

Kenneth-Kramer, executive editor of "Business Week," addressed the Schenectady Kiwanis Club on "How Consumers Feel About Buying Today." One-time Washington editor of the Wall Street Journal. Kramer is a member of the editorial board of McGraw-Hill Publishing Co.

Helen McGill Tubbs, former VARIETY muggess in Rome, back in the States, residing with her aunt in Minneapolis, her home town. Mrs. Tubbs brought back the body of her actor-husband, William Tubbs, for burial in the U.S. He was a prolific multi-lingual film player on the Continent until suddenly stricken last year. Robert F. Hawkins (Hawk.) has since set up a VARIETY bureau in Rome.

George Frazier has been focusing on the music business in his latest mag pieces. Current issue of Vogue has an article on Tin Pan

# SCULLY'S SCRAPBOOK

By Frank Scully

(While Frank Scully is vacationing, his column, as usual, will be ghosted by his most devoted public—Frank Scully.)

Hollywood. From the beginning, Hollywood had a problem that has by no means been solved to this day. In the main its producers knew how to handle seasoned troupers, and also knew how to bypass bright young things, roughly classified as San Quentin quail. But the town was baffled when it found itself stuck with a lady.

These girls, in fact, were problems to their families, too. One its producers didn't quite know what to do with was Celeste Holm, an actress of far greater range than most.

This one's case-history I know more intimately than most because I happened to marry into the Scandinavian family of which Miss Holm is a member. In fact, every time we meet or talk on the telephone, which is not very often, her first greeting is "Cousin!"

So when I saw the unanimity of good notices which came to her after she had opened recently at a hotel in Los Angeles, I put on my gas mask and drove down from Desert Springs (4,000 feet high; nice, clean, pine-laden air), to Smogland-By-The-Sea.

## Gilt-By-Association, Eh? Not Bad

As she warmed to her audience and vice-versa, I began to enjoy a feeling which I shall describe as gilt-by-association. Her glamor seemed to be rubbing off on everybody in the room, the Ringmaster of the Scully Circus included.

After the show, we were discussing show business as a family problem. An uncle from Norway visited the family in New York not long ago and asked her whatever made her go into acting as a career? Before she could answer, he added, "You know, your grandmother wouldn't have liked this at all."

It hurt Celeste to hear this because she has always wanted to make all the members of her family proud of her, and it never occurred to her that her grandmother in Norway might think that an actress in the family, however glamorous, however successful, might not be viewed with pride.

Then this uncle went to see Celeste as Gertie Lawrence's sub in "The King and I." He was so carried away by her performance as an English lady among the royal rough diamonds of an earlier Thailand that he went backstage afterward, embraced her and said, "Celeste, that was beautiful! How your grandmother would have been proud of you!"

That there are not enough parts for ladies either on Broadway, in Hollywood, or in niteries is sad but true. That if there were enough such parts, many actresses wouldn't want to play them, believing that there is lots more boxoffice appeal in roles a little short of bag-slingers (and in some cases including them), is also true.

But Celeste says that she doesn't enjoy the triumph of evil, even in make-believe. She has a great love of family, and of people, too, because I have never heard her talk like a housebroken feline about anybody, even when appraising producers who had obviously handled her badly.

I recall a talk with her after she had won an Academy Oscar for her performance in "Gentleman's Agreement." We agreed that the studio toppers would be on the lookout for evidence of the temperamental star, and that it would be smart to pull a switch and let them do all the leading.

After all, they knew they now had an important property and their job was to make it pay off handsomely. How did they use it? Well, they dawdled along for eight months not using it at all. Then they threw her into the lower levels of "The Snake Pit." By 1950 she had reached the point of being an offscreen voice in "A Letter to Three Wives."

She also, while waiting for her Hollywood producers to make up their minds, traveled 21,000 miles in 21 days, entertaining troops in Newfoundland, England, France, Italy, Greece, Tripoli, Morocco and Bermuda.

From there to the saloon set, which has become the bigtime vaudeville of the postwar era, was but a step. She tried out the Persian Room at the N.Y. Plaza and when she was finally released from the bondage of that velvet rope, she got herself booked into the Washington and Los Angeles Statler hotels.

This may seem to be a pretty sad success story for a girl who had started out as a smash in "Oklahoma" and had done beautifully in "The Women," "The Time of Your Life," "Papa Is Ali," "Bloomer Girl," "Affairs of State," and a pleasant piece of fluff called "His and Hers."

Always concerned how her voice comes over, she told how she auditioned for "Oklahoma."

## Who Was She, Anyway?

"I sang 'Who is Sylvia?,' " she said, and howled at the innocence of such an effort.

I didn't think it was such a blooper. After all, the song had stood up for 400 years. When it didn't quite overwhelm Rodgers & Hammerstein, she tried Grieg and Schubert.

This range amazed R & H, but Dick Rodgers thought that the part called for someone who could sing loud and funny. So she sang loud and funny. Her performance as a lusty and light-hearted Annie in "Oklahoma" has remained to this day the right way to play that part. Why didn't Hollywood pick her for it?

This fall she goes into a tv series called "Honestly, Celeste." She should do well in situation comedy. Loretta Young liked it, and that should be sufficient inspiration for Celeste.

## 'Here's Sand In Your Champagne'

Celeste's humor is native, not synthetic. About five years ago, at a premiere of "Chicken Every Sunday," held in Tucson, she was asked to christen a new flagship of the American Airlines. She was wearing a babyblue suede cowgirl outfit. It was in the middle of winter and a mean wind was blowing, so she put on a new mink coat to protect herself from the cold. As she smacked the champagne bottle on the nose of the ship, the wind reversed its field and blew sand and champagne all over her.

The ceremony over, the photographers gone, she repaired to the side of the runway and sat down beside us. Her coat and her beautiful babyblue cowgirl outfit were a mess of sand and goo. She turned to Mme. Scully, an authority on all family problems, and said, "Alice, tell me, how do you get champagne out of mink?"

There was a moment of baffled awe, and then they broke into a bellylaugh that could have been heard by coyotes in Tombstone.

I suspect her own question made her feel that perhaps it was time to get out of Hollywood for a while. Caviar, champagne and mink—the eternal problems of Hollywood—seemed a little incompatible with her grandmother's idea of a lady.

Alley personalities, covering both the songwriting and disking phases.

Frazier is now preparing a piece on album liners for Saturday Night mag.

Federated Publications Inc., Battle Creek, Mich., has purchased the Lafayette (Ind.) Journal & Courier, daily with circulation of more than 40,000. Federated also owns the Lansing State Journal, Battle Creek Enquirer & News, Radio Station WELL, Battle Creek, and the Newspaper Engraving Co., Grand Rapids.

Georgia H. Cooper, who edited four magazines for Sky Publications, has left the outfit. Dan Blue, former associate editor on the quartet, is now editor of True Crime and Police Detective. William Carrington Guy, another former associate ed of the group, is now editor of the other two mags, Women In Crime and True Mystery.



## Broadway

Hortensia Rivas, columnist Louis Sobol's secretary, weds NEA columnist Dick Kleiner Aug. 7.

Earl Blackwell, prez of Celebrity Service, to Europe and the Venice Film Festival, which starts Aug. 22.

Pietro Bullo, Scaleria Film, prep, returned to Rome Saturday (31) on the Cristoforo Colombo after a six-week U. S. stay.

Charles Levy, ad-pub head of Walt Disney Productions, off on vacation swing of Germany, England and France.

Ruth and Monroe Greenhalb hosting their annual Westchester brawl Friday-the 13th when show biz moves to Scarsdale.

Elizabeth Winston, artists' rep, flew yesterday (Tues.) to Sicily on biz. Will stop in Milan before returning to N. Y. end of August.

The late producer-publicist Michael Mindlin's daughter, Constance, engaged to James W. Hartman; she's now with the Damon Runyon Memorial Fund.

Union Dime Savings Bank seeking Frederick Sumner Logan, last known address 1 W. 69 St., who has unclaimed balance. He's a writer, since believed gone to Hollywood.

Ram Gopal, Hindu dancer not seen in the U. S. since 1938, arrived in N. Y. last weekend for appearances at Jacob's Pillow Dance Festival, Lee, Mass., next week (11-14).

George Jessel, just returned from a European trip, complained about the mosquitoes in Israel: "They were bigger than Abe Lastfogel and anybody else in the entire Morris office."

Will Marcus, veepee of Loucks & Norling Studios, bought the 19-room Scarsdale estate of Robert K. Haas, executive veepee of Random House. It includes over six acres, plus gardener's cottage.

Steve Allen, who married Jayne Meadows this past weekend, is of a show biz family; his mother was known as Belle Montrose on the stage and his late father, Billy Allen, was a vaude singer.

Larry Parks and his actress-wife, Betty Garrett; actor Richard Burton, Metopora singer Robert Merrill and E. R. (Ted) Lewis, managing director of British Decca, in from Europe Monday (2) on the Queen Elizabeth.

## Paris

By Gene Moskowitz  
(28 Rue Huchette; Odeon 49-44)

Larry Adler back to England for longhair recording sessions.

Hazel Scott topping Moulin Rouge nitery vaude show here.

"Greatest Show On Earth" (Par) being reissued here in four first-runs.

Jane Russell coming in for exteriors on pic, "Gentlemen Marry Brunettes," in September.

Line Renaud up for possible lead in London presentation of "Can-Can." Miss Renaud is the top disk name here.

Olympia Music Hall goes magic with its next show, composed only of prestidigitation numbers headlined by hypno Le Grand Robert.

U. S. film biz personalities here are Carmel Myers, Patricia Jordan, Muriel Bergman and Alfred W. Schwalberg, Miss Myers' husband and head of Par distribution.

Samia Gamal signed by the Marquis de Cuevas to appear with his company at the Sarah Bernhardt Theatre in September in a special Oriental ballet written for her.

Olivia De Havilland heads back to Hollywood, after her stint on the Anglo-Spanish pic, "That Lady," for a top role in United Artists' pic, "Not As A Stranger."

Muriel Novik, U. S. radio consultant, here from London for a few days when he repped the U. S. at a UNESCO conference on the use of tv for educational and labor purposes.

Glenn E. Wallichs, Capitol Records prexy, being feted by Pathe Marconi, Capitol distrib here. Goes on by auto to Rome, Naples, Florence, Venice, Stuttgart, Frankfurt, Amsterdam, Hamburg, Copenhagen, London, and then to the U. S. Sept. 10.

## Minneapolis

By Les Rees

Lionel Hampton combo played one-night Auditorium date.

Edith Rush Little Theatre offering "The Cuckoo's Nest."

"Hippodrome of 1955," roller-skater-water show, set for St. Paul Auditorium Oct. 26-31.

Lanny Ross held over at Hotel Radisson Flame Room which has comic Will Jordan and singer Giselle MacKenzie underlined to follow in that order.

Theatre-in-Round here to present "My Three Angels," "I Killed the Count," "Time of Cuckoo," "Death Takes a Holiday" and "Bell, Book and Candle" in fall-winter season.

For first time in long history, Old

Log strawhatter offering initial production of new play anywhere, "Only Young Twice," by Bob Murphy, Minneapolis Star-Tribune film editor-critic. Set for two weeks, starting Aug. 4.

Entire Nicollet Park capacity sold out in two hours on first come-first served basis for Aug. 12 exhibition baseball game between Minnesota A. team and New York Giants, its parent club, with many people standing in line all night. It's Giants' first appearance here since it acquired franchise five years ago.

## San Francisco

By Ralph Gleason

Charles Washburn up from L. A. in advance of "Seven Year Itch."

Eddie Laguna, of Gene Norman Presents record firm, in town visiting deejays and Bob Chatton, local distributor.

Kenneth Dodson, who wrote "Away All Boats" which was purchased by Universal, here to see drama eds and radio interviewers.

Irena Brynner, Frisco jewelry designer and cousin of Yul, was robbed of \$50 by an armed prowler, who broke into her Marina apartment during the night.

Courtney Burr, producer of "Seven Year Itch," in from N. Y. for opening at the Geary Monday (2) and host to press at a cocktail party prior to performance.

Walter Herbert, former San Franciscan until recently director of the New Orleans Opera Co., here to visit his mother. Next season Herbert will direct operas in Shreveport, La.

## Atlantic City

By Joe W. Walker

Quarterdeck theatre offering "Yes, My Darling Daughter" with Vera Tatum this week.

Elena Nikolaidi featured Tuesday (3) at seventh annual Ventnor Summer Music Festival.

Jean Carroll and Russell Arms into Steel Pier vaudeville with Charlie Spivak in Marine ballroom.

Sally Joan Waller picked as "Miss New Jersey" here Saturday (31), with Al Owens, WMID deejay acting as m.c.

Atlantic City Boy Scout Council benefits from performance of John Harris Ice Capades Monday (2), an annual gesture by the show's producer.

"One Touch of Venus" opened Aug. 3 at Gateway Musical Playhouse in suburban Somers Point featuring Margot Moser, Arthur Hammond.

## Pittsburgh

By Hal V. Cohen

Raul and Eva Reyes back here for first time in years for an Ankara stand.

Mission Players lost one of their strawhat actors, Jimmy Spino, to the Army.

Norma Winters back to her old spot, the White Barn Theatre, for "Elizabeth Sleeps Out."

Earl Gordon, manager of the Squirt Hill, joined his family at Crystal Beach, Canada.

McKeesport's girl bullfighter, Betty Ford, will be starred in a WB color featurette based on her career.

Mrs. Evan Evans, of dancing Evans Family, went home from West Penn Hospital after major surgery.

Sheila Bond to Lido Beach Club as guest of Sid Caesars after finishing "Wish You Were Here" at Pitt Stadium.

WDTV general manager Harold Lund's mother flew to Hollywood to visit her granddaughter, the former Shirley Stevenson.

Vogue Terrace has big lineup for September: Julius LaRosa, Billy Daniels and Harry Belafonte. Kitty Kallen comes in next October.

Dick Cvetic, who now manages a theatre in Fargo, N. D., home on vacation; he's the son of Matt Cvetic, who was "a Communist for the F.B.I."

Bill Krot, who got his start here in summer opera chorus eight years ago, now stage manager for outdoor Music Theatre, Highland Park, Ill.

## Portland, Ore.

Dell O'Dell, Charles Carver and Red Watson at Latin Quarter.

Oregon Film Men will have their annual golf tourney at Tualitan Aug. 10-11.

Arthur Lee Simpkins and The Glens at Amato's Supper Club for three weeks.

George Amato flew to San Francisco to catch opening of Frank Senn's Minsky Follies.

Woody Herman and Third Herd opened a week's date at Jantzen Beach Ballroom last night (Tues.).

Ralph Meeker in "Picnic" at the Auditorium for three days Aug. 3-5 for William Dugan. "King and I" inked for Aug. 10-14.

## London

Metro's new picture house at Aberdeen, which had opening junket July 26, is fitted with the second British Perspecta sound installation.

Gala-preem skedded for "Caine Mutiny" at Leicester Square Odeon Aug. 12, with stars and top brass from the U. S. and Royal navies expected.

A new D'Oyly Carte season of Gilbert and Sullivan operas opens at the Savoy later this month following "Angels in Love" which folds this week.

Eddie Vitch, originally in Folies Bergere revue, "Paris to Piccadilly," signed up for its 40-week tour following his return to London from the U. S.

Patric Donnan to replace Richard Attenborough in Agatha Christie's record-breaker, "The Mousetrap," when star ankles thriller next month for film stint.

Val Parnell's seventh Palladium pantomime is to be "Mother Goose," starring Max Bygraves, Richard Harris, and Margaret Burton making her West End debut as Principal Boy.

Frakson returns to England after several years absence, opening at the Savoy Hotel Aug. 2 for two weeks with option. Then he starts vaudeville tours for Moss Empires and Stoll theatres.

Passengers to N. Y. last week included Ben Schiffrin, Roberta MacDonald, Robert Merrill, Richard Burton, Larry Parks, with incomers including Patricia Medina, John Blake, John Fischer, Eugene Spaulding and William Cowles.

John Van Drueten's "Bell, Book and Candle" goes into rehearsal soon for a pre-London tour in September. Lilli Palmer and Rex Harrison are set for their original roles, with Athene Seyler, Liam Redmond and David Evans in support.

Exclusive Pictures signed Eva Bartok to star in new film, "Break in the Circle," in which Stirling Hayden will play opposite her. Scripted by Val Guest, who is also director, film starts shooting Aug. 16, with locations in Hamburg and Cornwall.

Cicely Courtneidge and Jack Herbert are to star in a new comedy thriller, "Miss Tully Says the Night," being filmed by Jaywell Productions. It is to be directed by Leslie Arliss. Other players include A. E. Matthews, Diana Dors, Patrick Holt.

Syndicate Halls, operated by Gerard Heath, experiments with No. 2 revues during the summer months, instead of the usual vaudeville shows, as a stopgap. This year these shows have proved a very profitable proposition, attributed primarily to the inclement weather.

## Fire Island

By Mike Gross

Arnold Auerbach guesting at the Herman Wouks in Seaview.

Legit producer Mort Gottlieb in for a two-day stand with the Arthur Cantors.

Red Buttons pacing the headgear fashion for the beach with a pompadour topped by a white pom-pom.

Among the weekenders: Tele thesp Frank Baxter, Hill & Range exec Arnold Shaw, and flack Marvin Frank.

Tele producer Irving Mansfield traded in a weekend at the Concord (N. Y.) for his debut stay at Ocean Beach.

Record company reps on the beach: Jack Lewis (RCA Victor), Arthur Shimkin (Bell), and Jerry Wexler (Atlantic).

Goldie moves his Fire Island hystro operation to Gotham in the fall when he takes over the Q Club, eastside nitery.

Tele scripters Everett Greenbaum ("Mr. Peepers") and Reginald Rose ("Studio One") trekked to Ocean Beach from Fair Harbor Saturday to o.o. the night life.

Publisher Herbert E. Marks in from Ocean Bay Park for the same reason.

## Philadelphia

By Jerry Gaghan

Al Freeman, Sands Hotel, Las Vegas, publicity director, here to visit ailing mother.

Arnold Orsatti, proprietor of Orsatti's midtown cafe, has reopened his Somers Point, N.J., seashore spot.

Julie Gibson, danseuse at the Wedge, made principal address at luncheon meeting Junior Chamber of Commerce.

National Convention of Veterans Foreign Wars held entertainment in bars, clubs and film houses by bringing in estimated 50,000 vets.

Willard Keefe, press rep of Theatre Guild, in to do missionary work for coming Guild-American Theatre Society subscription season.

Edward S. Barsky, local MGM

Records distrib, took over distribution of Victor's Label K and Groove platform, formerly handled by Lou Borstein.

Leather Vihon and Martin O'Shaughnessy held preview reception for disk jockeys and press at Hotel Warwick (27) for new Recordland magazine.

## Athens

By Irene Vellasarion

Berta Kardova at the Argentina. Great folk dancers returned from successful tour of Israel.

Andrew Nezeritis in from a long, successful tour of U. S., England and France.

Christine Versel and Sylvio Siveira playing Athens nightclubs and the Athens radio station.

Hungarian pianist George Wesely, in from Copenhagen, will be heard over Athens Radio Station.

"They Knew What They Wanted" at the Rialto, with Helen Hatzearyguyre and Nico Tzoya starred.

Robert Rossen, here on visit, offered Katina Paxinou a role in "Alexander the Conqueror," his next film.

National Symphony concerts every Monday night at Herodous of Attica Theatre draws mostly longhair fans.

"Hippolytos," ancient Greek drama presentation in the Epidaurion Theatre, was tops here with 10,000 patrons from Athens and nearby cities as well as many tourists.

## Ireland

By Maxwell Sweeney

Turner Layton in for stint at Theatre Royal, Dublin.

Seamus Kelly, in John Huston's "Moby Dick," hospitalized.

Abbeyette Ronnie Wash opening recording studios in Dublin.

Radio Eireann Symphony Orch will do northern Ireland tour this fall.

The Capitol in Dublin will be first Irish cinema to install Vista-Vision.

Peter D. Rackow, director of Cinema Films, broke bone in his foot while vacationing in France.

Scottish chirper Robert Wilson, currently on stint here, slated for three-month U. S. and Canada swing this fall.

Comedienne Maureen Potter sicklisted and out of Jimmy O'Dea's August revue "Old Acquaintance," at Dublin Gaitey.

Brendan Smith staging three for Butlin's Holiday Camp at Mosney "Whitehead Boy" (Lennox Robinson), "French Without Tears" (Terence Rattigan) and "Love in a Mist" (Kenneth Horne).

## Barcelona

By Joaquina C. Vidal-Gomis

Maria Aranda in Barcelona in search for 15 gypsies to form a Spanish Ballet for Paris dates.

Douglas Fairbanks, Jr., in from Rome, stopped overnight in Madrid. He left for Malaga for a long rest.

Ismael Merlo legit company at the Carrion in Valladolid with "Life in a Block," play by Carlos Llopi.

Adolfo Torrado's new legit play, "My Spinsters' Flat," with Mercedes Barranco, Mercedes Monterrey and Mario de Busto.

Mercedes Vecino with new show, "Cabalgata Cinematografica," at the Calderon. Plays leads herself. Manolo el Malagueno and Paul Cancio are in cast.

Gloria Swanson and Lois Wilson in town and made a personal appearance at Monterrey nitery emceed by journalist Vic Rueda who came along with them from Madrid. The two former pic stars are well remembered here from the time of silent pix.

## O'Brien's Expecations

Continued from page 5

ture Export Assn. will ask for free transfer of U. S. film monies from Britain. One potential stumbling block has been British production by the American companies. With remittances running to around \$22,000,000 annually, the Hollywood outfits have an incentive to invest their blocked earnings locally in production. With convertibility a fact, this incentive would no longer exist.

O'Brien said employment in British studios had settled down to a steady level after a 12,000 drop from 1948 during which period five studios shuttered. He was satisfied with the quality of British films, he commented, which are doing increasingly well in their native country. There was no need to raise the present quota, he thought, unless it was done as a wedge to force American labor to grant free trading privileges to the British industry.

## Hollywood

Jack Carson back from two-week trip to N. Y. and Minneapolis.

Harpo Marx reported in good condition at St. John's hospital, Santa Monica.

Donna Reed rushed by chartered plane from Jackson Hole, Wyo., to Salt Lake City for emergency operation.

Irving Berlin in from Washington, D. C. for further confabs on "There's No Business Like Show Business."

Ralph Bellamy, prexy of Actors Equity Assn. and Chorus Equity Assn., arrived for annual meeting of coast membership.

## Cleveland

Marty Cain, indie booker formerly with Frank Sennas agency, ill and in Mt. Sinai Hospital for observation.

Sam Costell looking over new Westgate shopping center for a site to open new Arthur Murray branch dance studio.

Four Aces at Sky-Way and rest of town's nitery talent doubled July 29 in Fun For Funds Fair, outdoor charity mardi gras.

Johnny Huntington, former bandmaster-booker, sold his home here and is moving to Detroit to open a liquor package store in Grosse Pointe.

Steve Mosberger, one-time local prizefighter, had new song tabbed "Little Sleepy Head," published by Doolie-Williams Co. and waxed by Georgia Brown on Dootone disk.

Val Novak made new head of Koehl, Landis and Landan ad agency, which handles several niteries here. Succeeds his boss, Russ Rowan, promoted to account exec post in New York.

Perry Como, here for "Star Night," partied by Tony Carbone, big agent for musicians' local. Long friendship dates back to era when Como began crooning in band formed by Freddy Carbone, brother of Tony.

## Cape Cod

By Earl J. Dias

Rocky Marciano at Manomet. Edgar Bergen and family visiting in Hyannis.

Roland Winters vacationing on Martha's Vineyard.

Steve Cochran at Dennis in "Heaven Can Wait."

Margaret Truman at Falmouth Playhouse to do "Autumn Crocus."

Arthur Sircorn has completed his directing chore at Somersett Playhouse.

Dennis King is at Dennis to rehearse for his appearance next week in "My 3 Angels."

"Oklahoma" in successful second week at Richard Aldrich's Cape Cod Melody Tent, Hyannis.

## Rome

By Robert F. Hawkins

Ruth Roman went to Turin to start work in Lewis Milestone's "The Widow."

Xavier Cugat, Abbe Lane and troupe due in for series of shows in Rome's Foro Italico.

Reissue of Richard Thorpe's "Tarzan Escapes" lists Johnny Weissmuller as "the real Tarzan."

Lucienne Boyer spotlighted in new show at the Belvedere delle Rose, fashionable local alfresco nitery.

Nino Taranto and Dolores Palumbo into Casina delle Rose nitery, using their winter revue material.

Rossana Podesta, Helen in WB locally shot "Helen of Troy," injured her ankle in crowd scene; injury is third in pic.

Ingrid Bergman slated to start new pic soon. Titled "Fear," it will be shot in Germany with Roberto Rossellini directing.

Vittorio DeSica back at work here, starring opposite Gina Lollobrigida in "Bread Love, and Dreams" followup pic titled "Bread Love and Jealousy." Luigi Comencini will direct the Titanus-Girosi production.

## Memphis

By Matty Bresla

Tex Beneke crew to Hotel Claridge's Magnolia Roof for two weeks.

Frank Willis, commercial chief for WJTV, Jackson, Miss., here on biz trip.

Jim Ownby, skipper of WJXN, Jackson, Miss., checked in here enroute to Phoenix, to open his new daytime, KONI, at Arizona.

Tom O'Neil, Mutual prexy, and aide Johnny Poole in town hosting staffers of WHBQ and WHBQ-TV new properties of General Television.

Frencess Nelson, Memphis model here for rest from the Copa line, will judge the Miss Tennessee Beauty Pageant at Jackson this week.



# OBITUARIES

## WILLIAM P. RAUL

William P. Raul, former general secretary-treasurer of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the U. S. and Canada, died July 26 in Atlanta, Ga. He became a projectionist while a student at Georgia Tech and was appointed to Atlanta's first board of examiners of NPMO in 1909.

In 1910, Raul joined Atlanta Stage Employees Local 41 of IATSE and helped establish Operators Local 225 in 1911. He was its first secretary and then its president for many years. In 1918, he was appointed an International representative and was active in building up that org in south. He was named assistant International proxy when Richard F. Walsh took over the presidency in 1941 and was elected general secretary-treasurer in 1945, serving from then until poor health forced his retirement last August.

**DANIEL HAYNES**  
The Rev. Dr. Daniel Haynes, 60, a clergyman who was also a legit and film actor, died July 28 in Kingston, N. Y., of a heart attack. His legit appearances included a five-year run on Broadway and on tour in "The Green Pastures." He played two supporting roles in the original production of the Marc Connelly drama and was cast

in an automobile crash. He had joined KQVR this summer after serving as an account executive of KJBS, San Francisco, for some time. Prior to that, he had served in the U. S. Navy and was with ABC in Chicago.

Surviving are his wife, the former Patsy Lee of Don McNeill's "Breakfast Club," and the couple's six-month-old daughter.

## CHARLES ROSSKAM

Charles Rosskam, 81, retired theatrical agent, died July 29, in Wildwood Crest, N. J. He directed and managed the Chicago Stock Co., touring with that group for 30 years, appearing in 29 states and Canada. He was also manager of the Nixon and Regent Theatres in Wildwood.

A daughter and a son survive.

## CHARLES COTTE

Charles Cotte, 53, a member of the Balaban & Katz Theatre organization for 25 years, died July 26 in Chicago. For the last 10 years he had been a B&K district manager in charge of the chain's West Side theatres in Chicago. Prior to joining B&K, he was a drummer with Ted Lewis' band.

Survived by wife and son.

## JOHN G. LYMAN

John Gardner Lyman, 53, stage and radio-TV writer, died July 26 in New York after a three-year ill-

Nemo" and "Ben Hur" in the early 1900's.  
Surviving are three sisters and a brother.

## (MISS) BILLY TICHENOR

Mrs. Jerome H. Cargill, 54, former musicomedy ingenue and vaudevillian, professionally known as Billy Tichenor, died July 20 in New York. During her career she had worked for the Shuberts and Florenz Ziegfeld.

Her husband, Jerome H. Cargill, a packager-producer, survives.

## RUTH ARELL

Ruth Arell, 47, show biz publicist and freelance writer, died July 31 in New York, after a long illness. She had been with the Muriel Francis office for the past seven years as press rep for music personalities.

Husband and a sister survive.

## RALPH CARE

Ralph Care, 36, lyricist, died July 22 in New York. He wrote "A Penny A Kiss," "Blue December," "It's Not for You" and "I Envy," among other tunes.

Surviving are his wife and a daughter.

**Shep Waldman**, 59, former booker with the Harry and Herman Weber office and onetime straight man in burlesque, died July 24 in Hollywood. His brothers, Ted and Al, were blackface comics and his sister, Thelma, a pianist.

**Thomas H. Ealand**, 69, former actor who was general manager of the Miles Theatre chain in Detroit from 1914 to 1931, died July 30 in Ferndale, Mich. He owned the Ferndale Theatre until his retirement last year.

**J. Myles Putnam**, 50, former actor and theatrical manager, was found dead July 28 in his New York apartment. He had a gunshot wound under his chin and a .22-caliber rifle lay beside him.

**Jacob G. (Jack) Hexter**, 68, for many years a booking agent for the Pastime, Breeze and Dixie Theatres in Philadelphia, died July 31 at his West Philadelphia home. His wife, son and a daughter survive.

**Walter H. Kirkham**, 42, film booker for Commonwealth Theatres, died July 27 in Kansas City. He was with the chain for some 15 years. Surviving are his wife, sister, brother and father.

**Mrs. Edward Hope Coffey**, 50, wife of screen writer Edward Hope (Coffey), died July 29, in Hollywood, after a long illness. In addition to her husband she left a son.

**Thelma Warren**, 48, studio secretary and script girl, died July 26 in Hollywood. Surviving is her sister, Edith Warren, Paramount film cutter.

**Sister of singer James Melton** died Aug. 2 in Ocala, Fla. Her husband, a daughter, two sisters and another brother also survive.

**Jesse Fromkess**, 44, brother of film producer Leon Fromkess, died of a heart ailment July 27 in Hollywood. His wife survives.

**Mother**, 66, of television writer Marion Cooper, died of cancer July 24 in Hollywood. She leaves another daughter and son.

**I. Val Levey**, 65, studio projectionist at Paramount for 17 years, died July 26 in Hollywood following a heart attack.

**Luther Ashby Dirting**, 66, Paramount studio technician, died July 27 in Hollywood. Wife, son, and three daughters survive.

**Marie J. Flynn**, 63, widow of John E. Flynn, former Metro mid-west division sales manager, died July 28 in Chicago.

**Mother of George Uribe**, assistant manager of the Warfield Theatre, San Francisco, died in that city July 29.

**Mrs. Florence L. Edwards**, 63, longtime singer, died July 22 in Laconia, N. H., after a long illness.

**Mother**, 73, of Larry Johnson, musical director at WNBQ, Chicago, died in that city July 17.

**Wife of Walter A. Thimmig**, owner of the McNair Theatre, St. Louis, died July 13 in that city.

**Charles Webber**, 79, longtime conductor of the Carl Rosa Opera Co., died July 28 in London.

**Brother**, 85, of writer-musician-lecturer Sigmund Spaeth, died July 26 in Wayne, Pa.

## MARRIAGES

Mimi Cooper to Dave Murray, Pittsburgh, July 23. He's news-caster and program head at WENS. Grace Weisberg to Jack Weil, Pittsburgh, July 24. He's tv head of Friedman-Rich ad agency.

Virginia Lawnzak to Don D'Aquila, Pittsburgh, July 31. He's with Stanley Warner Theatres.

Marjorie Morse to Milton Saul, New York, July 31. He's an analyst with Metro's eastern story department.

Anne Fleischman Bernays to Justin D. Kaplan, New York, July 29. Bride is an editor and daughter of publicist Edward L. Bernays; he's also an editor.

Susan Ellenn Ott to John C. Faulkner III, Petoskey, Mich., recently. Bride is director of Keene Children's Theatre, Keene, N.H. James Meadows to Steve Allen, Waterford, Conn., July 31. Both are tv performers.

## BIRTHS

Mr. and Mrs. Bill Tusher, daughter, North Hollywood, July 29. Father is a radio commentator.

Mr. and Mrs. John Springer, son, New York, July 29. Mother is singer Monica Lane; father is an RKO publicist.

Mr. and Mrs. Terrance Mullin, daughter, Hollywood, July 29. Mrs. Mullin is the daughter of Mrs. Herbert T. Kalmus.

Mr. and Mrs. Bob Berry, son, San Antonio, July 28. Father is on commercial staff of KITE in that city.

Mr. and Mrs. John Piper, daughter, Houston, Tex., July 19. Father is staffer with KTRH there.

Mr. and Mrs. Herb Gold, son, Hollywood, July 30. Father is an agent in the Louis Shurr office.

Mr. and Mrs. William Mertz, daughter, Columbus, July 28. Father is a disk jockey.

Mr. and Mrs. David Pollard, twins, son and daughter, Washington, July 30. Father is Universal flack for capital area.

Mr. and Mrs. Stan Conrad, son, Pittsburgh, July 26. Father's a nitery organizer.

Mr. and Mrs. Frank Liberman, daughter, Hollywood, July 25. Mother is the former Pat Harris, tv casting director and onetime N. Y. talent agent; father is a publicist.

Mr. and Mrs. William Talman, son, Hollywood, July 27. Mother is Barbara Reed, actress; father is an actor.

Mr. and Mrs. Dick Davis, son, New York, July 23. Father is with BBD&O and ex-ABC staff writer; mother is former Cleveland child star Jeannie Lavery.

Mr. and Mrs. Len Dresslar, daughter, Chicago, July 28. Father is singer at WBBM there.

Mr. and Mrs. Edmund Kasser, daughter, Chicago, July 27. Father is radio-TV time buyer at Ruthrauff & Ryan's Chi office.

Mr. and Mrs. Neil Murphy, son, Chicago, July 25. Father is Chi NBC controller.

Mr. and Mrs. Mitchell Parker Jr., son, Pittsburgh, July 24. Mother's the daughter of Ted Blake, nitery comic.

Mr. and Mrs. John Walker, daughter, Baltimore, July 24. Father is son of Frank B. Walker, MGM Records topper.

Mr. and Mrs. Sidney Edelstein, son, Freeport, L. I., July 24. Father is a tv scripter.

Mr. and Mrs. Graham Giles, son, Des Plaines, Ill., July 30. Father is manager of the Des Plaines Theatre in H&E Balaban circuit.

## Newest Gripe

Continued from page 1

tant executive who commented on the situation "off the record."

"I've often had complaints from potential customers that they've wanted to go to a movie, but with holdovers predominant downtown and so many neighborhood theatres in the same clearance slot playing the identical film day-and-date they didn't have any place to go. They had seen most of the pictures being shown and didn't care to attend the others and there was so little in the way of offerings from which to select. So they stayed at home and watched tv or attended some sports event."

As far as the near-term is concerned here, there's little likelihood of much improvement in the aforementioned situation. Cinemas, "Gone With the Wind" and "The Caine Mutiny" are in the midst of long runs, the ends of which are believed to be far distant. Also, "Seven Brides for Seven Brothers" and several other just about to arrive on the local scene are believed certain to chalk up extended engagements. It's pointed out.

## Labor Envoy

Continued from page 5

sary." He added that Britain might be forced to adopt retaliatory measures such as the raising of the current quota (which he considers adequate for the moment to protect British industry interests).

"It's ridiculous to maintain that tv films made in Britain seriously impair Hollywood employment," he held. "At the present, the number of tv films made in British studios would take up less than 1% of the time available on American networks. And yet, look at the U. S. record in Britain where 70% of the films shown on the screens come from America and an increasing number of Hollywood productions find their way onto the BBC programs."

Indicative of the seriousness with which such "outsiders" as the Motion Picture Export Assn. consider the matter is the reception accorded O'Brien during his stay here. In N.Y. yesterday (Tues.) he was guest of honor at a luncheon thrown for him by the MPEA and attended by the foreign toppers and other execs.

His itinerary calls for him to leave for Washington Friday (6) for talks with MPEA prexy Eric Johnston, the British Ambassador and George Meany, AFL president. From the capital he goes to Cincinnati where Richard Walsh, IATSE prexy, has invited him to address the IA convention there. He'll also confer with Dolf Thomas, Films Council topper. Later, O'Brien will address the full Council during a week's stay on the Coast.

After that he goes to Seattle on British Foreign Office business, and to Vancouver. On Aug. 23, in Regina, he is to address the convention of the Canadian Trades & Labor Congress on the broad subject of trade between Britain and the U. S. O'Brien is immediate past president of Britain's powerful Trade Union Congress. He's due back in N.Y. Aug. 26 and will return to London Sept. 1.

O'Brien refused to commit himself on the current struggle for power within the IATSE. He is a close friend of Walsh's whom he nevertheless characterized as "a tough trader." He said he expected also to see and meet with Roy M. Brewer, contender for the IA presidency. "We in Britain have great respect for Mr. Walsh, and we admire what he has done for the union," O'Brien commented.

The four unions for which O'Brien speaks are the Assn. of Cinematograph and Allied Technicians, British Actors' Equity Assn., Electrical Trades Union, and NATKE. On July 21, acting for the first time in unison, the four groups issued a joint statement. It deplored the Hollywood Films Council's position, noted the lack of notification to the British unions, and urged the Americans to withdraw their "pressure campaign."

## House Reviews

Continued from page 54

### Alhambra, Paris

made up for the lukewarm reception of his last music hall show with his solid Xavier Cugat package. In for eight performances, this looks like it will be held over. Crowds were the most demonstrative and exuberant to be seen at a Parisian music hall in some time, and tix were at a premium. Crix were unanimous in giving the nod to Cugat for his rhythms, talent roster and socko pace of the proceedings.

Latino sounds actually had patrons dancing on the seats when caught at the orch and choir gave out with many numbers, plus the adding and flanking of the various selections by terpers. Using the extremely malleable mambo team of Candido Dimany & Diabolo was fine showmanship, and in for kudos are the Step Bros. (4) in a solid terp turn, Rafael Mendez for his outstanding trumpeting, The 5. Facundo Rivero in their ensemble Latin terp. The Barrancos (2) in a fine mambo outpour, Juan Manuel in the charm tenor category, and of course, the orch and choir in a full cariooca and standard rep. Light note is added by the shenanigans of a couple of monkeys, Tippy & Cobina.

Abba Lane gives this the torch and pash touch in her poured-on gown and well rendered songs. Gal draws whistles of admiration and deserved it. Cugat is his amiable self and solos on his violin. There is no mistaking the cariooca on Paris. these days. Music.

## In Remembrance

### BARRETT H. CLARK

August 5, 1953

His Staff at D.P.S.

as De Lawd when the play was revived several seasons ago.

Early in his career Dr. Haynes had roles in "The Bottom of the Cup" and "Earth." In 1938 he appeared in "Androcles and the Lion," put on in the Lafayette Theatre in Harlem by the Federal Theatre Project. He played the lead in "Hallelujah," the first all-Negro pic. Among other films in which he was seen were "So Red the Rose," "Escape From Devil's Island," "The Last Mile" and "Androcles and the Lion." Wife survives.

## JOSEPH H. CURTIS

Joseph H. Curtis, 37, vice president of the Donahue & Coe ad agency and son of Jack Cohn, executive veepee of Columbia Pictures, died of a heart attack July 31 in Mount Kisco, N. Y. Long a cardiac sufferer, he was stricken at his father's farm in nearby Katonah, N. Y. Prior to joining Donahue & Coe, he was v.p. of Weiss & Geller, also an ad agency.

Surviving besides his father and mother are his wife, Jewel, who retired from the stage upon her marriage; two sons and two brothers. One, Ralph, heads Columbia's Screen Gems affiliate, and Robert Cohn is a Columbia studio associate producer.

## LLOYD A. PIXLEY

Lloyd A. Pixley, 54, part owner of WLOK and WLOK-TV in Lima, O., died in Columbus, July 30. Besides his broadcasting interests, he was a civic leader in Columbus and a manufacturer.

Pixley joined his father in the electrical business, was executive in four electric companies and was a district manager in Detroit for General Electric. He was owner and president of WCOL-AM-FM in Columbus from 1944 until 1952.

Survived by wife, mother and three sons.

## JEANNE GUSTAVISON

Jeanne Gustavison, who sang in the St. Louis Municipal Opera for 25 consecutive years, died of cancer in that city July 29. She retired in 1944 to "make room for younger singers" according to her statement to production director John Kennedy.

Miss Gustavison never revealed her age. She spent a number of winter seasons in road shows working out of New York.

**RICHARD J. LIPVENDAH**  
Richard J. Lipvendahl, 26, salesman with KQVR, Stockton, Cal., died in Oakland July 30 following

ness. In collaboration with Roman Bohnen he wrote the three-act play "Incubator," which was produced on Broadway in 1932.

Lyman also wrote "Bacon's Rebellion," a production of the Group Theatre.

## KUY KENDALL

Kuy Kendall, 60, retired actor-dancer, died July 21 in Hollywood, following a heart attack. He had been a choreographer for the Shuberts and danced with the Dolly Sisters in the Ziegfeld Follies.

Kendall also assisted in staging shows at the Masquers in Hollywood.

## HARVEY C. HODGENS

Harvey C. Hodgins, theatre architect who designed the Tower Theatre, in Upper Darby, Pa., and 100 other film and playhouses, died July 30 in Philadelphia.

Hodgens, who was nationally known for his theatre architectural work, was also prominent as a naval architect. His wife and a sister survive.

## TOM HEARN

Tom Hearn, 75, known as the Lazy Juggler, died July 26 in London. Coming from a theatrical family, all of whom appeared with him in his early days, he was a star for years.

A pilot in the first World War, Hearn met Maurice Chevalier in a prison camp, later became his manager.

## SOJIN KAMIYAMA

Sojin Kamiyama, 70, onetime actor in Hollywood silent films, died July 28 in Tokyo. He appeared in U. S. pix from about 1913-1929. He had roles in such films as "The Thief of Baghdad" and "Chinese Parrot."

In later years Kamiyama worked in the Japanese film industry.

## JACOB MELOFF

Jacob Meloff, 65, general maintenance superintendent for the William Greenfield Theatres for 18 years, died July 25 in South Philadelphia. He was in charge of maintenance at the Carman, Ambassador and Byrd Theatres.

His wife, two sons and three daughters survive.

## JOHN F. R. HENRY

John F. R. (Jack) Henry, 65, retired vaudeville comic and legit actor, died July 30 in Bronxville, N. Y. He had appeared in such Broadway productions as "Little



# Thanks



**FOR MAKING MY NEW  
ADVENTURE IN SHOW BUSINESS  
So thrillingly gratifying!**

## FRANCES LANGFORD

*and the  
FELLAS*

**SANDS Las Vegas**

July 14.  
"Frances Langford, working with four young men called The Fellas, is sock in an act that's got everything, the sleek-gowned, platinum-gold coiffed star moves into her own orbit of song presentations that click. Her pipes were never better and she handles the change of pace through the clever material. Miss Langford is a positive stand-out."

Bob.  
VARIETY

**MAYFAIR CLUB  
Boston**

"Frances Langford, who unsung, and with very little heraldry, slipped into town Friday night with just about the slickest, shrewdest, smoothest, most sophisticated like a club presentation since Kay Thompson burst out of Hollywood like a sky rocket. This act's got everything—pace, drive, timing and some of the sharpest writing. It starts good, is good in the middle, and winds up with the audience on their feet and cheering. For forty solid minutes no one moved, entranced by the kaleidoscopic goings-on. Frances Langford and The Fellas, one of the hottest entertainment combinations seen hereabouts since the termination of prohibition."

GEORGE CLARKE,  
Boston Daily Record

**BEVERLY HILLS  
COUNTRY CLUB  
Cincinnati**

"Folks who come to Beverly Hills to see-hear this southern beauty will not be disappointed. If she sings one song, she sings 14, she wears gowns that make a woman gasp and a man's heart stop. She's sleek, sweet and platinum, of hair and of value. She is, or could be—though years and years separate them—Sophie Tucker's successor. Frances is simply breathtaking. Kind of gal who has much background. Broadway, films, TV and who has been in high gear every minute of it."

ROBERT HEIDLER,  
Cincinnati Times Star

**SHAMROCK HOTEL  
Houston**

"Frances Langford more than just a singer in her debut at the Shamrock. After all, singers are a dime a dozen—a baker's one, at that—and they're all pretty. No body ever heard of an ugly singer. Consequently, when you run into an act like the one Frances Langford offered last night in her Shamrock debut, it's a pleasure."

PAUL HOCHULL,  
Houston Press



Thanks to THE FELLAS, GEORGE BURLES, GARY FLEMING, JOHN FORTNA, DICK HILL and DAVE FLEISCHMAN conducting from the piano—for their consistently wonderful performances.

Thanks to Jerry Seelen and Lee Pockriss for creating the inspiring material.

Thanks to Herb Ross for inspirational direction and staging.

Thanks to Joe Merman for imaginative arrangements and untiring efforts at the piano in rehearsal and the first break-in dates.

Thanks to Charles Wick and General Artists Corporation for their guidance and cooperation.

Thanks to Solters-O'Rourke for spreading the "good news."

Press Relations  
**SOLTERS-O'ROURKE**

Personal Management  
**CHARLES WICK CO.**

Direction  
**GENERAL ARTISTS CORP.**

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# VARIETY

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## POLITICOS' TELEFILM STUMPING

### Hilton's 'Czar' Status on Talent In Statler Buy; Who's No. 1 Booker?

By JOE COHEN

The acquisition of the Statler Hotels chain last week by Conrad Hilton has put a pall on the talent agencies. The offices see the removal of competition for purchase of talent in the hotel field as the two chief competitors merge. They fear that it will be axiomatic that if the Hilton chain nixes an act, it's virtually a lost cause in posh hostels, and what's more there's no longer the possibility of extracting more coin for a performer by setting up bidding between the Statler and Hilton chains.

However, the major enigma in the setup will be the role of Meriel Abbott, talent buyer for the Hilton chain. It's not yet known whether Miss Abbott will also take over the talent buying for the Statler group as well or whether John Grandee will continue to buy for the Statler chain.

Presently, the Hilton outfit spends about \$2,000,000 to satisfy the requirements of the original group, while the Statler spends around \$1,000,000 for acts and music. Control of this kind of expenditure would make the head buyer the most important in the amusement fields, outside of the major networks.

Speculation continues as to whether Miss Abbott will take on the added duties. True, Hilton said that wherever possible the

(Continued on page 52)

### Chicago Tribune Refuses Ads For 'La Ronde'; Mere Title Held Objectionable

Chicago, Aug. 10.

The Tribune, Chicago's largest newspaper, has nixed ads for "La Ronde" because it fears the reproach of the strong Catholic element here. Led by the New World, official weekly publication of the Chicago archdiocese, certain Catholic groups have been waging a vociferous campaign against sex exploitation in films ever since "French Line" blew in and out of town. The boycott against what they term "smut" in films subsequently spread to newspaper advertisements, to the extent of which the mere mention of the title of an "undesirable" pic is taken for a dirty word.

This, in effect, was what happened to "La Ronde." The Tribune, adamant in squelching all copy pertaining to the pic—and to the theatre while "La Ronde" is current—refused even such no-names-please copy as "Now Playing: A French Film With English Subtitles," according to Abe Teitel, owner of the World Playhouse. Teitel said he offered to translate the title to "The Merry-Go-Round" but that too was spurned. Anxious

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### Chrysler Yens Van

Hollywood, Aug. 10.

Van Johnson, currently in England for filming of "End of the Affair," in which he stars opposite Deborah Kerr, has been asked to emcee Chrysler's upcoming hour-long show on CBS-TV beginning Sept. 30.

Negotiations have been conducted via trans-Atlantic phone and cables for the show to host the weekly frames, but so far he's mulling the offer, hasn't yet given his decision.

### Eastman Kodak's \$1,500,000 Tintpix For David Wayne

Entry of Eastman Kodak into network television sponsorship ranks, and on a color-only basis, is expected in January. Firm is close to a deal on a new David Wayne package to be shot in 35mm Eastman color, and the deal would be significant in more ways than one. It reaffirms Eastman's faith both in tele as a spectacular sales force and as a future customer for Eastman product, especially color stock. And more significant, it indicates that Eastman has finally reached the decision that transmission of color film on tv is no longer a problem.

Series, which is being packaged by Wayne's Norby Productions, is a comedy-drama titled "Norby" and will mark the "Teahouse of the August Moon" star's debut as a television regular. Films will be shot in N. Y. at the Fox Movietone Studios, and will be budgeted at \$40,000 each. There will be 39 half-hours in all, making a total for the package of \$1,500,000 for the films alone. Roger Brackett is due in from the Coast to direct the series.

### '94-City Color Circuit By End of Year': AT&T

Washington, Aug. 10.

American Telephone & Telegraph Co. reported to the FCC yesterday (Mon.) it expects to have 40,000 channel miles of transmission facilities equipped to bring color tv service to 94 cities by the end of the year. Company is now able to serve 47 cities with color. Among new cities to be placed on color circuit in next five months are Buffalo, Des Moines, Indianapolis, Jacksonville, Knoxville, Little Rock, Miami, Norfolk, Richmond, Seattle, Portland, Ore., Portland, Me., Wheeling, Galveston and Phoenix.

### IT'S EASIER THAN KISSING BABIES

By FLORENCE LOWE

Washington, Aug. 10.

A new era in the use of tv in politics is about to dawn with the imminent end of the Congressional session. When the candidates hit the road to make friends and influence voters, they'll go armed with vidpix and 16mm film to an extent never before equalled.

Accent in this stepped up use of tv is not on the big web shows, such as saturated the channels during the 1952 national campaign, but on the local level. The man fighting to retain his Congressional seat will try to win the home folks with tv film prepared on Capitol Hill. The Joint Radio-TV Recording Facilities of Congress has been working overtime for weeks to keep up with the demand from members for film and more film to send home to local video stations. And indications are that many members of both houses are waiting for the final gavel to take advantage of the favorable rates and setup of their own tv studios to get to work on campaign pix.

The expanded use of film, rather than live telecasts, is the unique feature of the coming political fray. Not only do stations find the complete package, such as those being prepared in the Congressional studios, better, but campaigners can use them over and

(Continued on page 63)

### Ike, Cabinet In 1/2-Hr. Film

Washington, Aug. 10.

A precedent-breaking 30-minute tinted film short, "Report to the People," starring President Eisenhower, with the entire Cabinet and GOP Congressional leadership playing supporting roles, will be widely used during the fall political campaign. In addition to the unique aspects of such a star-studded cast assembled to assist local candidates, film is a shadow-caster of things to come on political colorcasts.

Film, the brainchild of Robert Coar, director of the Joint Congressional Radio-TV Facility, is intended primarily for the expanding 16mm political sawdust trail. Although expandable to 35mm for theatrical purposes, it will undoubtedly be most widely used in political rallies, clubs, and at state fairs. Latter type of tent show, incidentally, is likely to be one of the phenomena of the coming campaign, with tv-conscious Congressmen using their film shorts for the millions of their constituents who annually flock to the county or state fair.

Led by the President, who will be

(Continued on page 61)

### 89% of Dailies Charge Theatres Higher Rates Than Merchants

### Mae Vs. Soph in Las V.

Hollywood, Aug. 10.

Mae West and Sophie Tucker will battle it out for top attendance in Las Vegas in December. Miss Tucker opens Dec. 22 at El Rancho Vegas for six weeks. Miss West, who closed her initial nitery date at the Sahara yesterday (Mon.), returns there some time in December for four weeks.

Each, of course, will be the New Year's attraction.

### N.Y. Cops' Drive On B'way Creeps Bolsterer To B.O.

Owners of N. Y.'s first-run theatres and proprietors of all other show business enterprises in Gotham's midtown area are hopeful that the current police drive against undesirables will alleviate a situation that has had a definite detrimental effect on the boxoffice. More than one film exec has commented in past that he'd prefer to keep younger members of his family away from the Times Square area at night. It's a cinch that the general public has the same attitude.

The seedy set is in evidence on nearly all side streets in the Forties and low Fifties from Sixth to Eighth Avenues. Alcoholics, derelicts, panhandlers, punks and loiterers of varying descriptions in recent months have appeared increasing in number. They're a disreputable element that has added shabbiness to the entire Broadway sector.

First full-scale effort to put the creeps on the run was launched by the cops week before last.

### Life Is Dull for Mambo Maestro: No Bullfights

Hollywood, Aug. 10.

Most people welcome a change that puts them into one job instead of six, but mambatoner Tony Martinez is complaining.

Martinez starts tonight (Tues.) at the Beverly Hills Hotel, playing nightly except Monday, instead of his former schedule of six different locations weekly, ranging from the Crescendo nitery on Sunset Strip to the South Pacific in Hermosa Beach.

Under the old system, Martinez complains, he kept Sundays inviolate so he could go to Tijuana, Mex., for the bullfights. Now he's stuck on the gringo side of the border until Monday—when there are no bullfights.

Preliminary study of a survey of advertising rates conducted by Theatre Owners of America reveals that 89% of newspapers with a circulation of over 250,000 charge theatres higher rates than they do local merchants. While TOA notes that its study cannot be accepted as final on the basis of the returns it received so far from its members, it nevertheless feels that the sampling has been enough to indicate a trend.

General conclusions reached from the study are: the majority of newspapers with smaller circulations and in smaller towns have the same rates for theatre advertising as for local merchants; in metropolitan areas, the rates tend to be higher for theatre advertising; a certain percentage of newspapers, although small, charge less for theatre advertising.

The questionnaires, answered by exhibitors, covered 224 newspapers in 154 cities and included answers from 36 states. The returns received at the TOA office to date also broke down percentage-wise the degree of cooperation local exhibitors receive from newspapers. The totals reveal 26% good, 43% fair, 31% poor.

TOA emphasizes that the study

(Continued on page 63)

### Chevalier's Pledge: To Prove to World He's No 'Dangerous Frenchman'

Cannes, Aug. 10.

Editor, VARIETY: Thanks for having kept confidence in me. The American Embassy gave me my visa under very friendly circumstances. They certainly ought to know—after all, they're in Paris.

Will spend the rest of my life proving to the world that I am the contrary of a "dangerous Frenchman" for anybody, anywhere. Longing to shake the hand of all my show biz friends on Broadway, Hollywood, and the world over.

Maurice Chevalier.

### Beaucoup Bids

The State Dept.'s green light to Maurice Chevalier was wire service news the world over when it broke last week. Understood the French star can write his ticket for Las Vegas and points east; that William Goetz may now reinstate "The Chevalier Story" as a biopic for Danny Kaye, a project that was automatically kayoed with news of the lack of visa for the star; and that, similarly, several vidpix ideas are stirring anew for a Franco-American tv film series.

Presumably Chevalier's stalemate stemmed from the "Stockholm Peace Petition," which he says he signed unwittingly, and in complete ignorance of its Russo-inspired or other political inference.



## One-Big Writer Union Hits a Snag Just When Consolidation Looked Set

The surface calm that existed last week when Television Writers of America announced that it planned consolidation with the proposed Writers Guild of America has dissolved. A faction of the TWA membership is dubious now about a happy alignment with the union since the latter filed with the NLRB for jurisdiction in the live television field.

Irate members of TWA slapped out at WGA for "going to Washington." Since TWA had decided to join with Television Writers Group, Screen Writers Guild and Radio Writers Guild in the new organization, it was decided that there was no need for the petition for control of scribblers. "Why file alone when we could file together?"

It was felt that the filing and the suspicious attitude of some TWA men were stumbling blocks to genuine unity. However, one of the dissenting TWA members still foresaw unification because the board of TWA was "discouraged." This, he opined, was not like the breezy tieup expected as recently as last week.

With what the same TWA spokesman considered a lack of faith on the part of WGA, he launched into a rap at the planned makeup of the new organization. He said that, as with Authors League, everything in the new organization will be decided by the council of the union and not by the general membership. This, he said, was what the WGA constitution provided. As for TWA, he observed that "decisions were made by the rank and file."

"Existence of TWA has forced a

(Continued on page 61)

## Dismisses Castleman Suit 'With Prejudice' And No Fees for Reich

Judge Ben Harrison in Los Angeles last week (6) dismissed "with prejudice" the action brought by attorney Bernard Reich against RKO and Howard Hughes. He also denied Reich's application for attorney fees, holding that Reich was in the employ of the N. Y. attorneys for Eli B. and Marion V. Castleman who had brought the original suit against the defendant.

Judge Harrison's decision puts an end to further action in the case brought by the minority stockholders of RKO.

The court held that dismissal with prejudice was in order since (1) the sales of all RKO assets to Hughes had made the action mute, and the Delaware court had upheld the validity of the transaction. (2) The action involving the same issues in Nevada had gone to final judgment and another examination was therefore not in order.

Harrison held that "local counsel must look to his employer and not to this court for his fee." The Nevada court had made allowances for attorney fees, but had not included Reich.

Latter in late June had filed a 130-page memorandum of facts with Judge Harrison, asking reactivation of his (Reich's) request for a master to investigate the entire Hughes-RKO-Castleman case which has dragged through the courts of N. Y., California, Nevada and Delaware for more than a year and a half.

## Takes Leon Errol's Name

Detroit, Aug. 10.

Probate Judge James H. Sexton has granted Mrs. Bertha Gertrude Rood the right to change her name to Bette Errol Rood because she was reared by the late stage star, Leon Errol, and his wife.

Mrs. Rood, a divorcee, has a two and a half-year-old daughter.

## Freeloaders Attention: Champagne On the Cuff At 'Complex' Openings

Orange drink concessions at theatres that have booked Leslie Stevens' "Champagne Complex" will have stiff opening night competition, with big probably restricted to teetotalers. First-nighters will be able to imbibe cuffed champagne.

Via a tie-in with the Park & Tilford distributor, Heidsieck Dry Monopole champagne will be poured out to opening night audiences in New Hope, Pa., Hartford, Boston and New York. Stunt will be initiated Aug. 23 when the comedy starts a tryout at the Bucks County Playhouse, New Hope. Drinks will be dispensed by six female bartenders. Special glassware with the play's title and a picture of the female lead, Patricia Smith, will be used.

Bucks County is adding a special feature to the gimmick, a Champagne Toot bus package, covering transportation to and from New York, dinner at Monte Proser's Playhouse Inn, which adjoins the theatre, and a ticket to the show. Tab for the works, including the champagne freeloader, is \$8.95.

"Complex," scheduled to open on Broadway Oct. 27, is being produced by Alex Cohen, in association with Gayle Styne. As a press-agent for commercial clients, Cohen is an experienced hand at tie-ins. He and Park & Tilford figure the champagne stunt is a natural for national picture spreads.

## Equity Mulls Charges Against Barrymore Jr.

Charges against John Barrymore Jr. of "conduct unbecoming an Actors Equity member" were presented to the union's council yesterday (Tues.). No decision was reached on the acceptance or dismissal of case.

Complaint was filed by Charlotte and Lewis Harmon, operators of the Clinton (Conn.) Playhouse, and the Equity members who appeared at the barn in the July 26-31 production of "The Man," in which Barrymore starred.

Charges involve insubordination and the use of obscene language. If the council accepts the complaint, a date for a hearing will be set. A final decision against Barrymore could result in his being censured, fined, suspended or expelled. Union has never ousted a member, but has occasionally suspended or otherwise penalized individuals on various charges.



**HORACE HEIDT**

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## Abbott, Saroyan Team on Musical

George Abbott and William Saroyan will collaborate on the book of a new musical, to be produced by Frederick Brisson, Robert Griffith and Harold Prince, presenters of "Pajama Game." Original yarn will have a San Francisco locale and may star Shirley Booth. No composer is set, but Abbott will direct. Show is slated for the fall of 1955.

Saroyan is due east shortly, but intensive work on the new script won't get under way until after the opening of "On Your Toes," the Rodgers-Hart musical of 1936-37, which Abbott will stage and produce with Richard Rodgers as silent partner. It's due to open Oct. 11 at the 46th Street, N.Y.

Second company of "Pajama Game" will probably be produced next January by Brisson-Griffith-Prince to play Chicago and other towns. No casting has been announced.

## Anonymous Unanimous

By HAL BLOCK

I have just been asked to be a charter member of a new fraternity called "Anonymous Unanimous." The purpose of this Society is to band together in fraternal misery, all the poor souls who "can't remember a person's name to save their lives."

There is nothing quite as disconcerting as seeing someone approaching you that you know very well and realize that you don't remember his name. If you are alone you can usually bluff your way through with such ineane phrases as "Glad to see you . . . How are things? . . . What are you doing now? . . . How is the old gang? . . . and other famous quotes from Roget's Thesaurus.

However, when Blank Night reaches you, you are never alone. There is always the "little woman" with you, who stands around like an expectant M.P. until you have to introduce her. Sometimes you can get around the embarrassment by saying to Mr. Anonymous, "Of course, you know Barbara Kline-mine . . ." If he says no . . . you're cooked! Another way to do it is to say, "Barbara, this is Mr. Gxvmragt"—and hope for the best. If Barbara says, "What was that name again?"—you have a choice

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## Miscast, Paid Off

Hollywood, Aug. 10. In latest in a series of cast changes by Allied Artists, "Annapolis Story," Kevin McCarthy has replaced Richard Aechel. Latter reportedly bowed out because he was too youthful to play John Derek's older brother. Studio reportedly paid him full salary and is now searching for another part for him to undertake later. He was to have co-starred with Derek and Diana Lynn.

Miss Lynn took over when Debra Paget was withdrawn by 20th-Fox to go on loanout to Panoramio for "White Feather" and Terry Moore mixed part.

Feature directed by Don Siegel, rolled Monday.

## New Slant on Wish-You-Were-Here

United Artists has received some unexpected advance ballyhoo on "Summertime," the Ilya Lopert film version of "Time of the Cuckoo" now shooting in Venice.

David Lean, who is directing Katharine Hepburn in the picture, employed a guided group of 30 American tourists as extras. As Lean briefed the vacationists on their background camera stint, unit publicist Mike Mindlin snapped stills and ferreted out the names and addresses of the rubbernecking superpupperaries.

By the time the third take was wrapped up, stories and photos about the film tyros (with a "Summertime" plug, of course) were on their way to homeside papers in such places as Venice (Cal.), Evansville and Pensacola.

## Audrey on a Vespa Vs. Marilyn on Sofa Keys Dior's New 2-D KO. of 3-D Look

By LUCETTE CARON

Paris, Aug. 10.

By eliminating women's bosoms, Christian Dior crowded all other news from the Paris headlines and stirred up an even greater storm of publicity than last year when he raised their skirts.

His flair for the sensational is equalled by his sense of timing. Realizing that Audrey Hepburn on a Vespa was better h.o. than Marilyn Monroe on a sofa, he pulled a fast switch, et voila!—the 3-D curves he gave women seven years ago in the New Look of 1947, he took away in the Flat Look of 1955.

It was only after the first three or four mannequins had paraded before them, that the fashion press got the full impact of the delayed-action bomb that had been exploded (named with questionable innocence; the "H" line). By use of a new geometric pattern and a tricky bra, whose construction is a carefully guarded secret, Dior manages to create the illusion that a woman's figure resembles the parallel verticals of an H. As distinguished from the Chanel girl of the '20s, the unwanted bust is pushed upwards, as well as flattened. "The ideal distance for the bosom is now 8 inches from the shoulder seams," Dior has ruled. (It was previously 10).

Everything in Dior's collection carries out the underlying "H" theme and the deemphasized bosom. Coats are narrow tubes with soft draped collars. Perfectly cut suits have neat tight sleeves, and their longer jackets hit the middle of the skirt, forming the horizontal bar of the H. Dresses with narrow plain tops and long torsos flare out after five. Ballet dancers' tutus and formal 18th century dresses are equally popular. Busts or no busts, there is perfect agreement among American manufacturers: Dior has never produced a better show.

Fath's Showmanship Also

Jacques Fath can always be depended on for amusement. His opening number was more like a can-can ballet at the Folies Bergere than a collection. The delighted audience was treated to a display of four beautiful girls in ruffled petticoats who temptingly lifted their skirts to disclose golden-topped stockings, held up by diamond garters. The "bride" provided a slightly novel touch by wearing over her virginal satin gown a lace maternity jacket. Even Ingrid Bergman—a faithful attendant at the Press collections—failed to keep a straight face. Fath

(Continued on page 61)

## Betty Garrett Returns, Subs for Judy in Col's Remake of 'Sis Eileen'

Hollywood, Aug. 9. Betty Garrett replaces Judy Holliday as lead in Columbia's musical remake of "My Sister Eileen" under new longterm contract. Feature starts in mid-September, with Janet Leigh as Eileen, Aldo Ray as the Wreck. Miss Garrett plays Ruth. Her last pic was Metro's "On The Town."

Jack Lemmon, originally set for male lead, was forced to exit cast lineup due to conflict with Warner's "Mr. Roberts," for which he goes on loanout from Columbia Aug. 15.

Judy's Foot Mending  
Judy Holliday is recuperating at Harkness Pavilion, N. Y., following a successful foot operation. She recently returned from the Coast, where she completed a starring role in Columbia's "Phffft."

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# NEW DOUGH BOYS FOR PICTURES

## Slow Recovery of Confidence in Films; Chase Nat'l Again Financing Some

Columbia is negotiating with the Chase National Bank for financing for three pictures involving indie producers. The deals would be similar to the one arranged for Sant. Spiegel's "On the Waterfront" for which the bank provided up to 50% of the production costs with Col guaranteeing completion of the picture. Although the coin went to Spiegel's Horizon-American company, the Chase actually had no dealings with Spiegel, Col pursestringers handling the whole deal.

Chase, which had been absent from film financing for a long period, is back in the fold now on a more active basis. While its picture business does not approach the scope of that of Bankers Trust and the Chemical Bank & Trust Co., it is now lending a more attentive ear to picture propositions. However, its policy now is to accept only gilt-edged deals, with the assurance that a major producer-distributor is backing the indie filmmaker.

Chase returned slowly to film financing about two and a half years ago after a previous unpleasant experience with the entertainment business. During the 30's, it found itself the unwanted owner of what is now 20th-Fox. Of the majors, Columbia, which likes to spread its borrowing around, is its most active client. Many of the Sam Katzman pictures released by Col are financed partly by the Chase.

## 'Salt' Wins Czech Fest Grand Prize

Berlin, Aug. 3. The recent Eighth Karlsbad International Film Festival (CSR), according to dispatches, saw the U. S. pic, "Salt of the Earth," and the Russian film, "The Faithful Friends," winning the Grand Prix. So-called Peace awards were given to the DEFA (East German) biopic, "Ernst Thaelmann," and the Japanese "Children of Hiroshima." Festival was attended by 28 nations.

While most of the pix came from behind Iron-Curtain countries, there were also several entries from West European nations, such as England's "The Cruel Sea," France's "Mauritius Case," Sweden's "The Ardent Loves of My Youth," Switzerland's "Heidi," etc.

### Charges Red Slant

Washington, Aug. 10. "Salt of the Earth," indie pic made by several of the original "Hollywood Unfriendly 10" is once again "proven" to be Communist slanted or favored. Its victory in the recent Prague (Czechoslovakia) Film Festival, is so interpreted by (Continued on page 16)

## Anna Magnani To Play 'Rose Tattoo' For Wallis; Rolls In Hollywood

Italy's Anna Magnani has been signed for the lead in the film version of "Rose Tattoo," the 1951 click and is due to come to the U.S. in September for the preliminaries. Pic rolls in November.

Hal Wallis, who'll produce for Paramount release, left for Europe aboard the S.S. United States from N.Y. last week (6) bound for Paris, Rome, Germany and Switzerland. While in Rome, he'll have discussions on the film with Miss Magnani and playwright Tennessee Williams.

In Paris, Wallis will do background lensing for his upcoming "Martin and Lewis in Paris" which goes into production on the Coast after the first of the year. Wallis expects to be back from Europe in mid-September.

## BISCUIT FIRM PLUGS 'GRETEL'

Hollywood, Aug. 10. A completely new type of film production demands a completely new approach to selling—so Michael Myerberg has opened up a complete new world of promotional tieups in a saturation campaign for "Hansel and Gretel" that appears to dwarf anything heretofore attempted. Backbone of the campaign is close collaboration with old line commercial firms which have never before agreed to picture tieups because of the uncertainties of release schedules and other details.

Myerberg, however, operating on the theory that "show 'em you're a business man and they'll do business," has laid down a pattern for release and guaranteed that his puppet feature would adhere to it. As a result, he has grabbed a whooper tieup with the usually conservative National Biscuit Co.

Bakers are going all out to promote the film in return for receiving, without cost, the exclusive rights to market a Hansel and Gretel cookie which will be on the market concurrently with the opening of the film at the Winter Garden in New York this fall. As part (Continued on page 18)

## Expect Theatre Terms Going Up On Sept. Fight

Theatres planning to carry the theatre telecast of the Rocky Marciano-Ezzard Charles championship fight on Sept. 15 may be faced with stiffer terms than for the June telecast of the first fight between the pair. For the first tilt, Nate Halpern's Theatre Network Television, which again snared the rights in a deal with the International Boxing Club, signed theatres for the lowest terms yet offered for a title bout telecast.

The terms, a guarantee of 10c (Continued on page 18)

## Universal Refuses to Accept 20, Demands 26 of MPEA's Permits In Italy; Issue of U's 'Growth'

### 3 A.M. Premiere

Hollywood, Aug. 10. World preem of Filmmakers' "Mad At the World" will be held at the Flamingo Hotel, Las Vegas, Sept. 30 at 3 a.m. Keefe Brasselle, one of the stars in the picture, will greet the guests when he completes his nitery show at the hotel.

## Columbia Asks 'Official' Status For 'Waterfront' At Venice Film Festival

Motion Picture Export Assn. has a request from Columbia that Sam Spiegel's "On the Waterfront" be made an official MPEA entry at the Venice International Film Festival. If MPEA accedes, this would give Columbia two entries at the fest and is likely to cause some unhappiness in the ranks of other companies.

The Americans will have a total of five pix shown at Venice, four of them MPEA contenders. The fifth—"On the Waterfront"—was accepted by the Venice authorities at the behest of Spiegel who was very anxious to have the film shown. Now Col argues that "Waterfront," a Col release, should join the rest of the MPEA selections.

Official quartet, picked by an MPEA committee, consists of "Three Coins in the Fountain," "Executive Suite," "The Caine Mutiny" and "Rear Window." There were a number of runners-up, and MPEA execs fear that, should "Waterfront" be changed from indie to official MPEA status, some of those that didn't make the grade might have a legitimate beef.

Just why Col is so insistent to having "Waterfront" presented under MPEA aegis instead of as an indie entry isn't quite clear but could well be due to a desire to give the film the added prestige of being an Export Assn. selection.

The industry's "Little Three"—Universal, Columbia and United Artists—are growing up and, as usual, are having some difficulties in making their big brothers accept that fact.

Differences are, for the moment at least, most apparent in the foreign market where the companies work within the framework of the Motion Picture Export Assn. and must make decisions on the allocation of licenses and remittances.

Latest example comes in Italy where the divvying up of the 189 permits for 1954-55 has hit a snag. While the distributors want to cut up the licenses on the same basis as in prior years, Universal flatly refuses to accept its cut of 20 licenses. Company insists it has a right to 26.

Difference goes back to 1951, when U agreed to take fewer permits "for the sake of industry harmony." Distrib claims it was its understanding at that time that it would eventually be reimbursed for that loss with additional permits. However, it hasn't gotten them. And to make matters worse (Continued on page 16)

## Reissues Also Come in Shorts

Columbia will launch its 1954-55 shorts subjects program in September with a schedule of 26 two-reelers, 84 single reels and four serials. The new program will be featured by the first CinemaScope entry from United Productions of America, cartoonery which releases through Col. The C'Scope entry will be a "Mr. McGoo" short titled "When McGoo Flew."

Program is being bolstered by reissues. For example, out of the (Continued on page 18)

## Philharmonic Telltale Closed-Circuit Tele Test; Set Asking Terms: 45%

Dor Theatre Television, promoter of the closed-circuit theatre telecast of the N. Y. Philharmonic Symphony Orchestra's opening concert Oct. 7, is asking terms of a straight 45% of the b.o. take. No advance guarantee is involved. According to President Edmund L. Dorfmann, the concert, originating from Carnegie Hall will determine his future program in this field. If the event proves a success, Dorfmann plans to line up a subscription series involving the Philharmonic, the Philadelphia and Boston symph orchestras. He has an option on all three outfits for a number of years.

Some 22 theatres have already signed for the concert and on the basis of current negotiations, Dorfmann anticipates a network of 31 theatres by Oct. 7. He is currently negotiating with a national organization in the Women's Club-Junior League category to serve as local sponsors of the concert. Average price per seat for the attraction is expected to be \$2.

The opening Philharmonic concert, conducted by Dimitri Mitropoulos (Continued on page 18)

## STUDIOS GRANT MORE ACTOR PARTICIPATIONS

Hollywood, Aug. 10. Universal-International started something when it handed James Stewart those fat participation deals. Now every studio in Hollywood, with the sole exception of Metro, is doing it and the freelance stars are gathering in the shelds by the truckload.

In addition to the Stewart setup, UI has made participation deals with such stars as Tyrone Power, Alan Ladd, Gregory Peck and Errol Flynn. Ladd has a similar deal with Warners for one of his films, and at the same studio Doris Day draws a salary of \$150,000 a picture—plus 10% of the gross of each film after expenses are paid.

Paramount has a participation deal with Alfred Hitchcock and Stewart in "Rear Window," another with Hitchcock and Cary Grant in "To Catch a Thief" and still another with Peck in "Roman Holiday."

In addition, many top stars have formed indie corporations which work with major studios on a participation basis. Danny Kaye's Dena Productions has a profit sharing agreement with Paramount. Others in the participation business are Bob Hope, John Wayne's Batjac and the Allen-Broccoli Warwick Productions.

Metro still frowns on the idea, although it lost the services of Clark Gable who ankled the lot because of a participation deal with 20th-Fox where gets 10% of the gross from the first dollar.

### Bernie Wayne on 'Flanders'

Composer Bernie Wayne has been signed to write the score for the 20th-Fox's "Moll Flanders," starring Vanessa Brown. Wayne previously worked on the Paramount lot under Buddy De Sylva.

## National Boxoffice Survey Biz Still Great; 'Caine' Again First, 'Obsession' Is Second, 'Lance' Third, 'Living' Fourth

Break in torrid temperatures in many sections of country and release of additional topnotch product is spelling sturdy biz at the wickets this stanza. Whether the heat in the past or the cooler temperatures plus rain in the current week are factors affecting biz is unimportant since basically it's the big pictures that are making exhibs happy. Some idea of how trade is shaping up is seen from the fact that the top four films this week will show better than \$1,000,000 currently in gross figures.

For the sixth stanza in succession, "Caine Mutiny" (Col) is winding in first place. "Magnificent Obsession" (U), with some fresh playdates, is pushing up to second position, with a majority of dates being rated smash to terrific. "Broken Lance" (20th), first week out extensively, is capturing third place.

"Living It Up" (Par), second last round, is finishing fourth, some holdover engagements slowing this pic up in certain keys covered by VARIETY. "Cinerama" (Indie), with no additional openings, is taking fifth spot.

"Gone With Wind" (M-G) (reissue), now mainly on extended-run, is dipping to sixth. "Apache" (UA), long high on the list, is taking seventh position. "Par" will land eighth money. "Garden of Evil" (20th) is finishing ninth, with "Ring of Fear" (B) in 10th slot.

"Valley of Kings" (M-G), "High and Mighty" (WB) and "Man With Millon" (UA) are the runner-up pix in that order.

"7 Brides For 7 Brothers" (M-G), which is racking up a tremendous run at N. Y. Music Hall (third week is \$180,000), also is smash in Chi, great in Indianapolis and sock in Portland. "On Waterfront" (Col), still terrific at N. Y. Astor, is wow in Detroit, smash in Philly and fine in L. A.

WB appears to have a winner in "King Richard and Crusaders," based on some seven initial playdates. It is sock in K. C., hotly in Providence, big in Balto, great in Omaha, big in Washington and sturdy in both Indianapolis and Buffalo. "Rear Window" (Par) also shapes as a potentially smash grosser judging from a huge opening week in N. Y. and great takings in Atlantic City.

"Adventures of Robinson Crusoe" (UA), nice in L. A., is big in N. Y. and sock in Philly. "Weak and Wicked" (AA) looms good in Detroit and Denver. "The Cowboy" (Lip) is rated fair in N. Y. and Denver.

"Francis Joins Wacs" (U), big in Chi, is smash in K. C. "Susan Slept Here" (RKO) looms good in N. Y. and Buffalo. "About Mrs. Leslie" (Par), solid in Washington, is fair in Chi and Frisco. It's rated mild in L. A. and Boston. "Gorilla At Large" (20th) is oke in Indianapolis.

(Complete Boxoffice Reports on Pages 8-9)

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Hollywood 9-1141  
Washington 4  
1292 National Press Building  
Sterling 3-5445  
Chicago 11  
612 No. Michigan Ave.  
Chicago 4-6994  
London WC2  
8 St. Martin's Pl., Trafalgar Sq.  
Temple Bar 5041

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# CODE UNREVISED, BUT STUDIOS NOW SAY: HOW, NOT WHAT, KEYS STORY 'MORALITY'

Hollywood is taking a different view of screen "morality" and, as a result, marked changes in interpretation of the Production Code are on the way. More and more, the film industry leaders are tending to the belief that "adult" themes can be treated realistically and still be in good taste.

In a sense the picture business is embarking on a new era, for even the symbol of old-guard screen standards—Code administrator Joseph I. Breen—is doing a fade. Breen is set to become "chairman" of the Code, which means a less active role in its affairs.

In the past few years a number of films have stirred suspicions that the Code was being "relaxed." This was strongly denied; the producers simply had learned how to handle certain subject material frankly but within bounds, explained Eric A. Johnston, president of the Motion Picture Assn. of America.

**Easing, Not Revising**  
On this basis, the upcoming changes will not represent any easing of the Code. That is, there will be no major rewrite of its provisions. The departures will be in terms of trade "thinking." What was formerly nixed will be reappraised in light of today's more advanced audiences and the general attitude toward stringent blue-penciling.

A factor in this respect was the experience with the Otto Preminger independent film, "Moon Is Blue." It has become apparent that many industry execs are regretful that they refused this breezy comedy a seal of approval. The Code's thumbs-downing of "Moon" set off protests in volume sufficient to convince the officials that this wasn't just another situation where the advocates of no Code at all were doing the squawking.

Seen as particularly indicative of the "new era" thinking is Metro's (Continued on page 22)

## JACON FORESEES IFE PIX GROSS OF \$35-MIL

Prospects for a \$35,000,000 gross for IFE Releasing Corp. pix in 1954-55 were seen in N. Y. Monday (9) by Bernard Jacon, v.p. in charge of sales, as the Italo outfit wound up its first national sales convention.

Apart from discussions on sales policy, the four-day meet of IFE sales personnel also saw four IFE releases screened. At a windup lunch Monday, Jacon voiced his conviction that the outfit had at least five solid b.o. attractions on its hand, and he said eight additional pix would be added to the IFE sked for 1955.

Bernie Jacon's testimonial sales drive was launched at the convention. It runs to Dec. 31, 1954, and will see distribution of \$10,000 worth in prizes on the basis of sales, playdates and collections.

According to E. R. Zornigatti, IFE exec v.p., IFE Releasing so far is still running in the red. However, he thought the org should be able to stand on its own feet as the result of releases during the coming year. The IFE dubbing studio is showing a profit.

IFE Releasing has issued an attractive 19-page brochure, replete with text and illustrations, outlining the IFE product upcoming. Included are 11 pix, four of them in color. IFE primary concentration is on commercial rather than art houses.

## Davis, Hoare To Coast

Frank I. Davis, Jr., proxy of Selznick Releasing Organization, and Victor Hoare, v.p. and foreign sales chief, planned to the Coast from New York over the weekend for confabs with David O. Selznick. Selznick, currently occupied on the Coast with the tv spectacular, "Light's Diamond Jubilee," requested the toppers to gather on the Coast for confabs on the company's worldwide rerelease policy.

Following "Duel in the Sun," which has chalked up good returns in a New England saturation, Selznick will rerelease "Tom Sawyer," Alfred Hitchcock's "Notorious," and Dore Schary's "The Farmer's Daughter," all which will go into rapid release following "Duel."

## Not Seeking Proxies

Cinerama Inc., the equipment manufacturing firm, has not solicited proxy statements for its stockholders meeting today (Wed.) at Oyster Bay, N. Y.

Stanley Warner Corp. and Hazard E. Reeves, the company proxy, own a majority of the stock, with SW holding 60% of this share. Although SW actually controls the company, it is only placing two men on the five-man board. Previously SW had four reps on a seven-man board.

## Grainger, Raftery Acted With Fidelity In Shea Probate, Judge Rules

Final settlement of the \$3,000,000 estate of circuit owner Maurice A. (Mort) Shea moved a step nearer last week when Judge Christopher McGrath in Bronx Surrogate Court, N. Y., ruled that E. C. Grainger and Edward C. Raftery had administered their duties as executors and trustees with "a high degree of fidelity." Court's decision noted that there was not a "trace of fraud" as charged by members of the Shea family.

In praising their successful management of the Shea estate, Judge McGrath held that both Grainger and Raftery each were entitled to commissions of \$30,000. At the same time the court noted that compensation for attorneys who represented Grainger and Raftery in the lengthy litigation will be determined after submission of affidavits.

Arthur F. Driscoll, who repped Raftery, seeks \$185,000 counsel fees while Thomas F. O'Brien, attorney for Grainger, asks \$175,000. Shea, who died Oct. 19, 1940, left an estate which was appraised for tax purposes at that time at \$947,924. Judge McGrath, in his opinion, wrote that the estate value had now "gone up to \$3,000,000." Jurist also noted that Raftery previously had been paid \$7,500 on account toward his commission.

## SHAFTEL-MILNER SET PHILIPPINES FEATURE

Hollywood, Aug. 10  
Josef Shaftel and Daniel Milner have left for Manila where they will produce "The Hunted," a picture dealing with military intrigue in the Philippines. Filming will be done on the islands, with laboratory work in Hollywood.

Philippine government has agreed to co-operate and the film will be partly financed by L.V.N. Pictures, Inc., of Manila.

## Mex Film Crews Admirably Energetic; But Take Along a Medic—Aldrich

Hollywood, Aug. 10.  
Cheap is cheap on either side of the border, but Mexico offers genuine economy to the producer of high-budget films. And despite the myths about siesta time, lack of facilities and personal difficulties, director Robert Aldrich believes top features can be turned out in Mexico as quickly and as easily as they can in Hollywood. Aldrich, who recently completed "Vera Cruz" in Mexico for Hecht-Lancaster Productions, emphasizes that the "favorable dollar comparison varies in direct proportion" to the overall budget outlay for a film.

"It's almost as easy," Aldrich explains, "and certainly almost as cheap, to make a \$75,000 picture in Hollywood as it is in Mexico City. But on a \$2,000,000 picture there may be savings of up to \$500,000 for the American producer."

These savings are a result of "going rates" far below the average in Hollywood. Labor costs, according to Aldrich, are about two-fifths to one-half of what they are in Hollywood; set costs are about

## Chester Morris Up To Date; Made 'Unchained,' Going Into '5th Season'

By GEORGE GILBERT  
Participation deals, which have been a common practice with many stars in recent months, are held by most of the principals in "Unchained," which Hall Bartlett Productions completed a few weeks ago at the California Institution for Men at Chino, Cal. Release pact hasn't been set as yet on this indie venture but reportedly some three distributors are interested.

Picture marks the first Hollywood role in five years for Chester Morris who matter-of-factly explains his previous Coast inactivity with "I just didn't have an offer." A veteran of 28 years before the cameras, he said in New York this week that the script for "Unchained" was a "fresh approach" to prison pictures and expressed confidence that his participation arrangement will mean more of a profit than if he accepted a flat rate ticket.

Morris plays the warden in "Unchained," which Bartlett produced, directed and screenplayed from "Prisoners Are People," an autobiography by Kenyon J. Scudder (Continued on page 22)

## RULE 'ANNA LUCASTA' NO PIRATED 'SISTER'

Los Angeles, Aug. 10.  
Errol Aubrey Jones lost his \$1,400,000 plagiarism suit against Columbia and seven other defendants in Federal Court. Plaintiff claimed "Anna Lucasta" was copied from his legit play, "Sinsister." Judge James M. Carter ruled there was no substantial similarity.

Other defendants were Philip Yordan, Marilyn Nash, Harry Wagstaff Gribble, John Wildberg, George Zorn, Abraham Hill and the American Negro Theatre of N. Y.

## Sue to Guard 'Paramount'

Des Moines, Aug. 10.  
Paramount Picture Corp. of New York and Paramount Distributing Corp. of Delaware have both filed suit in district court here seeking to restrain two Des Moines firms from using the word "Paramount" in their names. The two firms named defendants are Paramount Television & Car Radio Service and Paramount Television & Radio Co.

The petition said "Paramount" is part of the trade name used by Paramount Pictures since 1915 and that it is registered in the U.S. patent office.

## Blowing Whistle For Congress

Indie importers intend to press their charges against Italian Films Export by enlisting the aid of the N.Y. Senators. Members of the Independent Motion Picture Distributors Assn., which close to a year ago filed a complaint against IFE with the Federal Trade Commission, are waiting for the end of the current session of Congress before approaching the lawmakers who've already been alerted to the indie's beefs. IMPDA complaint against IFE charged the Italo setup with operating as a monopoly. FTC has combined this complaint with a prior charge against IFE and the Motion Picture Export Assn. but has delayed a report on the findings of its extended investigation. IFE got started via subsidies granted the Italo industry by MPEA.

## Walsh-Brewer Showdown This Thurs.; Tom O'Brien's British Plan Looks In

By JOE KOLLING

## Selznick's 'Duel' Terms Called Fabulous, Causing Chill at 2-D Hungry 20th

Twentieth Century-Fox came close to handling the reissue of David O. Selznick's "Duel in the Sun" but the deal fell through when Selznick insisted on a "fabulous" guarantee.

Latter is said to have run "into the millions." Distrib felt that such an arrangement was inequitable and nixed it. Selznick then decided to channel the pic via states rights.

Meanwhile 20th continues on the prowl for 2-D product to add to its sked. Currently under consideration are at least two British pix, one of which is virtually decided on. While 20th is completely committed to CinemaScope, there are still some 11,000 odd houses that have not made the switch to CScope yet. Latest count of equipped houses is 6,643 on Aug. 4.

## LUPINO-COLLIER FILM SNARES PAR. N. Y. DATE

Filmmakers Releasing Organization, the Ida Lupino-Collier Young distrib firm, chalked up a major booking in its recently-inaugurated "exhibitor guarantee" plan by snaring the Paramount, N. Y., for a Sept. 3 date for "Private Hell 36," first picture offered under the plan.

Deal was set last week via a transcontinental phone conversation between Edward L. Hyman, United Paramount Theatres v.p., and Harry L. Mandell, FRO domestic sales chief.

Miss Lupino also appears in the picture which also stars Steve Cochran, Howard Duff, Dean Jagger and Dorothy Malone.

## L. A. to N. Y.

Jay Barney  
Francis A. Bateman  
Irving Berlin  
John Dighton  
Mona Freeman  
Sam Gilman  
Eunice Healey  
Harold Hecht  
Celeste Holm  
Amparo Iturbi  
Jose Iturbi  
Jonni James  
George Jessel  
Phyllis Kirk  
Louis L'Amour  
Otto Lang  
Raymond Massey  
Miroslava  
Jean Moorhead  
Jerry Paris  
Arnold Picker  
Alexander Scourby  
Forrest Tucker  
Joseph Wiseman  
Joan Woodward

## Europe to N. Y.

Morey Amsterdam  
Harold Arlen  
Fannie Ball  
Guy Bolton  
Joan Caulfield  
Charles Einfeld  
Joan Gilbert  
John Gutman  
Paul Hager  
Betsy Holland  
Lydia Karine  
Maynard Morris  
Louella O. Parsons  
Ned L. Pines  
Frank Ross  
Milly Vitale  
Mary Ward  
Mitchell Wolfson

## Anti-Late Hours

Cincinnati, Aug. 10.  
Family and home are the cited motivations behind a proposed resolution of IATSE's District 2 (California, Nevada, Arizona) which would establish a 6 p.m. curfew for work in Hollywood film studios. Workers are often kept on job until 7 m. and they would rather be home with mother and a can of beer.

to be heard today or Wednesday. Advance feeling is that the convention will comply with the proposal he made last week in New York for creation of a liaison committee to iron out international differences on convertibility of Holly-

## No Weekend Work

Hollywood, Aug. 10.  
Collier Young, head of Filmmakers, has promulgated a five-day week policy, something new in the film industry. All production units will knock off work on Friday night, giving the workers a two-day weekend.

"We believe this will increase technical and cast efficiency," he explained, "and, in general, make for happier relations and a more relaxed production unit. Both the unions and the guilds endorse the plan."

wood and British films for theatres and television commercials.

Other talks will be by Lester Isaac, New York, Cinerama managing director, and James L. McDevitt, Washington, national director, AFL Labor's League for (Continued on page 20)

## N. Y. to L. A.

George Brandt  
Frank I. Davis Jr.  
Yvonne De Carlo  
Anne Diamond  
Victor Hoare  
William Holden  
Roger H. Lewis  
June Lockhart  
David Pardoll  
Thelma Ritter  
Hubbell Robinson Jr.  
Dore Schary  
Norman Siegel  
Spyros P. Skouras  
Pat Weaver

## N. Y. to Europe

Anthony Buttitia  
Max Feigal  
Ed Fitzgerald  
Judy Garland  
Christine Jorgensen  
Robert J. Landry  
Sid Luft  
Harold Mirisch  
Walter Mirisch  
Doreen Palmer  
Jay Palmer  
Mildred Shagal  
Michael Todd  
Hal B. Wallis  
Jack L. Warner  
Monty Woolley



# EUROPE'S 'ME TOO' ON TOP TERMS

## 20th Spreads Use of Video Spots To N. Y. Nabe Situations; Cuts Volume of Daily Listings

Greatly encouraged by the results of tv use in the pic promotional scheme, 20th-Fox is now using video to hypo first-run neighborhood biz on its pix.

Company is sinking considerable coin into tv plugs via its tieup with WNBC in N. Y. and is relying less on the newspaper listings which it used to run and which it now has cut out in favor of tv.

Under its deal with WNBC, 20th bought time on the station for a year for a down payment of approximately \$150,000. This gives it the right to use the station any time it pleases. It also bought in at the lower rates.

Experiment of supporting the neighborhoods with tv started with "River of No Return" and has since continued with "Three Coins in the Fountain" and "Demetrius." 20th will get behind "Broken Lance" in the same manner. WNBC recently plugged "Lance" at the RKO and "Demetrius" at the nabes at the same time.

## Winikus' Staff Expands at UA

In keeping with its release of 48 features from now to Aug., 1955, including one "blockbuster" a month, United Artists plans to expand its pub-ad-exploitation staff which reports to Francis Winikus. The other departments of the company, it's felt, are manned sufficiently to handle the increased program.

The bally staff bolstering has already taken place to a degree, with the assignment of Leon Roth to the Coast and Dick Condon to Europe with headquarters in Paris. The field exploitation staff, which now numbers six permanent men (plus several on temporary assignment for special pix) will be doubled, according to v.p. Max Youngstein. The expansion program is expected to be completed by Jan., 1955.

UA, meanwhile, continues to gain attention on the financial pages. The company hired a special publicity outfit which specializes in financial page breaks. Objective was to put across effective.

(Continued on page 15)

## HOWARD COSTIGAN SUES IA FOR RED SMUDGE

Los Angeles, Aug. 10.

Charges of libel were made by public relations counsel Howard Costigan in a \$250,000 suit against 11 officers and members IATSE Grips Local 80. Libelous statements, the complaint says, were contained in a letter issued by "Delegates of Local 80 Grips." Plaintiff asked \$50,000 for injury to his reputation and \$200,000 exemplary damages.

Defendants in the suit are William Holbrook, president of the local; Raymond Schultz, secretary; Robert Fleming, John Rierner, Vernon A. White, Mason Morris, Paul Way, C. W. Thompson, William Jones, Frank Clare and Charles A. Good.

The letter referred to Costigan as an "Ex? Communist" and said he had, as recently as 1952, belonged to communist-front organizations.

## Heilman, King to Produce

Hollywood, Aug. 10.

Claude Heilman, formerly with J. Arthur Rank in England, and Charles L. King III have formed a new company, Heilman-King Productions to make feature films.

New outfit will tee off with "The Furnace Within" late this month. Shooting script has been completed.

## Return of Gaston

They say it can't happen, but it did!

A foreign film importer got a booking the other day for one of his pix and sent along the print, asking the exhibitor to bill him for censor fees.

The theatremen penned a reply, stating that he thought the film was fine and that he insisted on paying the censorship bite himself.

## 70-30-10 Terms For 'Egyptian'

Sales policy patterned after "The Robe" has been mapped by 20th-Fox for its "The Egyptian" which is skedded for a mass preem in about 200 situations around the country about Labor Day.

"The Egyptian" will be sold wherever possible on a 70-30-10 basis which guarantees the exhib 10% of the gross as profit. That's figured after the deduction of the house net which thus becomes an important factor in such deals.

Same type of rental policy worked out very well for "The Robe" and is considered a fair and square break for both exhibs and 20th.

"The Egyptian" bows at the RKO, N. Y., on Aug. 24 in a Red Cross benefit. Other openings also will be gala affairs. Film runs 229 minutes.

## INDIES' ROLE SEEN IN WARNER FISCAL DATA

Warner Bros.' financial report showing a net profit of \$2,536,000 for the nine months ending May 29, also reveals the company's continued dependence on package deals involving outside producers. The consolidated balance sheet, issued yesterday (Tues.) shows \$11,717,792 in advances to outside producers. The advances to outside producers have been climbing steadily since 1952 when the company's annual report, released at the conclusion of the fiscal year in August, indicated \$4,448,201 in advances. Increases are also noted in reports issued this year. In Feb., 1954, the advances amounted to \$9,768,390. In June, it jumped to \$10,655,842.

The \$2,536,000 profit was arrived at after provision of \$2,250,000 for federal taxes and \$300,000 for contingent liabilities. Included in the profit is a gain of \$772,000 from the sale of capital assets, before provision for federal taxes thereon.

Film rentals, sales, etc. amounted to \$49,506,002. The net profit is equivalent to \$1.02 per share on the 2,474,337 shares of common stock outstanding or reserved for exchange at May 29.

Comparative figures released by the company for the corresponding

(Continued on page 15)

## Allied Artists Plenty Busy

Hollywood, Aug. 10.

Production by Allied Artists this month is tops for the year, with three features in work, five in the editing rooms and two more slated to start before the end of the month.

Before the cameras are "The Black Prince," in England; "Ketchikan" in Alaska, and "Dynamite Anchorage" at San Diego. Ready to start are "The Annapolis Story" and "The Big Combo." In process of editing are "The Adventures of Hajji Baba," "The Human Jungle," "The Bob Mathias Story," "Target Earth" and "Bowery to Bagdad."

## AIM NOW IS FOR B.O.—NOT ART

By FRED HIFT

At a time when there appears to be unprecedented interest in foreign film imports, industry observers are voicing concern over the apparent lack of quality productions abroad.

At the same time, importers are worried over what they call the "fabulous" prices asked for even mediocre foreign films by their producers. This has begun to result in a much more direct contact between the producers abroad and U. S. exhibs, the middlemen feeling that the risk is too great for them to carry.

Brandt circuit, for instance, is currently dickering for a group of nine British pix. Chain wants to be sure these films get over here quickly and aren't tied up by prolonged negotiations. The arrangements also secure the product for its artie outlets. After the films' first-run engagements, Brandt—as he has done in the past—arranges for a sub-distributor. That's the same arrangement the circuit made with "Pickwick Papers," the Renown film which is cleaning up.

Risk element in foreign films is greater today than ever before, the indies say. Example is cited of an international festival winner which brought its producers a \$70,000 advance from the American distrib. The picture has netted \$2,000 so far.

Question of quality is a matter of considerable discussion among the importers. There is a general agreement that, on the whole, European production is in a slump qualitywise. However, there is considerable disagreement on where the blame should be put. For that matter, the indies aren't even sure any more that what they used to call a "good" foreign film (for them) still means the same thing to the producer.

It's acknowledged that, while producers abroad appreciate the importance of the arties, they now have their eye on bigger game, i.e., distribution in the commercial houses, and that this undoubtedly has affected film content. Thus the European industries are turning out a lesser percentage of pix with artie potential and a larger number of films which are considered to have a chance for wider circulation. It's charged that many of these attractions turn out neither fish nor fowl. At the same time American spokesmen, like Leonard Goldenson of United Paramount, continuously urge European filmmakers to produce with an eye to the broader market.

The percentage of foreign hits

(Continued on page 18)

## U. S. Film Importers Appreciate Johnston on France But Wonder At His Italian 'Don't Knows'

### Attention London

Hollywood, Aug. 10.

South Africa is welcoming more and more American pictures, according to Philip Weber, Capetown newspaper editor, in Hollywood as a guest of the motion picture industry.

"We had a lot of bad British films pushed at us for a while," he said, "but we now have successfully resisted any such encroachment. Today we have the best films from both America and Britain."

## John G. McCarthy Forms New Co.

International Affiliates, Inc., has been formed in N. Y. by John G. McCarthy, former v.p. in charge of the Motion Picture Assn. of America's international division.

New organization will function in the international field. It plans to finance films and particularly coproductions aimed at the international market and also will serve as foreign producers' rep in the U. S. Apart from that, International Affiliates will be active in public relations, promotion and publicity for foreign features and will concern itself with international currency transactions.

Outfit already reps N. Peter Rathvon's productions in western Europe, starting with his "No Way Back." It also acts for Georges Lourau, an important French producer, and is currently dickering a distribution deal for the latter's "Wages of Fear" and other productions.

James Morton-Smith is associated with McCarthy as v.p. and treasurer of International Affiliates, which headquarters in Rockefeller Center. McCarthy leaves for Europe Aug. 17 for confabs with Rathvon and Lourau. He will also go to Italy, where he'll attend the Venice festival, and later to Britain.

McCarthy, who enjoys a wide circle of friends and acquaintances among government and industry people abroad, feels International Affiliates could be turned into a focal point of foreign pix activity in the U. S.

Foreign film distributors huddle with Eric Johnston in N.Y. on Monday (9) dispelled the indies' concern over the Motion Picture Export Assn.'s recent French film deal but failed to satisfy them re the Italian situation.

Johnston delivered his pitch before a luncheon meet of the Independent Motion Picture Distributors Assn., flying in from Washington. Emerging from the lengthy session, which was closed to the press, the indies—some 26 attended—acknowledged that Johnston was a spellbinder who knew how to present his case.

However, there was distinct disapproval among some over the lack of detail he was able to provide in connection with the Italian subsidy and its outgrowth, Italian Film Export, which the indies consider their prime threat.

Knew Jordan Valley Well.

Comment was made that the MPEA topper, while intimately familiar with the facts and figures of the Jordan Valley project on which he is working as President Eisenhower's personal representative, was noticeably less informed on IFE which to the indies still looms as the most potent threat to their business. Those at the luncheon said that Johnston again and again pleaded ignorance of various phases and details of the Italo arrangement.

He did, however, effectively state the MPEA's position, declaring that he had been saddled, during his absence in government

(Continued on page 20)

## Par Ends Metro Reign at Hall

Deal was closed last week by Paramount with the N.Y. Music Hall whereby Par's VistaVision process and its initial VistaVision pic, "White Christmas," will be preemmed at the Hall following "Brigadoon." Based on the length of run for "7 Brides For 7 Brothers," now in its third week at the Music Hall, and how long "Brigadoon" plays there following "Brides" preem of VistaVision "Christmas" probably should be sometime in October.

Present indications are that "7 Brides" will play seven to eight weeks at the Hall. "Christmas" is the first non-Metro production to play the Hall this year. It will be given full voltage bally being both on the Irving Berlin musical (starring Bing Crosby-Danny Kaye) and the fact that it is the first VistaVision feature released to the public. Film was not set for release earlier because "Knock on Wood," another Par pic starring Kaye, still is playing in numerous key cities.

Par's "Sabrina" was lifted from the Hall's schedule a couple of weeks ago at Paramount's request in order to clear the way for spot.

(Continued on page 16)

## GOLDSTEIN-JACKS MEET WITH UA IN MANHATTAN

Robert Goldstein and Robert L. Jacks, veepees of Leonard Goldstein Productions, planned east over the weekend for a series of huddles that will determine the future of the independent production unit. Status of the operation has been in doubt since the death of Leonard Goldstein two weeks ago.

Conferences have been set up with executives of United Artists, with whom LGP had a releasing deal. In addition, it's understood that Goldstein and Jacks will huddle with various financial interests concerning ways and means of continuing the outlined schedule of production under the Goldstein banner.

## Robin International's \$500,000 Deposit

### In Event of Dispute With Stanley Warner Arbitrator Is—(Sic) Si Fabian

Robin International, the world trade firm which will open Cinerama abroad, plunked down \$500,000 in escrow as its guarantee to open five Cinerama-equipped theatres in foreign cities. Coin is being held by Stanley Warner which will return \$100,000 at a time as each theatre is fully equipped.

After Robin recovers the equipment and installation costs from the exhibition of a Cinerama film, 50% will be set aside for operation costs, with royalty payments to Cinerama, Inc., the equipment company and patent holder, coming out of this share. Stanley Warner and Cinerama Productions, the company that turned over the exhibition and production rights to SW, will split 35%, with the final 15% going to Robin.

An unusual clause in the contract between Robin and Stanley Warner provides for S.H. (Si)

Fabian, SW prexy, to serve as arbitrator in the case of disputes.

On the domestic front, SW execs are weighing a Philadelphia versus a New York opening for "Cinerama Holiday," second feature in the medium. In New York, business for "This Is Cinerama," first film in the medium, is holding up nicely due largely to the large influx of tourists. In Philly, however, the picture is only doing so-so, leading to the view that the new entry might serve as a hypo. However, the execs are taking into consideration the impact of a Gotham opening with its resultant nationwide publicity.

Should New York win out, which appears the case at the moment, the opening will be shortly after Labor Day when the tourists have abandoned the city and a decline in biz is expected. If Philly gets the nod, it might be an earlier date.

Bell & Howell has dropped price of its 35m CinemaScope projection lenses for theatres to \$1,095 per pair.

A. H. Bolt, director of sales, attributed the price cut to increased demand and sales.



# DISTRIBS' NEW SLAP AT DUALS

## Distributors Ask: Why Should Tax Relief Be An Exhibit Monopoly? Cite Rising Story, Star Costs

With the industry making fewer but bigger pictures, the demand for pre-sold literary properties and for performers with acknowledged boxoffice appeal is adding considerably to the already-inflated production costs. Studios are once again shelling out big sums for plays and books that have caught the public fancy as, for example, the \$1,000,000 for "Guys and Dolls," the \$1,000,000 for "The Spirit of St. Louis," and \$750,000 for "Candide." Prices of \$100,000 for best-selling novels are no longer uncommon as they were just a few short years ago.

"In today's market," said a highly-placed distrib exec, "the basic ingredients must be the best. If you start with these, you think you have a chance of success."

His comments were in answer to a query relating the growing number of exhibitor beefs relating to the cost of film and to the charge that distributors are siphoning off the benefit of the recent admission tax relief. He cited the story and talent costs as factors resulting in the larger budgets for each picture and as justifying the increased rental costs. "If you start out paying \$1,000,000 for the property and spend another million or two for the actual production, there must be some way for the producer to get his money back and to make a profit," he explained.

The exec, who is a top official of one of the largest film companies, frankly asked "why should the exhibitor get all the benefit of the tax relief?" The producer-distributor, he said, is taking a tremendous risk. "He's out to make the finest picture he can make," he said. "His production and dis-

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## 'Wind' Blows 'n' Blows; State, N.Y., Pays Off Prints; All Else Gravy

Bullish attitude towards Loew's (Metro) stock in Wall Street stems to a big extent currently from realization of how much profit "Gone With Wind" is going to mean to the corporation's coffers. Some financial experts now are figuring that virtually all revenue taken from engagements outside New York City represent found money since there is no production cost to be liquidated. Reason for this is that the 63-day run of "Wind" at Loew's State showed nearly enough profit to cover the cost of prints required on all playdates in the U. S. plus most of the advertising outlay.

Civil War classic grossed \$420,000 at the State in nine weeks plus four days, or an all-time gross mark at the house for such a lengthy run. "Annie Get Your Gun" ran just as long at the State but gross was about \$100,000 less than "Wind." While the \$420,000 is not net to the distributing company, it is reported to be sufficiently large to cover the cost of 350 prints rated as requisite for various playdates throughout the U. S. on "Wind," plus the major part of over \$100,000 for extra advertising. Print cost is figured at better than \$170,000.

High cost of each print for the full picture is because the film runs 24 reels and a complete new copy was required since the film now is available for widescreen and special sound.

The amount of extra coin "Wind" is going to mean for Loew's (Metro) is tipped by the fact that it is getting extra playing time (three or more weeks in numerous locations). Estimated that the five largest key cities outside New York City will show a gross of better than \$350,000 at least in its first three weeks of playing time.

## Lou Kravitz Upped

Chicago, Aug. 10.

Lou Kravitz, who joined Filmack Trailers a year ago as its advertising manager, was elected vicepresy in charge of sales at annual stockholders meet of the company last week. Kravitz was also appointed a member of the board of directors.

Irving Mack was reelected president of Filmack; Donald Mack, v.p.; Bernard Mack, secretary; Joseph Mack, treasurer; and John Wenner of Daniel F. Rice & Co., members of the New York Stock Exchange, reelected as a member of the board.

## Mexican Film Industry Hopes to Get Acceptance With English Subtitles

San Antonio, Aug. 10.

Mexico's film makers are currently intent upon "internationalizing the appeal of their product," according to Jewell Truex, manager of the local Azteca Film exchange, one of two major distributors of Spanish language pics in this country.

Remarking that "Mexico dominates the world market for Spanish-language films, far outstripping its principal competitors in Spain and Argentina," Truex added, "However, Mexican features, with a few notable exceptions such as 'The Young and the Damned,' have failed to click when shown to audiences in this country with English subtitles. Only in the Spanish language houses have they consistently succeeded."

Truex notes that French films are more popular with English speaking audiences because of "the bright, witty touch they impart to sex." On the other hand, he stated that he could not find a ready explanation for the fact that Italian films hold a big edge over Mexican at the boxoffice. He says, "There's a strong affinity between the two."

Truex pointed out that the Mexican industry is staking hope in the genius of Spanish-born director, Luis Bunuel, whose "Robinson Crusoe" is becoming an international hit. Thus with pics such as these they will be shown more frequently in the theatres in this country.

## BUT LOEW TEST LOST 15% BIZ

A new move to eliminate the double feature market is emerging among industryites, but the advocates frankly admit that they doubt the effort will be successful. With fewer pictures available and with most of the major studios eliminating the type of feature that falls into the second half slot, it's felt by many that the time is now ripe to bury the bargain bills.

"The double feature," according to a distribution executive, "is a disgrace to the industry. Why should the public have to sit through inferior pictures in order to see the picture he came to see? This is the only industry which makes it tough for the public to buy its product. How can a guy who has to be at work at eight or nine in the morning stay at a theatre until past midnight? Theatres should eliminate the second bill and substitute a good short and shut down by 11 p.m."

Blame for the dual bills has been put in the lap of the indie operators. It's pointed out that the major chains have tried to eliminate them, but have been unsuccessful because of the two-for-one offers of their indie competitors.

It's argued that a theatre showing a dual bill attracts a certain segment of bargain hunters who prefer the two-picture deal at the single price. Loew's Theatres, for example, tried a solo bill recently in its theatres in the dual feature market. The experience showed that it lost 25% of the dual-bill fans, picked up about 10% single feature patrons, resulting in an overall loss of 15%. As a result, it reverted to the two-for-one policy.

The only way an overall single feature policy can be established, it's pointed out, is for all theatres to go single, a move few pixies feel can happen in the highly-competitive picture market. However, it's felt that more and more theatres will have to go single feature from time to time. Take, for example, a nabe or smalltown exhibit with three changes a week. If he's on a double bill policy he needs eight pictures a week.

"There just aren't that many pictures around," stated a distrib exec. "If he must change his program that many times, he'll have to play reissues. Even if he can get new pictures, how many money-makers are there among them? Can he get eight 'Waterfronts' a week. These theatres will just have to change their policy. When a picture like 'Waterfront' comes around, they should play it for at least five days."

## Extended Runs Pay Freight Of Today's Costly Production; Call Exhibs Blind to Studio Needs

By LES BROWN

Chicago, Aug. 10.

## Adapt German Mag Yarns

Production of three features all based on popular German magazine yarns, has been skedded in Germany by Eric Pommer's Intercontinental-Film.

According to United German Film Enterprises in N. Y., Pommer's first film rolls in the fall and is titled "Children, Mothers and a General." It's due for release in early 1955. Laslo Benedek has been inked to direct.

Two other films are "Shadows Behind Every Strange Window" and a German-American coproduction due to go before the cameras in the early summer of 1955. All three pix will be shot with the Garutso widescreen lens.

## Harriet Parsons Burns At Chi 'Adults Only' Tag, On Her 'Susan Slept Here'

Chicago, Aug. 10.

Harriet Parsons, sole femme producer under contract to a major studio (RKO) and daughter of columnist Louella Parsons, planned in Chicago long enough to blast the local police censors for slapping an "adults only" tag on her latest film, "Susan Slept Here." Peeved, especially at hearing that the pic might have been banished entirely, she said: "This is tremendously unfair. I never made a dirty picture in all my life, and if there had been anything indecent or offensive in this one, I would have taken it out myself! My picture is taking the rap for the 'French Line'."

She pointed out that the motion picture code was formed "to prevent exactly what has happened here: biased local censorship."

Miss Parsons says she has always made family pix in the past, with the admitted exception of "Clash By Night," listing among her credits "Night Song," "I Remember Mama," "Enchanted Cottage," and "Never a Dull Moment." "Susan" itself is pitched at the teenagers, she said, and that was why Debbie Reynolds and Don Cornell were selected for their roles.

It was this picture that was responsible for her receiving a citation from the General Federation of Women's Clubs in Denver last June. The organization called the

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Although reasonably sympathetic with the latest exhibit crying jag that pix are getting so good and so holdoverable that they're squelching a steady theatrogoing audience (VARIETY Aug. 4), RKO producer Harriet Parsons nevertheless warns that it is crucial for the industry to solve one problem at a time.

"We are in a transition period," she said, "and it is first of all important for us to win audiences back with top quality pictures before we begin worrying about keeping them on the 'habit.'" Still, taking the viewpoint of the small town exhib who must have several changes of bill per week to keep a recaptured audience happy, she's aware of a dilemma.

"Ideally, what the exhibitor apparently wants is 52 top pictures a year to maintain a peak gross, but how do they expect producers to get back their negative costs on short runs when picture making is so expensive today?" To the complaint that the holdover trend is clogging theatres on the main arteries, cutting off steady product influx, and turning would-be habitual filmgoers back to their tv sets, Miss Parsons conjectures, "Maybe more first run houses would be the answer."

She deplores the fact that the exhibitor can never seem to see the studio point of view, nor concern himself over the wad a studio sinks into a film, though he al-

(Continued on page 15)

## TOA Coordinator Still Due; Allied, Restive, Continues 'Ask Uncle Sam' Rationale

Theatre Owners of America will name its industry coordinator before its annual convention in Chicago Oct. 31 to Nov. 4. Officials of the exhib org have already held a number of meetings in New York to discuss various candidates.

Under the resolution passed at the recent Los Angeles executive committee and board meeting, TOA decided to appoint the coordinator before the convention and to implement the coordinator's duties at the annual confab.

Unlike Allied States Assn. which is set to meet with distrib chiefs later this month on the subject of film rentals terms, TOA plans no similar get-together. TOA, according to a spokesman, feels its best approach is by stimulating indie production. That will be the prime job of the coordinator.

Meanwhile, a movement is gaining among Allied units to seek government intervention if the exhib org's reps fail in their efforts to obtain "a live and let live" policy as it relates to film terms. The Allied Theatre Owners of Western Pennsylvania, for example, has passed a formal resolution urging the National Allied board to go to the government if the meeting with the distributors should end in failure. Allied units are compiling data from their members showing the percentage of gross receipts paid in film rentals (including flat rentals) for the period of January, February, March, 1954, and the period of April, May, June, 1954. Purpose is to determine if the distributors are siphoning off the benefits of the recent federal admission tax relief by increasing their rental terms.

Henry Ehrlich In N. Y.

Henry Ehrlich, producer of "Adventures of Robinson Crusoe" with Oscar Daniegors, arrived in New York from Mexico City last week to confer with United Artists on release plans for the picture.

Picture bowed at the Normandie in New York and is in initial engagements in other cities.

## ALLIED SQUAWKERS NOW THREATEN TO 'TAKE CASE VS. DISTRIBS TO PUBLIC'

By HY HOLLINGER

Allied States Assn. is contemplating taking its film cost fight against the major companies to the public. This is the second time that the exhib organization has considered taking an intra-industry dispute to the general public. The first time it involved the hassle with 20th-Fox and Metro some months back over their insistence of stereophonic sound as a "must" for CinemaScope pictures. The idea was dropped as both companies capitulated just prior to an Allied board meeting.

The campaign directed at the public, if it comes off, would consist of ads in local newspapers and announcements on the screen via trailers. The announcements in both the newspapers and on the screen would detail "how the Hollywood producers keep us from exhibiting their better pictures and why we are forced to exhibit the so-called junk and thus deprive

them (the patrons) of the better pictures."

While clamor for the drive is building up in many Allied units, it's doubtful that National Allied would take any action until after the meeting with distributors, now scheduled for Aug. 18-20. Purpose of the confab, of course, is to come to an understanding on the film rental terms and a discussion of the exhibs' charge that distributors

siphoning off the benefits of the recent tax relief.

Jumping Gun

Allied units apparently are jumping the gun in what distributors describe as a "threat" and a "lack of good faith" in entering the meeting with an open mind. Several units have already passed resolutions declaring that if "the distributors do not agree to definite and concrete plans for altering their selling policies," Allied will have no recourse but to appeal to Congress or a governmental agency. Some Allied units, influenced by outspoken leaders, are calling for a national boycott of pix or the establishment of a buying combine "that will determine the terms we can afford to pay and keep our doors open." Some exhib leaders are also urging the filing of more damage suits. "Let us file suits upon suits," said one. "Let us find out how much pressure they (the distributors) can stand. How frequently can they sustain a loss and survive?"

## Study Antitrust Laws

Washington, Aug. 10.

Senate action is awaited on a resolution by Senator Pat McCarran (D., Nev.) for a full study of the antitrust laws. Resolution has been okayed by the Senate Judiciary Committee of which McCarran is ranking Democratic member.

Study would be completed by Jan. 31, and a report made to the new Congress.



# L.A. Big Despite Plethora of H.O.s; 'Living' Fancy \$30,000, Brando Brisk 56G, 'Lance' 21G; 'Obsession' 12G, 3d

Los Angeles, Aug. 10.

First-run biz is upswinging in current week despite only two newcomers opened, both big. Holdovers continuing strong for most part, keeping overall pace at fast level. Fancy \$30,000 shapes for "Living It Up" two situations, plus hearty \$57,000 in fine ozoners.

A fine \$56,000 and maybe more is expected for "On the Waterfront" in three sites, with biz outstanding at the Wiltern and Hollywood, and good at L.A. Paramount. Nifty \$21,000 is seen in second frame for "Broken Lance." Fourth round of "Caine Mutiny" is still stout with \$37,000.

"Magnificent Obsession" is holding firm at \$12,000 in third week. "Cinerama" grabbed a fine \$34,800 in sixty-sixth frame at Warner Hollywood.

## Estimates for This Week

Orpheum. Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10)—"Living It Up" (Par) and "Desperado" (AA) (Orpheum only). Fancy \$30,000. Last week, with Wiltern (9 days). "Dial M For Murder" (WB) and "Captain Kidd, Slave Girl" (UA) (2d wk). \$14,000.

Los Angeles Paramount. Wiltern, Hollywood (ABPT-SW-FWC) (3,200; 2,344; 756; 75-\$1.25)—"On Waterfront" (Col). Fine \$56,000. Last week, excluding Wiltern, "Pushover" (Col) and "Law vs. Billy Kid" (Col) (2d wk). \$11,000. "Chinese FWC" (1,905; \$1-\$1.80)—"Broken Lance" (20th) (2d wk). Hearty \$21,000. Last week, \$26,100, over hopes.

Ritz (FWC) (1,363; \$1-\$1.50)—"Adventures Robinson Crusoe" (UA) (2d wk). Nice \$5,700. Last week, \$9,800.

Stage, Egyptian (UATOC) (2,404; 1,538; 70-\$1.10)—"Valley of Kings" (M-G) and "Red River Shore" (Rep) (State only) (2d wk 5 days). Slow \$11,000. Last week, \$21,000.

Warner Downtown. Hawaii (SW-C&S) (1,757; 1,106; 70-\$1.10)—"Susan Slept Here" (RKO) and "Spanish Main" (RKO) (reissue) (Downtown only) (2d wk). Fair \$11,000. Last week, \$17,600, with \$67,600 in one nabe, seven ozoners.

Warner Beverly (SW) (1,612; 90-\$1.50)—"Magnificent Obsession" (U) (3d wk). Firm \$12,000. Last week, \$13,500.

Fox Wilshire (FWC) (2,296; 90-\$1.50)—"Apache" (UA) (3d wk). Okay \$8,000. Last week, \$10,000.

Los Angeles, Iris, Loyola (FWC) (2,097; 814; 1,248; \$1-\$1.50)—"3 Coins" (20th) (3d wk). Steady \$18,000. Last week, \$18,200.

Hillstreet, Pantages (RKO) (2,754; 2,812; 95-\$1.75)—"Caine Mutiny" (Col) (4th wk). Stout \$37,000. Last week, \$41,000.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Student Prince" (M-G) (4th wk). Neat \$8,500. Last week, \$10,400.

Four Star (UATC) (900; 90-\$1.50)—"About Mrs. Leslie" (Par) (6th wk). Slow \$2,800. Last week, \$3,000.

Fox (FWC) (965; \$1-\$1.50)—"High and Mighty" (WB) (5th wk). Oke \$4,700. Last week, \$5,400.

Fine Arts (631; 80-\$1.50)—"Hobson's Choice" (UA) (8th wk). Steady \$1,800. Last week, \$1,900.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (67th wk). Into current frame Sunday (8) after fine \$34,800 last week.

## 'CRUSADERS' HEP 13G, D.C.; 'APACHE' 11½G, 3D

Washington, Aug. 10.

Despite an almost solid h.o. situation, main stem h.o. is showing life. Some holdovers shape as slightly better than the preceding week. Cooler weather seems to be chief factor in this upbeat. Most sensational comeback being staged by "Cinerama" which is booming along between \$18,000 and \$20,000. "King Richard and Crusaders" lone newcomer, shapes big at Met. "About Mrs. Leslie" weak at start, picking up in third round. "Apache" is trim in third week.

## Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"Gone With Wind" (M-G) (reissue) (4th wk). Fine \$16,000 after \$22,000 last week. Holds one more stanza.

Columbia (Loew's) (1,174; 60-80)—"Prisoner of War" (M-G) (3d final wk). Okay \$5,500 after \$7,000 last week.

Dupont (Lopert) (372; 65-\$1)—"Beauties of Night" (UA) (2d wk). (Continued on page 20)

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$654,200  
(Based on 22 theatres.)  
Last Year ..... \$747,400  
(Based on 23 theatres.)

## 'Crusaders' Hot \$11,000 in Prov.

Providence, Aug. 10.

It was back to the seashore this weekend, with a resulting drop in downtown biz. Majestic's "King Richard and Crusaders" is tops with sock take. State's "Men of Fighting Lady" is okay for second biggest money. "Duel in Sun" looks fair in second round at Albee.

## Estimates for This Week

Albee, (RKO) (2,200; 50-70)—"Duel in Sun" (SRO) (2nd wk). Fair \$6,500. First week \$10,000.

Majestic (Fay) (2,200; 70-90)—"King Richard and Crusaders" (WB). Hot \$11,000. Last week, "Francis Joins Wacs" (U) and "Tanganyika" (U), \$8,000.

State (Loews) (3,200; 50-70)—"Men of Fighting Lady" (M-G) and "Lone Gun" (UA). Oke \$10,000. Last week, "Flame and Flesh" (M-G) and "Witness to Murder" (UA), \$11,000.

Strand (Silverman) (2,200; 65-\$1.25)—"Caine Mutiny" (Col) (4th wk). Still big \$8,500. Third season, \$10,000.

## 'Lance' Lively \$18,000, Balto; 'Crusaders' Loud 14G, 'Caine' 11G in 4th

Baltimore, Aug. 10.

Arrival of new product is hyping grosses here this week. "Broken Lance" is sock at the Town while "King Richard and Crusaders" shapes big at the Stanley. Remainder of current list is heavy with holdovers, with fourth week of "Caine Mutiny" pacing the others at the Hipp. "Living It Up" is rated fairish in its third week at Keith's.

## Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Gone With Wind" (M-G) (reissue) (4th wk). Okay \$6,000 after \$7,200 for third.

Cinema (Schwaber) (466; 50-\$1)—"Seven Deadly Sins" (Indie) (2d wk). Pleasing \$4,000 after \$4,500 getaway.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Caine Mutiny" (Col) (4th wk). Nice \$11,000 or near after \$14,000 in third.

Keith's (Schanberger) (2,400; 30-46-80)—"Living It Up" (Par) (3rd). (Continued on page 20)

## Hub Still Hotsy; 'Lance' Bright 21G, 'Obsession' Sock 18G, 'Wind' 27G

Boston, Aug. 10.

Biz along Hub's mainstem continues above average for summer months, majority of deluxers nabbing nifty wicket activity. "Gone With Wind" in third week at State and Orpheum is very big while "Magnificent Obsession," also in third week at the Memorial looks sock. "Broken Lance" at the Paramount and Fenway shapes best of newcomers with bright take. "Caine Mutiny" in sixth frame at the Astor and "Man With Million" also in sixth at the Beacon Hill are doing nicely.

## Estimates for This Week

Astor (B&Q) (1,500; 85-\$1.25)—"Caine Mutiny" (Col) (6th wk). Very good \$16,000 following \$18,000 for fifth.

Beacon Hill (Beacon Hill) (800; 50-\$1)—"Man With Million" (UA) (6th wk). Good \$6,000 after \$6,500 for fifth.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85)—"Cinerama" (Indie) (32d wk). Plugging along nicely at \$12,000. Last week, \$12,500.

## 'CAINE' BANGUP 10G, OMAHA; 'HANS' \$7,000

Omaha, Aug. 10.

All new bills here for the first-run houses this week, and biz is definitely on the upgrade. First actual cool spell of the summer and hiked prices at two theatres are also boosting takes. Strongest entries are "Caine Mutiny" at the State and "Broken Lance" at the Orpheum. "Hans Christian Andersen," back at popular prices, at the Omaha, is good. "King Richard Crusaders" at Brandeis looms sock.

## Estimate for This Week

Brandeis (RKO) (1,100; 65-85)—"King Richard and Crusaders" (WB) and "Paid to Kill" (Indie). Sock \$5,000. Last week, "Law vs. Billy Kid" (Col) and "Operation Diplomat" (Col), \$4,500 at 75c top.

Omaha (Tristates) (2,000; 50-75)—"Hans Christian Andersen" (RKO) and "Make Haste to Live" (Rep). Good \$7,000. Last week, "About Mrs. Leslie" (Par) and "Trent's Last Case" (Par), \$7,500.

Orpheum (Tristates) (2,890; 75-\$1)—"Broken Lance" (20th). Solid \$20,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), \$16,000.

State (Goldberg) (875; 75-\$1)—"Caine Mutiny" (Col). Sock \$11,000. Last week, "Black Horse Canyon" (U) and "Monster from Ocean Floor" (U), \$4,000 at 50c-80c scale.

## 'Lance' Sock 36G, Philly; Brando 37G

Philadelphia, Aug. 10.

New product is proving magnetic as b.o. draws here currently, with sturdy holdovers also holding strongly. "Broken Lance" is making the best showing with a smash figure at the Fox. "On the Waterfront" is just a step ahead but at the larger Stanley, the Marion Brando starrer also rocking up a sock. "Adventures of Robinson Crusoe" is heading for a mighty session at the small Trans-Lux World. The Viking has finally fixed its air-conditioning after five weeks, with "Student Prince" soaring as a result in sixth round. "Apache" still is sturdy in third round at Mastbaum.

## Estimates for This Week

Arcadia (S&S) (625; 89-\$1.30)—"Valley of Kings" (M-G) (3d wk). Good \$6,000 or over. Last week, \$8,500.

Boyd (SW) (1,450; \$1.25-\$2.60)—"Cinerama" (Indie) (44th wk). Picked up to big \$13,500. Last week, \$12,500.

Fox (20th) (2,250; 75-\$1.49)—"Broken Lance" (20th). Sockeroo \$36,000. Last week, "Demetrius and Gladiators" (20th) (4th wk), \$10,000 in 5 days.

Goldman (Goldman) (1,200; 65-\$1.49)—"Gone With Wind" (M-G) (reissue) (5th wk). Still roaring at \$17,000. Last week, \$20,000.

Mastbaum (SW) (4,360; 75-\$1.30)—"Apache" (UA) (2d wk). Sturdy \$17,000. Last week, \$27,000.

Midtown (Goldman) (1,000; 74-\$1.30)—"Susan Slept Here" (RKO) (2d wk). Down to okay \$9,000. Last week, \$17,000.

Randolph (Goldman) (2,500; 99-\$1.80)—"Caine Mutiny" (Col) (6th). (Continued on page 20)

## 'Waterfront' Wow \$38,000, Det. Ace; 'Wicked' Good 15G, 'Wind' 22G, 4th

## Key City Grosses

Estimated Total Gross  
This Week ..... \$3,045,000  
(Based on 24 cities, and 218 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,548,300  
(Based on 21 cities and 204 theatres.)

## 'Living' Rousing \$25,000, St. Louis

St. Louis, Aug. 10.

Biz is steady here currently although holdovers predominate as temperatures dropped to the 70's over the weekend. "One Summer of Happiness" did surprisingly big biz on its second round at the West End Pageant Theatre. But the real noise is the terrific week racked up by "Living It Up" at the huge Fox. "Apache" shapes solid in second Loew's stanza while "Garden of Evil" was equally strong on first holdover round at the St. Louis. "Cinerama" still is a sturdy draw although in 27th session at the Ambassador.

## Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (27th wk). Fine \$16,000 after \$17,500 last week.

Fox (F&M) (5,000; 51-69)—"Susan Slept Here" (RKO) and "Outcast" (Rep). Opened today (Tues.). Last week, "Living It Up" (Par) and "Paris Playboys" (AA), great \$25,000.

Loew's (Loew's) (3,172; 50-75)—"Apache" (UA) and "Scarlet Spear" (UA) (2d wk). Solid \$12,000 after \$21,000 initial frame.

Orpheum (Loew's) (1,400; 75-\$1)—"Gone With Wind" (M-G) (2d wk). Fast \$9,000. Last week, \$10,000.

Pageant (St. L. Amus.) (1,000; 82)—"One Summer of Happiness" (Indie) (2d wk). Robust \$7,500 after \$4,500 opening session.

Richmond (St. L. Amus.) (400; 82)—"Hobson's Choice" (UA). Good \$3,000. Last week, "Personal Affair" (UA) (2d wk), \$2,500.

St. Louis (St. L. Amus.) (4,000; 69)—"Garden of Evil" (20th) (2d wk). Fine \$10,500 following \$16,000 first week.

Shady Oak (St. L. Amus.) (800; 82)—"Hobson's Choice" (UA). Fancy \$3,500. Last week, "Personal Affair" (UA) (2d wk), \$3,000.

## Holdovers Clip Cincy; 'Caine' Smash 25G, 2d, 'Wind' 10G, 'Living' 7G

Cincinnati, Aug. 10.

It's a hangover fete for downtown deluxers this week. Every house has a holdover and vet exhibits fail to recall that ever happening here before. "Caine Mutiny" is still monumental at flagship RKO Albee. "3 Coins in Fountain" is turning off at Keith's after sock fifth frame. "Gone With Wind" has the Palace in fourth-week clover. "Living It Up" remains hefty at the Grand and "Cinerama" is holding to steady tail level in eighth stanza.

## Estimates for This Week

Albee (RKO) (3,100; 75-\$1.25)—"Caine Mutiny" (Col) (2d wk). Smash \$25,000 on heels of \$33,500 preem, tallest here since "The Robe" (20th). Holds.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Cinerama" (Indie) (8th wk). Continuing at sock \$28,400, about same as seventh session. Midweek sellouts of both matinee and night showing now the rule.

Grand (RKO) (1,400; 50-84)—"Living It Up" (Par) (m.o.) (2d wk). Hefty \$7,000 after last week's \$9,000.

Keith's (Shor) (1,500; 75-\$1.25)—"3 Coins in Fountain" (20th) (5th wk). Final session of longrun here looks like big \$8,000 in wake of \$8,500 in fourth frame. It's fourth picture this year to hold for five weeks.

Palace (RKO) (2,600; 85-\$1)—"Gone With Wind" (M-G) (reissue) (4th wk). Solid \$10,000 following \$15,500 third week.

Detroit, Aug. 10.

Only two newcomers again this week but they are giving a big boost to downtown biz. "On the Waterfront" is terrific at the Palms. "Weak and Wicked" looks strong at the Broadway-Capitol. "Gone With the Wind" continues big in fourth week at the United Artists. "Caine Mutiny" still is stout in sixth round at the Mison. The addition of another matinee is boosting "Cinerama" to an even higher bracket in the 73d week at the Music Hall. "Living It Up" shapes nice in third Michigan stanza.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Garden of Evil" (20th) and "Man in Hiding" (UA) (4th wk). Down to oke \$18,000. Last week, good \$22,000.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"Living It Up" (Par) and "Haste To Live" (Rep) (3d wk). Fine \$14,000. Last week, \$17,000.

Palms (UD) (2,961; 89-\$1)—"On Waterfront" (Col) and "Big Chase" (Ind). Torrific \$38,000. Last week, "Ring of Fear" (WB) and "Bitter Creek" (Lip), \$12,000.

Madison (UD) (1,900; \$1.25-\$1.50)—"Caine Mutiny" (Col) (6th wk). Steady \$15,000. Last week, \$17,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Weak and Wicked" (AA) and "Desperado" (AA). Good \$15,000. Last week, "Yellow Tomahawk" (UA) and "Return Treasure Island" (UA), \$12,000.

United Artists (UA) (1,938; \$1-\$1.25)—"Gone With Wind" (M-G) (reissue) (4th wk). Solid \$22,000. Last week, \$28,000.

Adams (Balaban) (1,700; 80-\$1)—"Valley of Kings" (M-G) (2d wk). Oke \$10,000. Last week, \$13,000.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (73d wk). Big \$21,000. Last week, same.

## 'Demetrius' Wham 18G, Toronto; '12 Men' Fast 13G, 'Wind' Hot 26G, 3d

Toronto, Aug. 10.

Of newcomers here currently, "Demetrius and Gladiators" and "Her Twelve Men" loom standout. Former is especially socko. "Gone With the Wind" is still topping city for third stanza in a row with capacity biz. Also big at "Garden of Evil" in third frame and "Living It Up" in second. "Hobson's Choice" currently in its twenty-third week, to set Canada's longest-run record.

## Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,050; 955; 694; 698; 40-70)—"Conquest Cochise" (Col) and "Bowers Boys Meet Monster" (AA). Neat \$14,000. Last week, "Rails Into Laramie" (U) and "Fireman, Save Child" (U), \$11,000.

Hyland (Rank) (1,354; 60-80)—"The Maggie" (Rank) (2d wk). Jump to net capacity \$10,000. Last week, \$8,000.

International Cinema (Taylor) (605; 50-75)—"Hobson's Choice" (UA) (23d wk). Steady \$2,500 for Canada's long-run record.

Imperial (FP) (3,373; 60-\$1)—"Demetrius and Gladiators" (20th). Wham \$18,000. Last week, "Knock on Wood" (Par) (2d wk), \$13,000.

Loew's (Loew) (2,090; 60-80)—"Gone With Wind" (M-G) (reissue) (3d wk). Still capacity on four-day at \$26,000.

Odeon (Rank) (2,318; 70-\$1)—"Garden of Evil" (20th) (3d wk). Fine \$9,000. Last week, \$12,000.

Shea's (FP) (2,368; 50-85)—"Living It Up" (Par) (2d wk). Hefty \$9,000. Last week, \$13,000.

Towne (Taylor) (695; 60-90)—"La Ronde" (Hakim) (5th wk). Neat \$3,500. Last week, \$4,500.

Uptown (Loew) (2,745; 65-80)—"Her Twelve Men" (M-G). Big \$13,000. Last week, "Francis Joins Wacs" (U) (2d wk), oke \$5,000 in 4 days.

## 'Apache' Lofty \$20,000, Buff.; 'Crusaders' 12G

Buffalo, Aug. 9.

Big news here currently is smash biz being done by "Apache" at the Buffalo. "King Richard and Crusaders" is rated sturdy at Center. "Magnificent Obsession" is amazing with its splendid showing in third round at Lafayette. "Living It Up" also is trim in third session at Paramount. Biz is up at most spots.

## Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Apache" (UA) and "Scarlet Spear" (UA). Sock \$20,000. Last week, (Continued on page 20)

# Chi Jumpin'; 'Valley' Hefty \$15,000, 'Living'-Stageshow Giant 77G in 2d, 'Knock' Loud 33G, 'Brides' 39G, H.O.s

Chicago, Aug. 10.

Strong holdover fare, which gave the Loop a snappy pace in recent weeks, is keeping stride this session. Tourist and conventioner influx is helping noticeably. Three new bills were unveiled. "Valley of Kings" is stoutest at hefty \$15,000 at Monroe. "La Ronde" looks lusty \$6,500 or less at the World while "Earnings of Madame De" is fancy \$5,500 at Surf.

"Living It Up" with Crew Cuts onstage, now in second week at Chicago, continues mighty. "Knock On Wood" at Oriental eyes a lush second frame as does "Seven Brides for Seven Brothers" at McKivickers. Also in second, "Francis Joins Wacs" and "Gypsy Colt" combo is fancy at Roosevelt.

"Magnificent Obsession" is in its fourth successive boffo round at United Artists. Fifth week at Woods for "Garden of Evil" is brisk. State-Lake continues fine for sixth round of "Caine Mutiny," "Cinerama," in 54th round at Palace, looms great \$42,000.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98-\$1.25)—"Living It Up" (Par) with Crew Cuts topping stageshow (2d wk). Great \$77,000 after \$92,600 last week, biggest in years. Holds a third.

Grand (Nimikos) (1,200; 50-98)—"Western" (Indie) and "Dead End" (Indie) (reissues) (2d wk). Strong \$6,000 in 5 days after \$12,000 last week. House closes to prep for C'Scope preem.

Loop (Telemt) (600; 90-\$1.25)—"About Mrs. Leslie" (Par) (2d wk). Only fair \$10,000. Last week, \$13,000.

McKivickers (JL&S) (2,200; 65-\$1.25)—"7 Brides for 7 Brothers" (M-G) (2d wk). Big \$39,000 after breaking house record last week with \$41,000.

Monroe (Indie) (1,000; 65-87)—"Valley of Kings" (M-G). Fine \$15,000. Last week, "Man With Million" (UA) (6th wk), \$5,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Knock On Wood" (Par) (2d wk). Tall \$33,000. Last week, \$45,000.

Palace (Elite) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (54th wk). Huge \$42,000. Last week, \$38,000.

Roosevelt (B&K) (1,400; 50-98)—"Francis Joins Wacs" (U) and "Gypsy Colt" (M-G) (2d wk). Fast \$13,000. Last week, \$21,500.

State-Lake (B&K) (2,700; 98-\$1.80)—"Caine Mutiny" (Col) (6th wk). Nice \$31,000. Last week, \$40,000.

Surf (H&E Balaban) (685; 95)—"Earnings Madame De" (Indie). Brisk \$5,500. Last week, "Scotch on Rocks" (Indie) (3d wk), \$3,000.

United Artists (B&K) (1,700; 98-\$1.25)—"Magnificent Obsession" (U) (4th wk). Socko \$27,000. Last week, \$39,000.

Woods (Essaness) (1,198; 98-\$1.25)—"Garden of Evil" (20th) (5th wk). Trim \$14,500. Last week, \$16,000.

World (Indie) (697; 98)—"La Ronde" (Indie). Torrid \$6,500 despite Tribune's blackout of ads. Last week, "Moment of Truth" (Indie) (2d wk), \$3,000.

## 'Caine' Sockeroo 30G, L'ville; 'Obsession' Fat 9G, 2d, 'High' 8G, Q5th

Louisville, Aug. 10.  
"Caine Mutiny" at Rialto is making terrific impact at the wicket, with whom \$30,000 likely. Other downtown houses are holding up in fact, this summer has been noteworthy by fact that with almost a month of over 90 temperatures, patrons have been flocking back to first-runs. "High and Mighty" at the Mary Anderson still in 5th week. "Magnificent Obsession" at the Kentucky shapes fancy in second round.

**Estimates for This Week**  
Kentucky (Switow) (1,000; 50-75)—"Magnificent Obsession" (U) (2d wk). Fast \$9,000 after last week's solid \$12,000.

Mary Anderson (People's) (1,000; 75-81)—"High and Mighty" (KB) (5th wk). Still hefty at \$6,000. Last week, \$9,200.

Rialto (Fourth Avenue) (3,000; 75-81)—"Caine Mutiny" (Col). One of biggest to come along this year. Wham \$30,000. Last week, "Saskatchewan" (U) and "Hell's Half Acre" (Rep), \$15,000.

State (Loew's) (3,000; 65-85)—"Gone With the Wind" (M-G) (4th wk). Probably will wind this week, modest \$6,000. Last week, \$10,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Obsession' Great 17G Paces Indpls.

Indianapolis, Aug. 10.

Biz is way up at first-runners here this stanza, powered by three standouts, with wet weekend helping. "Magnificent Obsession" at Circle is piling up a smash gross to lead the town. "7 Brides for 7 Brothers," at Loew's and "King Richard and Crusaders" at Indiana are other heavy winners. All three look good to hold.

**Estimates for This Week**

Circle (Cockrill-Dolle) (2,800; 65-95)—"Magnificent Obsession" (U). Smash \$17,000 or over. Last week, "Living It Up" (Par) (2d wk), \$9,000.

Indiana (C-D) (3,200; 65-95)—"King Richard and Crusaders" (WB). Stout \$11,000. Last week, "Knock on Wood" (Par), \$15,000 in 10 days.

Loew's (Loew's) (2,427; 70-90)—"7 Brides for 7 Brothers" (M-G). Great \$14,000. Last week, "Hell Below Zero" (Col) and "Overland Pacific" (UA), \$7,000.

Lyrie (C-D) (1,600; 35-70)—"Gorilla at Large" (20th) and "Forty-Niners" (AA). Oke \$5,500. Last week, "Southwest Passage" (UA) and "Black Glove" (Lip), \$6,000.

## 'Caine' Whopping \$28,000, K.C.; 'Crusaders' Big 12G, 'Obsession' Same in 3d

Kansas City, Aug. 10.

Summer trend of heavy biz continues in current session with whopping total for "Caine Mutiny" at Midland. "King Richard and Crusaders" looms very big at Paramount. Holdover trend also continues strong with "Magnificent Obsession" especially great in third week. "Garden of Evil" looks hefty in fourth week. "Francis Joins the Wacs" in second week still is strong at 4-house Fox combo. "Genevieve" rolls on for 17th week. Long summer heat wave broke last midweek.

**Estimates for This Week**

Kimo (Dickinson) (504; 85-81)—"Genevieve" (U) (17th wk). Okay \$1,800, and stays again. Last week, \$1,900.

Midland (Loew's) (3,500; 75-125)—"Caine Mutiny" (Col). Looks for one of season's biggest take at around \$28,000. Will hold. Last week, "Apache" (UA) and "Gypsy Colt" (M-G) (2d wk), \$7,500 at 50-75c scale.

Missouri (RKO) (2,650; 50-80)—"Ring of Fear" (WB) and "Texas Bad Man" (AA). Strong \$11,000; holds. Last week, "High and Mighty" (WB) (5th wk), dandy \$8,000, one of best runs here in many months.

Orpheum (Fox Midwest) (1,913; 75-81)—"Magnificent Obsession" (U) (3d wk). Fancy \$12,000, and stays. Last week, \$15,000.

Paramount (United Par) (1,900; 70-90)—"King Richard and Crusaders" (WB). Rousing \$12,000 and holds over. Last week, "Knock On Wood" (Par) (3d wk), \$7,000.

Roxy (Durwood) (879; 65-85)—"Garden of Evil" (20th) (4th wk). Hefty \$4,500, and stays on. Last week, \$5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Francis Joins Wacs" (U) and "Fireman, Save My Child" (U) (2d wk). Trim \$13,000. Last week, \$21,000.

Vogue (Golden) (550; 75-81)—"Tonight at 8:30" (Indie). Fancy \$2,500, and looks to stay several weeks. Last week, "Fanfan Tulip" (UA) (2d wk), \$1,400.

## 'Lance' Loud \$16,000 in Seattle; 'Apache' 10G, 2d

Seattle, Aug. 10.

Few important newcomers here this session with "Broken Lance" looming as best with bright takings at Fifth Avenue. "Apache" looks nice in second week in two spots. "Living It Up" shapes great in third. Coliseum round.

**Estimates for This Week**

Blue Mouse (Hamrick) 90-\$1.25—"Robinson Crusoe" (UA). Fair \$3,500. Last week, "We Want Child" (Lip), \$4,300 in 9 days at 90c top.

Coliseum (Evergreen) (1,829; 65-90)—"Living It Up" (Par) and "Lone Gun" (UA) (3d wk). Great \$9,000. Last week, \$11,200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Broken Lance" (20th). Superb \$16,000. Last week, "Garden of Evil" (20th) (2d wk), \$8,500 in 4 days.

Liberty (Hamrick) (1,650; 75-81)—"Apache" (UA) and "Return Treasure Island" (UA) (2d wk). Nice \$5,500. Last week, \$7,800.

Music Box (Hamrick) (850; 75-81)—"Apache" (UA), also at Liberty (2d wk). Good \$4,500. After \$5,500 last week.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"High and Mighty" (WB) (4th wk). Sock \$8,000 after \$7,800 last week.

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Caine Mutiny" (Col). (5th wk). Big \$10,000. Last week, \$11,500, over hopes.

## 'Obsession' Boff 21G, Aces in Mpls.

Minneapolis, Aug. 10.

Holdovers continue to dominate the local scene. However, the current stanza at least brings three newcomers. "Magnificent Obsession" is easily topping the trio, with smash takings at Radio City. "Man With a Million" is rated good at the World. "Gorilla" first 3-D offering in a number of months, did not get up much steam. Still forte, too, are "High and Mighty," "Gone With Wind," "Living It Up" and "Caine Mutiny," in their sixth, fourth, third and second weeks, respectively.

**Estimates for This Week**

Century (S-W) (1,140; \$1.75-\$2.65)—"Cinerama" (Indie) (17th wk). Brisk \$20,000. Last week, \$26,000.

Gopher (Berger) (1,000; 85-85)—"Gone With Wind" (M-G) (reissue) (4th wk). Hefty \$7,500. Last week, \$8,000.

Lyrie (Par) (1,000; 65-85)—"Living It Up" (Par) (m.o.). Tall \$5,000 for third week downtown. Last week, "Egg and I" (U) (reissue), \$3,000 at 50-75c.

Radio City (Par) (4,100; 85-81)—"Magnificent Obsession" (U). Getting the same upped tariff as its C'Scope predecessor, and no public resistance. Distaff trade much in evidence. Sockeroo \$21,000 or near. Last week, "Garden of Evil" (20th) (2d wk), \$8,000.

RKO-Orpheum (RKO) (2,890; 85-\$1.25)—"Caine Mutiny" (Col) (2d wk). Sturdy \$18,000. Last week, \$29,000.

RKO-Pan (RKO) (1,600; 75-81)—"High and Mighty" (WB) (6th wk). Okay \$5,000. Last week, \$6,500.

State (Par) (2,300; 70-81)—"Gorilla at Large" (20th) (3-D). It has been so long since 3-D has been on view it's almost a novelty again. Fair \$7,000. Last week, "Living It Up" (Par) (2d wk), \$10,000.

World (Mann) (4,800; \$1-\$1.20)—"Man With a Million" (UA). Good \$4,000. Last week, "Genevieve" (U) (2d wk), \$2,300 in 5 days.

## 'OBSESSION' WOW 25G, DENVER; 'LIVING' 14G

Denver, Aug. 10.

"Magnificent Obsession" is standout here this session, capturing top money at Paramount where it is terrific. It holds, as do five other bills, all with solo takings, indicating how bright this biz is currently. This trend towards single bills is unusual in a city where duals are usually in the majority. "Valley of Kings" looms fast at Orpheum. "Hobson's Choice" shapes fine at Esquire. Rain over the weekend helped all along line. "Living It Up" is rated smash at Denham.

**Estimates for This Week**

Aladdin (Fox) (1,400; 50-85)—"Cowboy" (Lip). Fair \$3,000. Last week, "Adventures Robinson Crusoe" (UA), \$4,000.

Broadway (Wolfberg) (1,200; 50-85)—"Crossed Swords" (UA). Fairish \$6,000 or near. Last week, on reissues.

Centre (Fox) (1,247; 60-81)—"Continued on page 20"

# New Pix Perk B'way; 'Window' Wow 70G, 'Obsession' Terrif 54G, 'Duel' 35G, 'Crusoe' 11G, 'Waterfront' 60G

Return of warmer weather, which hurt Sunday (8) trade badly, and all-day rain Monday (9) are cutting into Broadway film business this session. Cheerful note, however, is the manner in which two of the six new bills caught on and the strength displayed by many longrun pix. Majority of houses were damaged at the box-office by Monday's steady downpour, but some actually did as well as the preceding Monday.

Both "Magnificent Obsession" at the State and "Rear Window" at the reopened Rivoli shape smash. Latter is soaring to \$70,000 or close, to get this house, shuttered most of the summer, off to a rousing start. "Obsession" is great \$54,000 or thereabouts, best showing by any Universal pic at the State.

"Duel in Jungle" probably will reach a good \$35,000 in its first stanza at the Paramount. "The Cowboy" is rated fair \$4,600 at the Baronet.

"Adventure of Robinson Crusoe" is heading for a nice \$7,000 or near in first week and the initial session under Trans-Lux management at the Normandie. Human Desire and vaudeville looks to give the Palace a nice \$21,500 in the round finishing tomorrow (Thurs.).

"On the Waterfront" continues great guns with \$60,000 in sight for second frame at the Astor. "Living It Up" still is big with \$30,000 probable in third stanza finishing tomorrow at the Criterion.

Standout holdover, of course, is "7 Brides for 7 Brothers" with stageshow, which is heading for a terrific \$180,000 in the third round at the Music Hall. Hall actually topped the second week on first four days but rain trimmed the gross Monday a bit. Management had figured seven or eight weeks, but the biz in the first three sessions now is leaving the concluding week a very big question mark.

"Broken Lance" is off to fair \$44,000 or close in second Roxy session. "Susan Slept Here" looks like good \$13,000 at Victoria, likewise for second week.

"Caine Mutiny" also is slipping but still solid with probable \$29,000 for current (7th) week at the Capitol. In contrast, "Apache" continues showing real stamina with a big \$17,000 on tap for fifth frame at Mayfair.

**Estimates for This Week**

Astor (City Inv.) (1,300; \$1.25-\$2)—"Waterfront" (Col) (3d wk). Initial holdover session ended last night (Tues.) was terrific \$60,000 or near after record \$67,000 opening week. Stays indef.

Baronet (Reade) (430; 90-\$1.25)—"The Cowboy" (Lip) (2d wk). First round ended Sunday (8) was fair \$4,600. In ahead, "Daughters of Destiny" (Indie) (4th wk), \$2,600.

Capitol (Loew's) (4,820; 85-\$2.20)—"Caine Mutiny" (Col) (7th wk). Current stanza, finishing today (Wed.) looks like solid \$29,000 after \$35,000 for sixth week. Continues.

Criterion (Moss) (1,700; 50-\$1.85)—"Living It Up" (Par) (3d wk). Current session winding tomorrow (Thurs.) shapes to get a big \$30,000 after \$37,400 for second. Stays indef.

Fine Arts (Davis) (468; 90-\$1.80)—"Mr. Hulot's Holiday" (GBD) (9th-final wk). Eighth week ended last night (Tues.) was fancy \$8,000 after \$8,600 for seventh. Could stay longer but house has prior commitment to open a new Disney pic. Hence it moves to the Guild, with "Vanishing Prairie" (Disney) opening Aug. 16.

Globe (Brandt) (1,500; 70-\$1.50)—"Pushover" (Col) (2d-final wk). This frame, ending tomorrow (Thurs.) looks like mild \$2,000 after \$12,000 opening week. Gambler From Natchez" (20th) opens Friday (13).

Guild (Guild) (450; \$1-\$1.80)—"Malta Story" (UA) (4th wk). Fourth stanza winding tomorrow (Thurs.) is headed for okay \$5,500 after \$8,000 in third week. "Mr. Hulot's Holiday" (GBD) opens Aug. 16.

Holiday (Rose) (950; 90-\$1.65)—"Bullets or Ballots" (WB) and "St. Louis Kid" (WB) (reissues). Opened yesterday (Tues.). In ahead, "Desire" (Par) and "Shanghai Express" (Par) (reissues), mild \$5,500 in eight days.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Apache" (UA) (5th wk). Present session concluding tomorrow (Thurs.) is heading for big

\$17,000 after \$20,000 for fourth week.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Adventures Robinson Crusoe" (UA). Initial frame ending today (Wed.) looks to hit nice \$7,000. Holds, of course. In ahead, "Plaisir" (Indie) (11th wk-8 days), \$4,200, to wind up a great longrun here.

Palace (RKO) (1,700; 50-\$1.60)—"Human Desire" (Col) and vaudeville. Current stanza winding tomorrow (Thurs.) looks like fine \$21,500. Last week, "Francis Joins Wacs" (U) and eight acts of vaude, \$25,000, over hopes.

Paramount (ABC-Par) (3,664; 70-\$1.75)—"Duel in Jungle" (WB). On basis of first four days, this appears headed for good \$35,000 in opening week ending next Friday (13). Last week, "Ring of Fear" (WB), was \$45,000, and was taken out after 10 days. "Duel" is set to hold for a second week.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Hobson's Choice" (UA) (9th wk). Held with good \$6,400 in eighth week ended last Sunday (8). Seventh week, \$7,500.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"7 Brides for 7 Brothers" (M-G) and stageshow (3d wk). This session concluding today (Wed.) looks to hold with terrific \$180,000, not far from last week. Second week was \$182,500, biggest second week ever at the Hall. Continues on indef., with seven or eight weeks shaping as likely, based on present gait. "Brigadoon" (M-G) is set to follow. "Brides."

Rivoli (UAT) (2,092; 85-\$2)—"Rear Window" (Par). Initial stanza ending today (Wed.) is soaring to terrific \$70,000, aided by excellent reviews, and looks in for longrun. Previous week, house was closed. "Window" gross makes it one of top four big grossers to play Rivoli.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)—"Broken Lance" (20th) (2d wk). Current round finishing up today (Wed.) likely will get fair \$44,000 after \$65,000, a bit below hopes, opening week. Stays on, with "The Egyptian" (20th) set to preem Aug. 24.

State (Loew's) (3,450; 78-\$1.75)—"Magnificent Obsession" (U) (2d wk). Soared to great \$54,000 opening session ended last night (Tues.), biggest ever for any Universal pic at State. In ahead, "Gone With Wind" (M-G) (reissue) (10th wk-4 days), \$9,000, but finishing remarkable longrun for an oldie, and total gross of \$420,000.

Sutton (R&B) (561; 90-\$1.50)—"Man With a Million" (UA) (7th wk). Sixth week ended Sunday (8) was \$7,000 after virtually same for fifth week. "High and Dry" (U) is due in next but date not set.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Her 12 Men" (M-G). Open today (Wed.). In ahead, "Victory At Sea" (UA) (4th wk-9 days), mild \$4,000 after \$4,100 for third full week.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Lili" (M-G) (75th wk). The 74th round ended Monday (9) edged to hot \$6,200 after \$5,800 for 73rd week. Stays.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Susan Slept Here" (RKO) (2d wk). Current stanza ending today (Wed.) looks to reach good \$13,000 after \$18,000 opener, slightly below hopes.

Warner (Cinerama Prod.) (1,600; \$1-\$2.30)—"Cinerama" (Indie) (62d wk). The 61st round ended Sunday (8) was smash \$39,500. The 60th week was \$39,000. Matinee continue astounding, with nights still okay.

## 'Lance' Sharp \$32,000, Frisco; 'Dark' Big 12½G

San Francisco, Aug. 10.

Despite unfavorable weather, first-run biz continues at a fast clip here this stanza. "Broken Lance" is getting the most coin total with a big session at the Fox. "Johnny Dark" is doing nicely at Golden Gate. "Valley of Kings" is rated okay at Warfield.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-90)—"Johnny Dark" (U) and "Monster from Ocean Floor" (Lip). Good \$12,500. Last week, "Ring of Fear" (WB) and "Operation Diplomat" (Indie), \$14,500.

Fox (Fox) (4,651; \$1-\$1.80)—"Broken Lance" (20th). Big \$32,000 (Continued on page 20)

# SGT. JOE FRIDAY FOR THE FIRST



## JACK W

IN THE FIRST FEATURE-LENGTH

## DRAAGON

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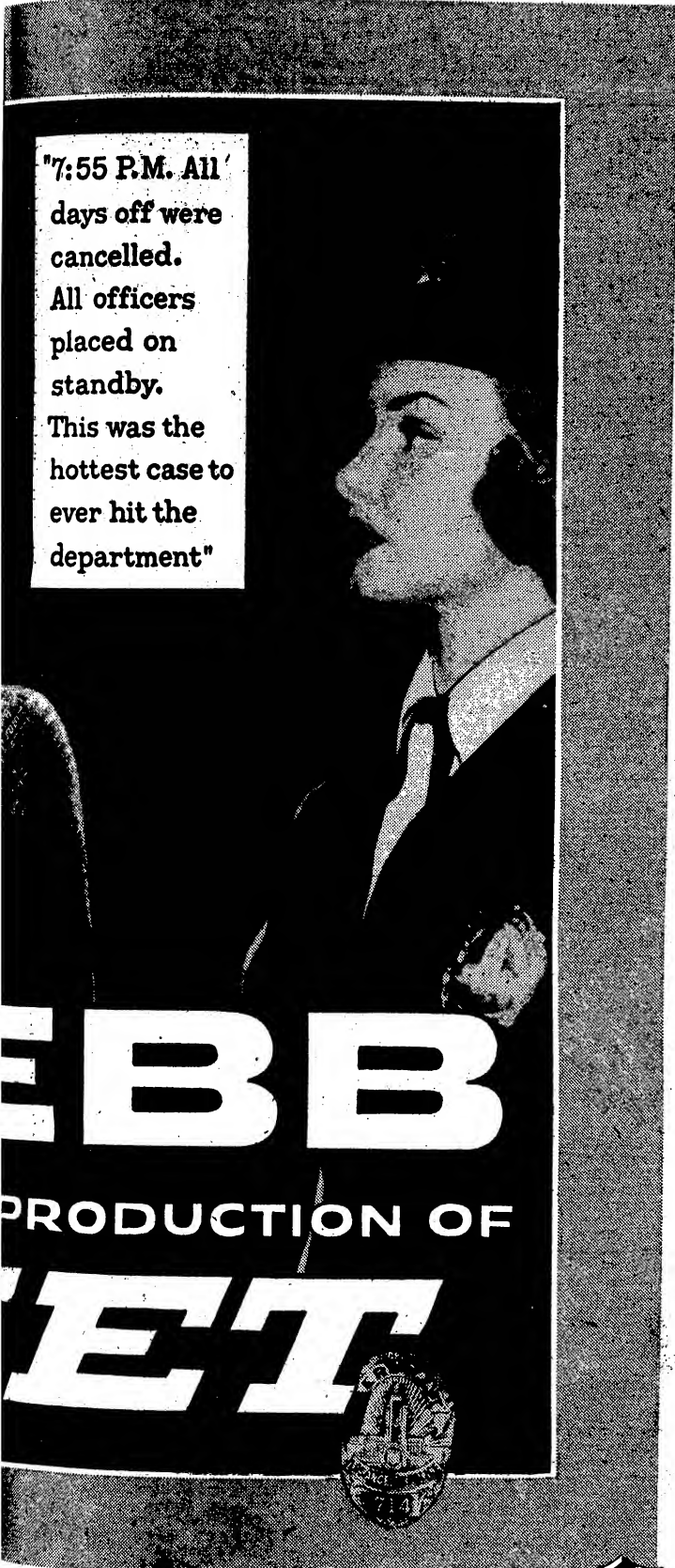
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## 30 Revivals, 23 New Plays for Paris '54-'55 Legit Season on 1st Lineup

Porte Saint Martin brings back its hit operetta, "A La Jamaïque," by Raymond Vincy, and Quartet.

(Continued on page 13)

# Soviet-Spy Saga Is Set as Joint Japan-Europe Film Production

Tokyo, Aug. 3.

Richard Sorge, Ukrainian-born Soviet spy who operated in Japan during the last World War in the guise of a German correspondent with access to the German Embassy and highest levels of the Japanese government, seems to be the hottest subject in the race among Japanese film companies to gain the prestige of the first joint Japan-Europe production. Two plans for a filmed version of the spy's exploits are underway presently, one with a German company and one with an Italian. Meanwhile, a joint Italy-Japanese, "Madame Butterfly" to be filmed in Italy, has been definitely paced.

Last week it was reported from Hamburg that the German company, NFD, planned to make a film here called "Espionage," based on the Sorge case. Local film sources are unable to confirm the story or to indicate what Japanese studio will cooperate with the Germans.

This week Shintoho Studios announced it will make a Sorge pic with Minerva Films of Italy, with Duccio Coletti to meg. Although film will be shot mostly in Italy, an Italian staff of 16 technicians is slated to visit Japan early this fall for background lensing.

Cast will be international, with the title role going to either an Englishman or an American. European and Japanese actors and actresses will take other roles, including those of Sorge's right-hand man, Hidemio Ozaki, ex-newspaperman who provided tips on top level state policy and Sorge's Japanese sweetheart.

Shintoho will distribute finished pic here and Minerva will handle releases in Europe.

A screenplay in Italy is now being worked over by Shintoho. As it reads now, film is unlikely to become a piece of anti-Red propaganda but will be a psychological study of a man who gets his kicks from writing history, so to speak, by transferring top level secrets from one state to another.

When his activities were uncovered, Sorge, as well as his Japanese colleague, Ozaki, who was special adviser to Prime Minister Fumimaro Konoye, were arrested and executed.

Sorge case was first made public in Japan during the Occupation by General MacArthur's G-2 chief, Lt. Gen. Charles Willoughby, who later wrote a book on the case entitled "Shangri Conspiracy." Willoughby has not been consulted on the role of tech adviser.

## Old Vic-Habimah Swap

Tel-Aviv, Aug. 3.

The Hebrew theatre, Habimah, which has just concluded a series of guest performances at the International Drama Festival in Paris, plans an exchange with London's Old Vic some time next year. Old Vic to play for a short while in Israel and Habimah in England.

The Habimah will also probably take part in next year's Dramatic Festival at Venice.

## 30 Revivals

Continued from page 12

Latin its hit musical satire, "La Tour Eiffel Qui Tue" ("The Eiffel Tower That Kills"). Sarah Bernhardt houses the Marquis De Cuevas Ballet. In December it opens Marcel Aymé's adaption of Arthur Miller's "Crucible," with Yves Montand and Simone Signoret. It will be called "La Chasse Aux Sorciers" ("Witch Hunt").

"Gigi" at Theatre Des Arts "Gigi" stays on at the Theatre Des Arts while a new Jacques Deval play, "Namouna," comes into the Theatre De Paris with Fernand Gravey in the lead. Theatre De Poche does a version of the 18th Century John Gay peretta, "The Beggar's Opera." Varieties keeps on its Robert Dhery comedy revue, "Jupon Vert" ("Billowing Skirt"). This makes two for Dhery.

Vieux Colombier brings back T. S. Eliot's "Cocktail Party" until December when it opens a new play, "On Aimes Qui On Peut" ("One Loves Who He Can") by Steve Passeur, with Jean-Claude Pascal, Dalio and Madeleine Ozeray.

## British-Italo Pix Pact Extended Until Dec. 31

London, Aug. 10.

Pending possible alteration in Italian law, which might affect the importation of films into Italy, the present Anglo-Italian film agreement, which expired June 30, has been extended until the end of the year. Announcing this at the monthly executive council meeting of the British Film Producers Assn, Sir Henry French, BPPA director-general, said it was hoped that talks regarding a new agreement would be held by the end of October.

Local obstacle to renewal of the agreement is the attitude adopted by the Assn. of Cine Technicians, which intimated it would instruct members working in laboratories not to handle processing unless all dubbing on foreign films were done in this country. ACT argues that in certain countries the dubbing of British films must be carried out in those countries where they are not to be exhibited. This ruling is not in force in Italy.

## 'Sabrina' Gets Big London Hand

London, Aug. 10.

Emile Littler and Peter Daubeny's production of "Sabrina Fair" bowed in at the Palace last Wednesday (4) to enthusiastic welcome from most firstnighters who gave Marjorie Steele a warm personal reception. Ron Randell scored as her beau, and oldtimers Zena Dare and Cathleen Nesbitt registered as leading femme support. Other roles were commendably handled.

Play is well directed by John Cromwell, who also has a part in the show. Press reaction mixed and absence of topline names deterrent to chances of equaling its U. S. success.

"Relations Are Best Apart," by Edwin Lewis, opened the week's new shows at the Garrick Theatre, Tuesday (3). Presented by H. J. Barlow it stars Leslie Henson as peacemaker-grandfather in overcrowded household. Hazel Court and Dermot Walsh score as couple swamped by the in-laws with generally competent supporting cast.

Play was cordially received but unlikely as a stayer. Directed by Martin Landau.

Linnit & Dunfee, Ltd., and Jack Hylton brought the Bristol Old Vic production of "Salad Days" to the Vaudeville last Thursday (5) which bowed into a tumultuous reception. Main interest centres on the music by Julian Slade, also composer of last week's Sheridan comedy, "The Duenna," which confirms the belief he is coming man in light music. Book and lyrics by Dorothy Reynolds and Julian Slade provide lighthearted story of magic piano with unknown cast receiving ovation.

## \$23,000 to Johnnie Ray For Aussie 8-Day Date

Sydney, Aug. 3.

Johnnie Ray, due for Down Under trip next September, will get about \$23,000 for his eight-day singing chore.

Weeper has a big following here. Initial record "Cry" was an immense seller in Australia.

## Christine Signed For Test Date in Britain

London, Aug. 10.

Harry Harbour, vaude booker for Stoll theatres, has signed Christine Jorgensen, assisted by Miles Bell, for a week's tryout at the Hippodrome, Manchester, starting Aug. 16.

If the act clicks, it will be given the entire Stoll Theatres' dates as well as Moss Empires engagements.

## Mex Pix Admish Ceiling Cuts Govt. Taxes \$42,313

Mexico City, Aug. 3.

Ceilinged cinema admission prices here of 35¢-46¢, set in December, 1952, figured big in the \$42,313 drop last year in taxes on film theatre gross coin garnered by the national and city government, the local city treasury department discloses.

The peso was worth 11.6¢ during both years. It was slashed to 8¢ last April 19.

## Foreign Stars Gain Favor In W. German Pix

Berlin, Aug. 3.

West German producers obviously are finding it more and more essential to use foreign stars in their pix. The number of foreign players signed by local film outfits has probably never been so big as during this season. Latest foreign names include Josephine Baker and Charles Trenet. Both will appear in "Der Mann im Mond," a Berlin musical.

In addition, they have been signed by CCC to star in "An Jedem Finger Zehn," in which also U. S. singer Kenneth Spencer, Woody Herman orch and some other stars will appear. The Katherine Dunham Dancers have been signed by Gloria for "Gloria Star Parade 1954."

France's Etchika Coureau currently is working in Ariston's "Maedchen aus Paris." Same outfit also has Ingrid Bergman on its list. She has the leading role in "Angst," which Roberto Rossellini is directing. "Der Kommandant," based on John Knittel's novel, sees German Carl Raddatz costarring with Michele Morgan.

It is noteworthy that half of this country's most popular film stars are not German.

## 102 Yank Pix Out Of 234 Bowed in W. Berlin In 1st Half of 1954

Berlin, Aug. 3.

There were 234 pix being released in West Berlin (39 in East Berlin) during the first six months of 1954. Nearly half of the films or 102 (43.8%) were of American origin. Fifty-five pic were from West Germany while 77 or 32.7% came from other nations, mainly France, Italy, England and Austria.

Despite the high percentage of Hollywood films, however, the most playdates still are captured by local product. This is explained, of course, by the big popularity of German films in second-run cinemas.

The biggest U. S. hit here in recent months undoubtedly was "From Here to Eternity" (Col). This pic also was a winner in April and still is high on the monthly best-grosser lists.

An outstanding German money-maker currently is "No Way Back" ("Weg ohne Umkehr") being in such demand that requests for extended runs could not be met because there were not enough prints. This Berlin fete prize-winner was produced here, and an English version now is completed.

In the Kurfurstendamm (first-run) area, however, Hollywood films are still the big favorites. Currently, six out of 11 preem houses here are using U. S. films. These American pix are "How to Marry a Millionaire" (20th) at Filmtheater Wien which received the best reviews ever given here to a C-Scope film.

At the Kurbel, "Gone With Wind" (M-G) is soon due to enter its ninth month. "Along the Great Divide" (WB) is at Capitol, "99 River Street" (UA) at Delphi, "Wings of Hawk" (U), (3-D), at Filmtheater Berlin.

## Rank's Irish Sub Tilts Div

Dublin, Aug. 10.

Irish Cinemas, Ltd., subsidiary of J. Arthur Rank's Irish Odeon setup, upped its divvy on common stock to 17½% for the year ended last June 26.

It had paid 12½% for the last two years.

# French Film Production Is Solid; Coproduction Heavy; Trend to Specs

Paris, Aug. 10.

## Call for Ban on Public TV In Italy as Pix Threat

Rome, Aug. 3.

The parliamentary group currently fighting the government's tax program for the film industry, has asked for a disciplining of the use or "abuse" of television in public places.

Statement, contained in an open letter to the Ministry of the Interior and Post Office and Telegraph Depts., asks what measures have been taken to discipline use of public tv. Letter points to the dangers of holding tv shows in public bars and especially-built tv rooms in restaurants and nightclubs not equipped with safety facilities, and also to the fact that apparently, government and tv-radio company (state-subsidized) gets no return from special prices or extra tabs charged for such "abusive" showings. Letter asks what measures have been set to combat or control such "abusive" speculation or, if it is to be allowed, what regulations are to govern it.

## Israel Sets Up Film Protection

Washington, Aug. 10.

The Government of Israel has passed legislation to encourage native production of films.

Principal provisions are that every film showing, running for 90 minutes or more, must include a newsreel made in Israel; and all exhibitors must show a minimum of four hours of domestic product of other types each week. U. S. Department of Commerce reports.

Films of insufficient "artistic or technical merit" may be declared ineligible for the benefits of this law, with a film council to make the decisions. The newsreels must run at least nine minutes and most of it must include "matter of Israel public interest." The non-newsreel pic must be at least 80% photographed and processed in Israel.

## NO SIDEWALK BARS FOR STRAIT-LACED WAIKIKI

Honolulu, Aug. 10.

Waikiki won't look like Paris as far as gay sidewalk cocktail-lounge operations are concerned. City liquor commission has denied the request of the Gourmet, Spence-cliff chain nitery, to extend bar service to tables under an awning outside the building.

Board said there already is sufficient area within the building and expressed skepticism at making liquor service so public in this city that has never forgotten its missionary background. Board members said proposed two-foot high boundary of plants between tables and main thoroughfare sidewalk was inadequate.

## Brit. Film Technicians In New Overtime Row

London, Aug. 10.

A dispute between the Assn. of Cine Technicians and the Assn. of Specialized Film Producers has led to the ACT imposing an overtime ban on workers and a request from the ASPF that the Ministry of Labor intervene. Producers say the ban, which operated from Aug. 2, will lead to a serious dislocation of production. Already it is reported that Pathe has had to call off production of one pic.

Disagreement arose over a claim by ACT for increased wages and changed working conditions. It follows a series of meeting between the two parties since early this year. An ASPF statement summarizes details of the dispute. It opines that by imposing the ban, the ACT is in breach of the agreement between them that provides for employees reasonable overtime and also agreed machinery for the settlement of disputes.

French pix production was slower than usual in the early part of the year, but is now solid for a big season. Majority of bigscale productions and those needing exteriors, with the weather essential, are now going on.

Production is on even keel this year and will reach its usual 100-odd films with a goodly number of coproductions. The trend towards costume specs and color still continues with the added bracing of the more serious, arty French pic. However, at this time, there is still doubt as to the French entries for the Venice Film Fest, and the only runner-up so far is Marcel Carne's "L'Air De Paris." There is talk that only one pic will be sent.

Present production leans toward the spec with Jacques Becker's big fresco interop of "Ali Baba," with Fernandel; Sacha Guitry's super-budgeted "Napoleon," Jean Devaivre's third sequel to "Caroline Cherie," Abel Gance's medieval skullduggery pic, "La Tour De Nesle"; Fernando Cerchio's sequel to the "Three Musketeers" with "Le Vicomte De Bragelonne," Jean Dreville's "La Reine Margot" of Alexandre Dumas, Richard Pottier's turn-of-the-century opus, "La Belle Ortero," with Maria Felix, and Andre Hunnebell's resurrection of a 17th century folk character hero, "Cadet Rousselle."

Some dramas are also on the roster with Jean Delannoy's story of jealousy and murder, "Obsession," with Michele Morgan and Raf Vallone; Jacqueline Audry's pic version of Jean-Paul Sartre's "Huis Clos" ("No Exit"), Jean-Laviron's "Votre Devoue Blake" ("Your Truly Blake"), with Eddie Constantine as an international ladies' man; Maurice Chevalier in a comedy, "J'Avais Sept Filles" ("I Had Seven Daughters"), about an aging rogue; Victor Vicas Franco-German version of Jean Giraudoux's play, "Siefried," and Jean Sacha's detective pic, "La Peau Des Autres" ("The Skin of Others").

Heavier fare is scheduled to start next season with the better directors going into action again and tackling more profound and diffuse subjects for probable fare for future programs in the artier U. S. houses and for entrance in the top film fests. H. G. Clouzot, the multi-prizewinner, starts his new one "Les Veuves" ("The Widows"), Jean Renoir comes back to the scene here with "French Cancan" with Jean Gabin, Christian-Jaque does a bigscale remake of Emile Zola's "Nana," with Charles Boyer and Martine Carol; Raymond Bernard has Edwige Fenech for "Les Fruits De L'Ete" ("Summer Fruit"), Julien Duvivier starts his "Marianne De Ma Jeunesse" ("Marianne of my Youth") as a Franco-German pic, and Andre Cayatte again undertakes a heavily socially-significant pic in probing the essence of marital difficulties in "Pour Le Meilleur Et Pour Le Pire" ("For The Better Or Worse").

## Two Monsarrat Yarns Readied for Brit. Pix

London, Aug. 3.

Two Nicholas Monsarrat stories are to be lensed in Great Britain this year, one by Ealing Studios which turned out "The Cruel Sea," and the other, "The Story of Esther Costello. Latter will be done by John Woolf, managing director of Romulus Films.

The Ealing pic, "Ship That Died of Shame," will be Basil Dearden's 21st directorial chore for the company. He will again team with producer Michael Relph. John Whiting is collaborating on the screenplay and film is expected to start rolling in September. Dearden is currently directing "Out of Clouds" for Ealing, which stars Anthony Steel, Robert Beatty, James Robertson Justice, David Knight, and Margo Lorenz.

While casting for the Ealing film is not yet announced, the Romulus topper is trying to finalize a deal with Joan Crawford to star in "Esther Costello." He is also hoping that Jean Simmons will be free to play in it. Samuel Fuller will direct.



# THE Broken RECORDS CONTINUE!

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# Back From 10-Week Global Tour Holden Says a Click in 13 Top U.S. Markets Is Okay Anywhere

Public today demands "more humanism" and realistic interpretations from its actors, says William Holden, Paramount star who returned last week (6) from a round the world jaunt on behalf of VistaVision.

There's no question in Holden's mind that audiences have changed and now go for a different type of personality on the screen. "Actors today don't necessarily have to be glamorous," he commented. "The public of today is a product of wartime reporting. It is accustomed to realism and the honesty of an almost documentary approach. When that is reflected in screen personalities it makes for better audience identification."

Holden cited the fact that his fan mail had changed. "They no longer bother to sit down just to write a silly letter," he said. "Most writers now concern themselves primarily with commenting one way or another on pictures and individual performances."

Holden, accompanied by his wife, Brenda Marshall, was gone for close to 10 weeks. Among the cities he covered on his Paramount-sponsored trip were Tokyo, Hong-Kong, Manila, Saigon, Singapore, New Delhi, Bombay, Cairo, Rome, Paris, Copenhagen, Oslo and Stockholm. In four cities—Tokyo, Manila, Singapore and Bombay—he attended actual VistaVision demonstrations. Elsewhere, he told the trade about VistaVision without actual screenings.

## Exhibits Hop

"I found exhibitors everywhere surprisingly well briefed on the process and most sympathetic to it," he reported. "They all like the large screen, and since many operate on shoestring budgets, VistaVision, with its compatible qualities, seems to most of them the perfect answer."

VistaVision is a photographic process providing a widescreen image of improved clarity and definition. It requires only a large screen and a wideangle projection lens. Par's first VistaVision release will be "White Christmas." All of the company's VV releases will carry Perspecta Sound for theatres equipped to handle it.

Discussing the problem of making pix for the international market, Holden opined that there was no real formula for worldwide b.o. success but that the one safe criterion was the intelligence of the American audience. "If there is such a thing as a formula it'd be taking a sample of the 13 leading U.S. cities and the 30 cities that come after them. When a film meets the standards of the audiences in those cities, chances are that it'll be a success everywhere."

The actor conceded that foreign pic tastes differed from those in the U.S. and at times created surprising situations—such as "Roman Holiday" outgrossing "Greatest Show on Earth" in some Indian theatres. In India he heard complaints of the U.S. "refusing to play dates to Indian films" and he recounted his arguments with Indian producers on that point.

Holden had job offers in many places as foreign producers realize that inclusion of an American star name in the cast of any of their pix enhances their chances for U.S. bookings. In India, Holden was offered the job of organizing the Screen Actors Guild there. He turned down the opportunity. Indian actors frequently will work in three or four pix at the same time, he related, due to unstable economic conditions in the native industry.

## Own Production Due

Holden's own plans are indefinite at the moment. Under his contract with Paramount he's allowed one outside film a year. He has formed Toluca Productions and is currently studying two scripts that he may produce under his own banner. Toluca may eventually release via Paramount, Holden said. His next definite assignment is the Perlberg-Seaton pic, "The Magnificent Seven" which isn't due to roll until next May or June. Meanwhile, Holden is in three as yet unreleased Par productions—"Sabrina," "The Bridges of Toko-Ri" and "Country Girl." In the two

latter pics he costars with the fast-rising Grace Kelly.

Even though his Par contract doesn't call for any participation in profits, Holden said he was a great believer in the creative talent sharing in the risks. He had a percentage deal for "The Moon Is Blue," the Preminger-Herbert production. Holden was emphatic in stating that the pic should have gotten a Code seal. He said he was surprised at the lack of complaints that had reached him in connection with his starring part in that film. Holden recalled that he was one of the people who had advised Otto Preminger not to submit the "Moon" script to the Code in advance.

# 20th Sees Goal Of 10,000 C'Scope Houses by '55

Apparently on the assumption that the trade needs no further convincing, 20th-Fox is now going to plug the virtues of CinemaScope and stereophonic sound directly with the public.

Al Lichtman, director of sales, told a N. Y. powwow of 20th branch and district heads last week that the company would make available to exhibs gratis two reels, one dealing with stereo sound and the other with the improvements resulting from the new "taking" lenses.

He also confirmed VARIETY report last week that 20th would make a special reel for projectionists, showing them the best ways of getting maximum effects out of a CinemaScope presentation. 20th has been concerned over reports of sloppy projection of its C'Scope films in some houses.

Apart from discussing sales policy on upcoming 20th attractions, and particularly "The Egyptian," the 20th field sales staff also viewed "The Egyptian" and heard addresses by Lichtman, Spyros P. Skouras, 20th prexy, and Gen. James A. Van Fleet, a 20th director.

Lichtman said that, by the end of July, a total of 6,643 theatres were equipped for CinemaScope. In the U. S. and Canada and that the goal of 10,000 houses by the end of the year would be reached. Of the 6,643, about half—3,293—are using fourtrack stereo sound and 2,854 use single optical sound. 128 are equipped with onetrack magnetic sound and 368 use so-called mixers.

Lichtman said the two general exhibition reels on sound and forthcoming pic were being made available at the request of exhibs who saw 20th's "The Advanced Techniques of CinemaScope" during June and July. The stereo sound reel will run nine minutes and will be available at the end of August.

The second reel runs 20 minutes and again will be narrated by Darryl F. Zanuck, 20th production topper. It will include a number of properties that weren't part of the "Advanced Techniques" clip. The 20-minute subject will become available in four to five weeks.

Roundtable discussions on the handling of 20th upcoming pix as well as a review of sales policy during the past year were led by Lichtman, William C. Gehring, exec assistant sales head; Glenn Norris, eastern sales manager, and Alex Harrison, western sales manager.

## Musicalize 'Lost Horizon'

Hollywood, Aug. 10. In addition to pending musical remake of "My Sister Eileen," Columbia will produce a version of teneffilm, "Lost Horizon," one of studio's top grosses of past.

Fred Kohlmair, who'll produce "Horizon," and tunesmiths Jule Styne and Leo Robin will do both films.

# TOA ANALYZES ST. L. 'FEATHERBEDDING'

A court case involving the attempt by a projectionists' union to force an extra man on an exhibitor is analyzed by Herman M. Levy, Theatre Owners of America general counsel, in an industry case digest.

The case concerned the LaCosa Theatre, St. Louis, which was granted an injunction on the grounds that the union's picketing was for "an unlawful purpose and was, therefore, enjoined."

Hugh Graham, operator of the theatre, asked the local boothmen's union to furnish him with a projectionist. The union insisted that he'd have to take two men. It refused to send one man. Graham then hired a non-union man and paid him union wages. The union then picketed his theatre, leading to Graham's suit to enjoin the picketing.

In its decision, the court declared that "the defendants are using picketing as a force to deprive plaintiff of the opportunity of managing his own business; his business is being destroyed by the silent and insidious force of a system of picketing or else defendants would not attempt to use the system." The court termed the picketing "a boycott established against the business of the plaintiff to make him submit to arbitrary demands of the defendants." The court said that Graham proved that the extra man "will not be of any service to him and is not necessary, but is arbitrarily forced upon him."

Levy points out that the Supreme Court of Connecticut rendered a similar decision, holding on substantially the same facts, that peaceful picketing "will be enjoined where there is no labor dispute, and where it is being used to attempt to force the theatre owner to employ only union projectionists." Levy notes that many states follow the law as set down in these cases, and advises exhibs to "become familiar with the laws of their particular states and determine what their rights are."

# Warner Finances

Continued from page 5

stanza of a year ago shows a net profit of \$2,129,000, after provision of \$3,034,000 for taxes and \$150,000 for contingent liabilities. Profit is a combined total, covering the three months ending May 30, 1953 of the new Warner company and the six months ending Feb. 28, 1953, of the old corporation (prior to divorce). The net profit from domestic theatre operation was eliminated from this calculation.

Listed as inventories in the current report are \$6,748,687 for productions released, less amortization, \$4,404,896 for productions completed and not released, and \$4,618,894 for productions in process. Rights and scenarios, at cost less amortization is placed at \$541,618.

An agreement relating to bank notes provides for their payment in semiannual installments of \$682,000 each, beginning May 1, 1955, with interest at 2 3/4% per annum. The agreement also sets certain restrictions against the creation of any lien or encumbrance on certain assets.

# Extended Runs

Continued from page 7

ways wants some kind of insurance for his investment himself.

"A studio," she says, "has to contend with such a high overhead that it is impossible to make a good picture inexpensively any more. And only good pictures can put the industry back on its feet. It's becoming more and more important for the exhibitor and the producer to work and think together."

Miss Parsons believes that Hollywood nearly dug its own grave, before divorce, with the double-feature idea and now it is having a tough time trying to sell exhibs and audiences alike on the thinking that one good picture is easily worth the price of two mediocre films. She termed the double-feature "an evil" and guessed it would eventually be abolished once Hollywood gears fully for the big picture push.

Miss Parsons is touring the hinterlands ahead of her latest film,

# 'Moral Victory' Scored Against New York City's Admission Tax 'Breakage' But Appeal Pends

## RUBE SHOR RAPS TERMS

Calls 'Obsession' and 'Mutiny' Overpriced For Small Situations

Universal and Columbia were on the receiving end of exhibitor blasts this week for the rental terms asked for "Magnificent Obsession" and "The Caine Mutiny," respectively.

Universal, it's charged, is asking 50% with a minimum of 40% on review. In the case of Columbia it's reported that the distrib is asking a guarantee of at least the film rental of "From Here to Eternity," with a minimum of 50%, against a 70-30-10 deal.

In rapping these terms, Rube Shor, Cincinnati theatre operator, said: "There may be large grossing situations that can gamble on these terms, but there doesn't exist a suburban or smalltown theatre that can stand this risk. Some people will tell you, it's only one picture, pass it up." But the film companies should not put us in the position of having to pass up any picture. Our public is entitled to see the better ones as well as the dogs, and will insist on this right or else abandon the movies altogether."

# Nat'l Theatres' Net Up in 3d Qtr. To 21c a Share

Hollywood, Aug. 10.

National Theatres' net income for the 39 weeks ended June 26 was \$1,884,636, or 68c. per share on the 2,769,486 shares outstanding, Charles P. Skouras, prexy, reported to the stockholders. Earnings for the 39 weeks this fiscal year were approximately the same as the \$1,874,521 for the same period last year.

Third quarter earnings showed an increase over last year the 13-week period hitting \$577,586, or 21c a share, as compared to \$414,992, or 15c. a share, for the same period a year ago. Circuit had a net profit from the disposition of theatres and real estate of \$57,000, less applicable taxes, in the 39-week period. Comparably, in the 39 weeks last year this total was \$169,000, with \$104,000 in the third quarter alone.

Circuit kept its net up during the 39 weeks; although attendance dropped 13.6%. Approximately one-third of this decrease was due to fewer operating theatres, total having dropped by 24 to 359 at June 26, 1954. Remainder of the decrease was due principally to the advent of television into new territories where National Theatres operates and to a relative shortage of pictures.

Skouras's report calls attention to the circuit's long term investments totalling approximately \$9,000,000, of which \$7,750,000 were made in cash. These investments have been made since NT became a separate company in September of 1952 and do not include ordinary theatre improvements and maintenance. In round figures \$5,000,000 has been invested in CinemaScope and stereo sound equipment; \$1,000,000 in Magna Theatre Corporation; \$2,000,000 for theatre properties, principally the new Centre in Denver and the Fox in Portland; and in the acquisition of minority interests in Pacific Northwest subsids.

NT acquired the 45% minority interest in Evergreen circuit in Washington and Oregon for approximately \$900,000, which represents \$400,000 in cash and the balance in notes payable semi-annually over a three-year period. Most of NT's decrease in operating theatres occurred in the northwest and in Wisconsin, both divisions of which are now under direct supervision of the circuit.

New York City's legal tilt with exhibs over the 5% admissions tax reached a temporary impasse last week after the theatremen scored what was considered a moral as well as practical victory in their battle against the tax.

The exhibs' break came when Supreme Court Justice Nicholas M. Pette granted a temporary injunction which enjoined the city from collecting any fraction of a cent beyond the stipulated 5%. According to theatre attorneys, this breakage amounts to approximately 17% of the total tax. In other words, if the levy amounted to \$100,000, a total of \$17,000 would constitute the fractions over and above the 5% limit.

Judge Pette signed his order—affecting only the five Queens theatres involved in the action against the city and not covering the broader question of the unconstitutionality of the new tax law—with the stipulation that it would be stayed if the city filed an appeal "with all reasonable expedition" on or before Aug. 11. He also directed that the case be set down for trial in Queens Supreme Court on Sept. 13, subject to approval from the presiding judge.

Complying with this requirement, city attorneys filed a notice of appeal on Friday (6), well before the deadline. The appeal from Judge Pette's order has to be taken to the Appellate Division, Second Department, in Brooklyn. That court doesn't reconvene until September.

This brings up the possibility of the case going to trial before the appeal is heard. Exhibs are planning a cross-appeal against the limited scope of Judge Pette's order.

The five houses immediately affected by the order were the RKO, Flushing; Brandt's Strand Theatre, Astoria; Loew's Willard and the Century circuit's Queens and Community theatres. Loew's attorney Thomas Bress last week was discussing with the city ways and means in which all other exhibs could be covered by the order.

Bress explained that, by paying the \$250 bond required by Judge Pette of the original plaintiffs, all other exhibs could become intervenors in the action and parties to it.

In the full-dress Sept. trial, the entire question of the tax legality, contended by N. Y. exhibs, will be fought out. Meanwhile, exhibs will have to pay the disputed tax, sans fractions over 5%, until a final decision is made. City attorneys are naturally concerned since any broad tax ruling would undoubtedly raise the question of the legality of New York's 3% sales tax under which the city collects the breakage. Exhib attorneys expect both sides to move for summary judgment instead of a trial.

# Winikus' Staff

Continued from page 5

ly the tremendous progress made during the past three years under the Arthur Krim-Bob Benjamin-Youngstein-Bill Heinemann regime.

Company execs staunchly deny that the financial buildup has as its purpose the floating of a stock issue. It's objective it's pointed out, is to tell UA's "modern" story to the banks since the company is financing fully or partly the indie producers under its banner. Before the new management team stepped in, bank credit was one of UA's prime headaches, an ailment the Krim & Co. execs have succeeded in curing.

Perhaps the best indication of UA's comeback is in its announcement that it'll handle Robert Bressler's "Gentleman Mary Bruner." This will be the first nettes. This will be the first full-scale and lavish musical under UA auspices since the Samuel Goldwyn-tuners of the '30s starring Eddie Cantor.

Roger H. Lewis, UA's manager under Winikus, planned from New York to the Coast Monday (9) for confabs with indie producers and their ad execs on campaign plans for upcoming pix set for UA release. He'll remain on the Coast for 10 days.

## City Fathers Too Brotherly

Philly Theatres, Hit By City's 10% Tax, Rap Free Entertainment in Public Places

Philadelphia, Aug. 10.

Film men here are quietly burning over municipal competition in the entertainment field and their smouldering resentment was not dampened any over the weekend by the glowing report of the City-sponsored Robin Hood Dell, which played to a record-breaking attendance of 410,000 cuffed customers during its six-week season in July and late June.

Philadelphia theatres have long been saddled with a 10% municipal tax, and attempts to lift this impost early this year resulted in a hollow victory for the film men. The City gave them a minor concession on the breakage, which affected children's tickets mainly.

The Dell, private baby of Recreation Commissioner Fredric R. Mann, has been run for free the last two seasons. Commissioner Mann enlisted 750 "Friends of the Dell" to chip in \$100 each for their brace of season tickets, and the City matched that with another \$75,000 and the public was invited.

Although longhair music and concert attractions ordinarily wouldn't seem to be a threat, the Dell's lure for "freebies" can be understood by such attendance scores as: Victor Borge, 26,500; Verdi program, 24,000; Lily Pons, 23,000; Dorothy Maynor, 22,500; Roberta Peters, 21,700, and Yehudi Menuhin and Jan Peerce, 18,000 each.

The Dell, coupled with the fact that the City is operating the Playhouse-in-the-Park on a tax-free basis, lends additional rancor. The Park Playhouse is the pet project of Park Commissioner John B. Kelly, who recently set up an enormous and beautiful new swimming pool in Fairmount Park, as part of the City's athletic program. Last winter, Comm. Mann installed a freeskating rink on the plaza opposite City Hall.

While there is plenty grumbling and dissatisfaction, there is little open criticism. Heads of the chains are reluctant to go out on a limb, pronouncements generally being made by the home offices. Allied has been singularly quiescent since the battle to remove the 10% city tax.

Jay Emanuel, indie chain operator and trade-paper publisher, has been one of the few voices to protest the civic challenge. Emanuel blasted in print what he called "Unfair Quaker City Competition" and said cities where the solons only levy an admission tax were in luck compared to Philadelphia, "where the city seems to be making a practice of becoming competition to the theatres."

## U's Italy Demand

Continued from page 3

In U's view, its position in the industry has changed to the point where it's now more than ever entitled to the extra licenses.

U takes the attitude that neither it nor the other companies can afford to ignore the realities of the market which has seen U pushing rapidly to the top in both terms of output and b.o. performance. In fact, U toppers argue, the time has come for a complete reevaluation of the picture which they see clouded by a tendency to go by past performance.

As U execs view the situation, the company now rates fourth in terms of gross business done and continues to turn out volume production whereas some of the so-called majors have dropped far behind both in terms of releases and performance. "Does it make sense for us to be penalized when there are other companies which are allocated more permits than they have product available?" a U exec asked.

When it comes to a place like Japan, where the government has allocated licenses to the individual companies on the basis of past billings in that country, U and others feel that this procedure is unfair in that billings are determined by the number of permits granted. As long as the basic lineup isn't changed, and permits are given out with a view to past allocations, the inequities will continue since it's impossible to do with 10 permits what someone else is doing with 20, the argument runs.

## Publicists' Work Boom

Hollywood, Aug. 10.

Upsurge in major studio and indie pic production has resulted in a rosy employment situation in the Publicists Guild, few of the press-agents being jobless these days.

Guild, trying to put every one of its members to work, is sending them letters asking to see which are available. They are also asked if they want to work in the majors, indie field (including tv), radio and tv or public relations.

Guild tells the publicists employers are increasingly active in using guild office as a hiring center.

## RKO EMPLOYS 1,260 AS 5 FEATURES ROLL

Hollywood, Aug. 10.

Total of 1,260 persons are at work on the RKO lot, a new employment high for the year. Reason is that five pictures are in production.

Films are "The Conqueror," "Americano," "Cattle Queen of Montana," "Passion" and "Carmen Jones." Latter is not an RKO production but is using rented stage space.

## Music Hall

Continued from page 5

ting "Christmas" into the house after "Brigadoon." Otherwise, the first VistaVision production might have been sidetracked until later than October.

If "Christmas" preems around Oct. 14, this would give the Crosby-Kaye musical space to run nine or 10 weeks since the Hall will bring in its Christmas stagesshow early in December per usual. Some Broadway wags were wondering this week if "Christmas" would run so long that it would become the Music Hall's Christmas pic along with the annual Xmas stagesshow. However, it was plainly indicated at the Hall that such a contingency was not being considered.

Metro's romance with the Radio City Music Hall, N. Y., started in Oct., 1938 with a one-week run of "Young Dr. Kildare," has turned out to be a long and lucrative marriage. M-G pictures, which monopolized 388 weeks (or seven and a half years) of playing-time out of a total possibility of 817 weeks, have chalked up a combined total gross of \$46,800,000 in that period. By September of this year, a total of 86 M-G pix will have played the Hall.

During the past year, covering the stanza from Sept., 1953 to Sept., 1954, M-G pix will have practically occupied the Hall for the entire year. With "Seven Brides for Seven Brothers" currently in its third week, Metro, to date, has had 10 pix in the Rockefeller showcase during the September to September period. To date, the pix have occupied 42 weeks of the Hall's playing time during the year. With "Seven Brides" expected to run for three or four more weeks and with "Brigadoon" set to follow, the total number of weeks will be two or three less than a full year.

It is estimated that the average length of each engagement was four and a half weeks and the average take per engagement was \$533,287. Over the 16-year period, Seven Metro pix racked up over \$1,000,000 during the 16-year span, with the highest take going to the "The Great Caruso," the gross being \$1,390,940 for a 10-week run. The longest engagement was achieved by "Random Harvest," which ran for 11 weeks for a \$1,093,510 take.

The over-a-million circle also included "Ivanhoe" (\$1,255,069 for eight weeks), "Show Boat" (\$1,158,052 for eight weeks), "Valley of Decision" (\$1,093,510 for nine weeks), "The Band Wagon" (\$1,030,237 for seven weeks), and "Mrs. Miniver" (\$1,006,252 for 10 weeks). Three pictures scored over \$900,000, 10 over \$800,000, six over \$700,000, and nine over \$600,000.

## Jerry Pickman To Coast

Jerry Pickman, Paramount pub-ad chief, planned from New York to the Coast over the weekend for confabs with studio officials on upcoming product. He conferred with execs Y. Frank Freeman and Don Hartman and studio publicity chief Teet Carle.

Discussions will center on pub-ad plans for "White Christmas," Par's first VistaVision film, "The Bridge at Toko-Ri," and "The Country Girl," all of which will be screened during Pickman's visit. Pickman will remain on the Coast for the preem of Alfred Hitchcock's "Rear Window" today (Wed.), and then returns to Gotham, stopping en route at several of Par's branch offices.

## Show Stocks Hold In Last Wk.'s Dip

By MIKE WEAR

Despite a big crackup in Wall Street last Friday (6), which saw some stocks falling two to five points, motion picture and film theatre issues managed to hold surprisingly firm. In fact, amusement stocks managed to hang up 10 new year highs earlier in the week, with few shares showing any losses on the week and 13 displaying gains. Even those with small fractional losses for the most part held near the best 1954 levels. Cutting the Chrysler divvy in half was blamed for most of Friday's selling. Market came back briskly yesterday (Tues.).

Biggest gain in the past week was registered by General Precision Equipment which soared 6½ points for the five-day session and a new high. GPE common also made a new high at 48½ for an advance of 2%. Columbia Pix made the greatest advance of any film issue, showing a net gain of 1½ for the week after soaring to a new peak of 28.

ABC-Paramount issues both went into new high ground for this year, former showing nearly a full point's gain at 18¾. The preferred was unchanged on the week just an eighth away from the new peak of 18¾. The advances were attributable to continued buying by strong groups. The Columbia Pix climb, of course, stemmed from realization that the film company had another winner in "On the Waterfront."

Improved earnings by National Theatres apparently had been discounted upwards in advance because the stock merely equalled its old high of 8½. Technicolor action on the tape was rated good although it just held around 13, same price as in the past week or so.

Universal issues also hit new highs for '54, the common going to 24½ while the preferred soared a point to a 72½. This activity seemingly stems from the fact that the company earnings continue very big and that the management is gradually reducing the amount of preferred outstanding. Paramount Pix was unchanged near the old high on news that "White Christmas" was set to follow "Brigadoon" into the N. Y. Music Hall.

20th-Fox soared to a new peak of 23½, and showed a gain of better than a point on the week. This bullishness apparently reflects the trend towards more general acceptance of CinemaScope, and the fact that it now can be used in more bigger theatres. WB also went into new high ground for the year at 18½ to close the week with half-a-point gain.

Decca again registered a new high, this time at 12½ and a fractional plus sign on the five-day session. Stanley Warner, selling dividend, did remarkably well, gaining three-quarters of a point to wind near the year's high. The fact the second "Cinerama" production, sneaked for magazine crix, was favorably received was regarded as bullish for the shares.

Few of the radio shares, with the exception of Zenith, did much on the upside. However, Zenith was an outstanding performer on several days, winding up the week with a net advance of 4%. Radio Corp. of America common actually fell fractionally while CBS "A" shares remained unchanged at 62½ with the Class B stock off half a point.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (10)

1954	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
20½ 14½	Am Br-Par Th1015	20½ 18½	20 16½	20 16½	+13½
71 41½	CBS, "A"	64½ 62½	62½ 62½	62½ 62½	+1½
69½ 41½	CBS, "B"	63½ 61½	61½ 61½	61½ 61½	+1½
28½ 19¾	Col. Pic.	28½ 26½	26½ 26½	26½ 26½	+2½
12½ 9¼	Deca	12½ 11½	11½ 12½	12½ 12½	+3½
63½ 46¾	Eastman Kdk.	171 81½	59½ 60	60 60	+3½
16½ 13¼	Loew's	543 16½	16 16½	16½ 16½	+3½
9¼ 6¼	Nat. Thea.	369 8¼	7¾ 8¼	8¼ 8¼	+3½
34¾ 26½	Paramount	187 34¾	32 34¾	34¾ 34¾	+2¾
37½ 28½	Philco	107 37½	35¼ 37½	35¼ 35¼	+1½
34¾ 22½	RCA	673 33¾	32 33¾	33¾ 33¾	+1½
7 2½	RKO Pict.	154 6½	6½ 6½	6½ 6½	+¾
8¼ 4½	RKO Thea.	156 8	7½ 8	7½ 7½	+¾
5½ 3	Republ.	159 5¼	4¾ 5¼	5¼ 5¼	+¾
12½ 10½	Rep., pfd.	17 12½	11½ 12	12 12	—
18½ 11½	Stanley War.	1036 18½	15¾ 18½	18½ 18½	+2¼
24¾ 18¾	20th-Fox	507 24¾	22½ 24¾	24¾ 24¾	+2½
24½ 18½	Univ. Pix.	44 25½	23½ 25½	25½ 25½	+1¼
18½ 13½	Warner Bros.	162 18½	17½ 18½	18½ 18½	+¾
77¾ 63¾	Zenith	187 77¾	71 76¾	76¾ 76¾	+5½

American Stock Exchange				
6 3½	Allied Artists	175 4½	4½ 4½	+ ¾
14½ 9½	Du Mont	217 14½	12½ 13½	—
14½ 11¾	Technicolor	363 13½	12½ 13½	+ ½
3¾ 2¾	Trans-Lux	3 3½	3½ 3½	—

Over-the-Counter Securities				
	Bid	Ask		
Allied Artists, pfd	95½	10	+	¾
Capitol Records	9½	10¼	—	½
Chesapeake Industries	3	3½	—	
Cinerama Inc.	1¾	2¼	—	
Cinerama Prod.	25½	3	+	¾
King Bros.	1½	1¼	—	
Polaroid	43	45	+	5½
U. A. Theatres	10¾	12	—	
Walt Disney	11½	12½	+	¾

(Quotations furnished by Dreyfus & Co.)

## Mpls. Boothmen Demand Overtime Pay

Allied Protests—Also Hits Par's 'Sneak Previews' In Minneapolis and Print Shortage

## Decca Buy of U Shares

Washington, Aug. 10.

Decca Records, which controls Universal Pictures, added 45,589 shares of U common last June, via an exchange for shares of Decca common. This brought the plater company holdings in Universal to 718,585 shares, according to the latest monthly report on "insider" stock transactions issued by the Securities and Exchange Commission.

Report also has Albert A. Garthwaite, director of Universal corporation swapping his last 1,000 shares of U for Decca stock. Samuel Yamin, a Decca officer, acquired 675 shares of Decca in exchange for U stock. Yamin wound up with a total of 915 shares of Decca.

Report also shows that Jack Warner added 2,800 shares of WB common, and now has 277,699, plus 13,400 in a trust account. Barney Balaban disposed of 1,000 shares of Paramount Pix common; he still has 23,500. Elmer C. Rhoden added 1,000 shares of National Theatres common. He owns 20,300 in his own name and an additional 10,225 in holding companies.

## Red Rose on 'Salt'

Continued from page 3

Rep. Donald L. Jackson (R., Cal.) told the House of Representatives last week.

"Salt" shared the Grand Prize at the festival with the Soviet feature "Faithful Friends," with an announcement of the competition carried in detail in the "Daily People's World," Communist daily published in California.

Jackson, one of those who previously attacked "Salt" as Red propaganda, told the House:

"Soviet and satellite film honors are not being paid these days to any production which does not further enhance and glorify the Soviet system. . . . It is assumed that Rosaura Revueltas, the Mexican actress who created such a furor when her deportation from the United States was ordered, no doubt had an enjoyable and productive visit in the Kremlin. Her protestations of innocence with respect to the Communist conspiracy can now be evaluated for what they were worth at the time they were uttered."

Minneapolis, Aug. 10.

At meeting here of North Central Allied, Twin Cities' independent exhibitors went on warpath against projectionists' demands for 15 minutes additional time when ordinary shorts and newsreels are shown with C'Scope pictures.

They also took up cudgels against United Paramount Theatres for its Radio City Theatre's Friday night "sneak showing" of big pictures in addition to regular feature.

Print shortage and percentage demands came under fire, too.

S. D. Kane, executive counsel, was directed to send protests to Projectionists' Union, alleging present contract is being violated by operators' refusal to service non-C'Scope shorts without extra pay, and (2) to Harry B. French, of United Paramount. "Latter will point out that frequently two big C'Scope pictures are shown on same Friday night program at single admission and this amounts to double feature."

Kane also was directed to devise ways and means to "compel" film companies to supply sufficient prints and to sell pictures on live-and-let-live basis. Bennie Berger, NCA president, denounced print shortage as inexcusable and charged it's robbing exhibitors of their clearance and protection and "establishing unlawful clearance."

Assailing current "outlandish" percentage deals, Berger claimed that to compel \$500 to \$900 per week grossing theatre to pay 40 to 50% for pictures is tantamount to putting it out of business.

## MAKELIM REPORTS 'OFFER'

But He Sticks to His Exhib-Backed Productions.

Hollywood, Aug. 10.

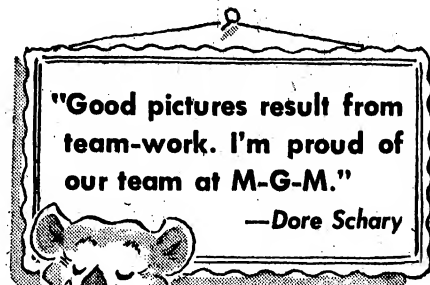
Hal R. Makelim, author of the Makelim Plan to provide product for independent theatres, said he had been made a huge offer to call it off. Although he refused to identify the offerer, he declared it was a "group in combination with a major studio." The deal, he added, called for him to receive a "fabulous figure" for working at this studio, which would take over all the properties on his program.

He turned it down, he declared, because he was interested only in carrying out contracts made with exhibitors. Such pacts, he said, number more than 2,100.



# My Intimate Diary

-by Leo



I was so proud of that article in Film Daily last week under the headline: "TOP RESULTS FOR THREE NEW M-G-M ATTRACTIONS." To quote the article: "Leading the trio is 'SEVEN BRIDES FOR SEVEN BROTHERS' which established a new 21½ year record in its first week at Radio City Music Hall. 'VALLEY OF THE KINGS' in its first 23 engagements is outstanding and 'HER TWELVE MEN' in its world premiere week in Lincoln, Nebraska, finished with a gross greater than any previous attraction except those at advanced prices."



Wish you could have seen our Sales Execs doing hooplas in the projection room at 1540 Broadway last week when "BRIGADOON" was screened for the first time at the Home Office. Better than the famed stage hit was the exultant unanimous opinion. Predictions are that this spectacular musical will be an Academy Award contender, which means that the star, the producer and the director of "An American In Paris" have done it again!



Probably the most extensive and most original promotion campaign of years is under way for M-G-M's superb production of "BEAU BRUMMELL." The little figure shown to the left will be the Oscar of the well-dressed man, the award in national contests. Just part of the ballyhoo that will tell the world about the magnificent drama whose fame, based on enthusiastic Previews, East and West precedes it.



A little bird whispered it! The grapevine is carrying it across the nation. The biggest Christmas gift the screen will offer this year is a brilliant musical extravaganza telling the story and singing the songs of Sigmund Romberg. It's "DEEP IN MY HEART" and production has just finished. Those who have seen it forecast it's the Biggest yet in the tradition of the Ziegfeldian-type musicals.



In M. P. Exhibitor Magazine's Laurel Award Poll, M-G-M again for the 6th straight year has won the industry's top honor. M-G-M has been voted again: "THE COMPANY THAT GIVES EXHIBITORS THE FAIREST TREATMENT!"

P.S. Watch for more of "My Intimate Diary"

my paw → Leo

# Kids Seeing More School Films Than Theatrical—Audio Visual Assn.

Chicago, Aug. 10.

Commercial theatres are not the top film purveyors in the country. Industry and schools place first and second respectively above entertainment pictures.

This morsel is the result of a survey conducted by National Audio Visual Assn. and unwrapped at its ninth annual convention held at the Conrad Hilton Hotel here last week.

Survey points up that the average elementary school pupil sees more films in school today than he does in a local theatre, and he sees six times as many educational films today as did the towhead who entered school in 1940. The college student sees 10 times as many. Of course, most of these films are shown on 16mm projectors.

Don White, executive v. p. of NAVA, called the growth of the audio visual field "phenomenal" and said that schools now account for 103,000 of the 450,000 sound projectors being used in this country. Chicago public schools alone have 1,100 picture projectors and a library of 18,000 educational films. In 1940 the library stocked 3,000 pix. Cost for the film, per student per semester was quoted by White at less than \$1 per taxpayer.

## FILM LOT WORKERS WKLY. AVERAGE \$130

Sacramento, Aug. 10.

Workers on the film lots collected wages averaging \$130.38 per week during the month of June, according to the California Labor Statistics Bulletin. This is far more than May's \$124.33 and still more than the average of \$118.19 for June 1953.

Average weekly working hours for June were 43.2 at \$3.02 an hour, compared with 41.6 hours at \$2.99 in May.

## Fight Terms Up

Continued from page 3

against a \$1.40 per seat sold or 50c against a \$1.30, were offered to overcome possible exhibitor opposition to the competition of radio. For this fight, radio was sold separately for the first time. Previously it was part of the closed-circuit package and served as protection for theatres since it was not exercised.

The June meeting between Marciano and Charles, however, proved that radio did not dent the theatre b.o., the event chalking up the biggest gross (an estimated \$450,000) yet for a theatre tv event. In addition, reports from the field indicated that the admission prices charged by the various theatres were the highest ever charged for a theatre tv fight. Taking these factors into consideration, it's anticipated that TNT may seek an upward revision in its terms for this time out.

As per the previous telecast, New York and New England will be blacked out. The fight will originate from Yankee Stadium, N. Y. TNT shelled out \$125,000 for the closed-circuit rights.

## Reissue Shorts

Continued from page 3

26 two-reelers, 12 are reissues. Fifteen of the cartoons and 14 other one-reelers are reprints. UPA, however, will deliver 12 new cartoons, including a new "Gerald McBoing Boing" in addition to the C'Scope "McGoo."

In addition to two men serials—"Riding With Buffalo Bill" and "Outlaws of the Desert," the company will reissue the "Black Arrow" and "The Sea Hound" cliffhangers. Also included in the shorts program are Screen Snapshots, now in its 34th season, and World of Sports, narrated by Bill Stern. The two-reelers are all comedies, featuring the Three Stooges, Andy Clyde, Wally Vernon, Eddie Quillan, and Joe Besser.

## SEAMS STRAIGHT, TENSUN

Usherettes at Fox, Denver, Processed For Sparkle

Denver, Aug. 10.

"Feminine" usherettes, that type that floats down the aisle like a model showing a dress, constitute a new look at the Fox Theatres here.

On the theory that the customers are tired of being marched to their seats by a hip-swinging, gum-chewing gal with a careless flashlight, the circuit has entrusted all 60 of its usherettes to a local charm school.

Program, which has garnered plenty of publicity in the local sheets, is the branch of Paul Lyday, the chain's ad-pub director, who says the whole thing could lead to a new approach to usherette training nationally. At any rate, he reports, his girls are only half-way through the course and the improvement is already obvious.

Among other things they're taught posture, poise, hair-styling, personal grooming, etc. And Lyday says it's quite possible that this free education may be extended to speech and conversation techniques. It's all part of a plan for improved customer relations.

Exhibits so far have done a lot of talking about the need for a new type of theatre staff but few have acted. Series of training reels was proposed last year to the Theatre Owners of America convention. One subject on courtesy was produced but its reception was so lukewarm, plans for additional films were dropped.

## Europe's 'Me Too'

Continued from page 5

this year has been comparatively small even though films like "Seven Deadly Sins," "La Ronde," etc. have made money. On the other hand, imports like "Forbidden Games," for instance, which got critical raves, flopped badly.

Impression is that the Europeans, and particularly the French, may be holding back some of their better films in expectation of a possible American office to promote their imports. In Britain, the current British Lion situation has temporarily tied up some good pictures.

Whatever the reason, as American industry sees it, the number of potential b.o. imports has sharply declined in recent months, creating booking difficulties among the N. Y. sureseaters. Several good films, such as "Wages of Fear," for instance, are being held up pending determination of the highest bids.

Indies complain that prizes being asked for the top foreign attractions have skyrocketed beyond all reason and are way out of line considering the actual potential of the market. Not even the high mortality rate among the importing outfits can convince the foreign producers that a smash foreign hit in the U. S. is a freak rather than a daily occurrence.

Importers comment that adding to this mistaken impression is the notion that a foreign film which is a big hit in Europe automatically has the earmarks of a sock money-maker in this country. Among the examples cited to upset this notion is "The Little World of Don Camillo" which took the Continent by storm but failed to make a dent in the American market.

## Philharmonic Test

Continued from page 3

polous, will feature among other things a concert version of Act 1 of Wagner's "Die Walkure," featuring Astrid Varnay, Ramon Vinay, and Lobomir Vichogonov.

Final signing up of the Philharmonic and the soloists involved agreements with the American Federation of Musicians and the American Guild of Musical Artists. The conductor and the soloists will receive \$1,000 extra each for the performance and the musicians \$38.50 each.

## New Dough Boys

Continued from page 3

of the tieup, outright plugs for the film will appear on a total of 80,000,000 Nabisco packages over a four month period. The tieup is for the Hansel and Gretel imprint to go on all packages of Snowflake, Ritz and Nabisco Graham crackers—the firm's three largest sellers.

### What Price?

Advertising circles have long speculated as to the promotional value of the space on these packages. It's said that Nabisco once turned down an offer of \$2,500,000 from a non-competitive product, for space on just one of the types of cookies for a one year period.

In addition, a deal will be formally signed this week with the Independent Grocers Assn. (IGA) tying in the 5,500 member stores in a wholesale promotional scheme that will give the picture a saturation advertising campaign. Grocers' outfit uses 1,600 pages of newspaper advertising weekly in 2,185 newspapers. The picture will get either the top third or top quarter of each ad for a stipulated period and will, in addition, get a hefty plug in the Christmas bulletin which has a circulation of more than 3,000,000.

"We believe in selling the picture long before it opens," Myerberg points out. "Consequently we want to make as many tieups as we can before the picture goes out so that we achieve as much saturation as is possible."

Between the Nabisco and IGA deals, "Hansel and Gretel" will achieve great impact but Myerberg believes that a pending arrangement for "opening performance parties" will actually give the film the greatest point of sale promotion ever recorded. Plan is to have a soft-drink firm tie in with the matinee performance, which will launch the picture in each city, and serve the soft drink and the cookies in a tieup with the local IGA member. Additional tieups will be worked out with toy stores and dress stores who will be handling the products of some of the licensees of "Hansel and Gretel" merchandise.

### 24 Licensees Set

Myerberg's outfit already has 24 licensees turning out in excess of 60 products including dolls, puppets, candy, clothing and, of course, a gingerbread dollhouse. The merchandising saturation has already outstripped any of the pic or television merchandising setups in the field except for Walt Disney and is running, although less, than a year old, a close second to the Disney enterprises.

Still in the works are deals for premium items to bear the fairytale character imprints on such diverse items as glass, tumblers, straws, cutouts, balloons and rubber goods.

Latest promotional tieup to be received is the approval of Parents Magazine which will designate the picture as the "film of the month" for October. That, as Myerberg jubilantly explains, means a minimum of 300,000 posters at PTA headquarters and in schools around the country.

It's the Nabisco deal that delights Myerberg most, partly because it indicates the start of a new era in film promotion and partly because of the ease with which the penetration will be achieved.

"They've got 3,500 field men," he exults, "and they'll be selling our picture every time they sell their product. And all we have to do is deliver the picture on time."

## Distribs on Tax

Continued from page 7

tribution costs are tremendous. Just imagine if one of these \$2,000,000 or \$3,000,000 picture flops. How does he get his money back?

He pointed out that it's axiomatic that business is better if the quality of the picture is better. "Nobody loses money on a good picture," he said. "Would the exhibitor prefer to pay 10% on a picture that doesn't draw business or 50% on one that brings business into his theatre?"

He stressed that the major studios no longer can afford to make small pictures. "No studio is deliberately cutting down on the number of pictures it makes each year. It's just a question of sound business. We found that small pictures were not profitable so we eliminated them and are concen-

## Inside Stuff—Pictures

An arbitration committee in Paris has upheld Emmet Lavery's claim of prior rights to Baroness Gertrude von le Fort's novel, "Song at the Scaffold." Dispute over title to the play stemmed from the 1952-53 Paris run of "Dialogues des Carmelites," based on the Baroness' novel. The playwright-screenwriter charged that a contract signed with the novelist in 1949 gave him rights to the work. Arbitration group also ruled that the owners of "Dialogues" must pay Lavery damages for invasion of his rights, plus costs of the arbitration. Lavery will plane to Paris early in September to complete arrangements for European productions of his and the Baroness' dramatization. Rights to the property were acquired by Lavery following the death of George Bernanos, who had been working on an authorized screenplay. Subsequently, friends of Bernanos prepared the legit version, which was a hit in Paris. Play credited the book as source material.

With Allied Artists now accenting quality product, prexy Steve Brody told stockholders this week that when these higher-budget pictures move into the market the company's operations should show an improvement. He also stressed that proceeds from the recent sale of 150,000 shares of preferred stock "strengthened our financial position greatly, making it possible for us to proceed with our major picture program." In line with Brody's optimistic note, a Coast financial service predicts rosy fiscal prospects for AA which was known as Monogram Pictures prior to December, 1953. Walker's Weekly Newsletter, published in San Francisco by Walker's Manual Inc., notes that gross income for AA's 53-week fiscal year ended July 3, 1954 is estimated in excess of \$11,000,000. This would exceed the company's previous alltime high of \$10,178,000 reached in 1949.

The main projection room in the N.Y. Music Hall, seating 90, has been enlarged and a much larger screen installed so that CinemaScope pictures may be shown with perfect sound and projection. New and much wider screen is 21-feet wide, extending from wall to wall in the small room. Cost \$12,000.

Hall has just completed overall \$32,000 refurbishing job, bulk of expenditure being concentrated on the grand foyer with its 5-story ceiling. Lengthy drapes which stretch nearly five stories high were replaced and new gold leaf added to ceiling, costing over \$10,000. Other details included redecorating, additional carpeting and a fresh paint job for the huge theatre's interior.

Officials of both RKO Theatres and Warner Bros. bought additional shares in their corporations last month, according to reports on ownership filed with the SEC. Sol A. Schwartz, president, and a director of RKO Theatres, bought 5,000 shares of common on July 14, bringing his total holdings to 10,000 shares. Albert Warner, treasurer as well as veepee and a director of WB, purchased 500 shares of common July 27, increasing his total holdings to 160,000 shares. He also was credited with buying 4,000 shares for a trust in which he is a beneficiary, making 24,000 common in this trust.

Value of personal appearances by film players in advance of a picture was re-emphasized last week by Jack Belasco, manager of the Essaness Woods Theatre, Chicago, where "Susan Slept Here" is due to open this week. Belasco was referring specifically to the advance job done by vet character actor Horace McMahon, who made appearances—and several repeats—on radio stations and tv networks locally. Resulting anticipation for "Susan," Belasco feels, is sure to ring impressively at the tills. When he was not broadcasting, McMahon milled in the Woods Theatre lobby dispensing autographs.

Declaring that new and improved filming, projection and sound techniques and better pictures than ever will avail theatres nothing unless noisy juvenile patrons are curbed, St. Paul Pioneer Press-Dispatch film editor Bill Diehl has called upon exhibitors to follow the lead of the producers who have greatly increased the medium's boxoffice appeal. Gotta put kibosh on chattering, giggling groups that spoil pictures' enjoyment for adult customers and drive them away.

Fifteenth Anniversary Jubilee preem of "Gone With the Wind" Tuesday 10 was attended by 15 men and women who helped make the picture. Present at the Egyptian theatre in Hollywood were David O. Selznick, Clark Gable, Ann Rutherford, Cammie King, Max Steiner, William Cameron Menzies, Ray Rannahan, Lyle Wheeler, Walter Plunkett, Hal C. Kern, James Newcom, Barbara Kean, Raymond Klune, Eric C. Stacey and Lou Forbes.

W. R. Frank, now 61, revealed in a Minneapolis newspaper interview recently that in order to complete his latest motion picture feature, "Sitting Bull" (shot in Mexico) he had to borrow money from his 80-year-old mother. Frank has been an intermittent producer of films "on the side." His main stake in industry being a chain of 14 film houses. These stem back to an original investment of \$800, half of it borrowed.

Annabelle M. Sterling, angel for a picture called "The World Dances," filed suit in Los Angeles Superior Court against Folk Dance Festivals, Inc., and Festival Pictures, Inc., demanding foreclosure of a chattel mortgage on the film. Complaint says she advanced \$10,000 to make the picture, originally titled "Folk Dance Festival," and got nothing back.

San Antonio Chamber of Commerce is building a file of ranches in vicinity suitable for film "locations." Apparently quite a number of inquiries come from Hollywood studio sources, a recent one wanting a ranch that was also handy to a large urban center and a Mexican settlement. That fit San Antonio.

About 1,000 feet of negative involving an interview with Premier Mendes-France was lost in the Air France crash in Connecticut last week. The film was scheduled for the NBC-TV "Background" show of Monday (16).

Kudos for the film "Gone With the Wind" rang on the Senate floor when Senator Thomas H. Kuchel (R., Cal.) marked the 15th anniversary of preem of the epic with a speech on the "remarkable history of its continued popularity."

trating on fewer but bigger pictures. Nobody is squandering money. The bigger the picture, the bigger the costs."

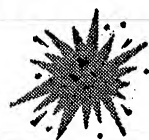
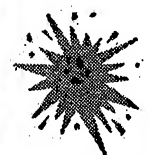
Another factor that must be taken in consideration, he said, is that not all costly pictures are hits. "The good pictures must recoup the losses of the bad ones. If they don't, the film company will end up behind the eight ball."

In summing up the producer-distributor viewpoint, he made these observations: costs are higher

than ever and all possible economies are being studied, the competition among the companies for "big merchandising" is keener than ever, the majority of exhibitors are making profits even at terms of 50%. "There are some situations that couldn't make money even if you gave them the film for nothing," the present market requires big pictures, a factor that will see the majors producing fewer pictures and eliminating the small budget entries.



# JULY 4TH IS OVER BUT THE **APACHE** FIREWORKS HAVE JUST BEGUN!



**HOLDOVER!** NEW YORK, Mayfair Theatre

**HOLDOVER!** LOS ANGELES, Fox-Wilshire

**HOLDOVER!** CLEVELAND, Loew's State

**HOLDOVER!** DENVER, Paramount

**HOLDOVER!** KANSAS CITY, Loew's Midland

**HOLDOVER!** WASHINGTON, D. C., Loew's Palace

**HOLDOVER!** CHICAGO, Roosevelt

**HOLDOVER!** BOSTON, Loew's State & Penn

**HOLDOVER!** NEW ORLEANS, Loew's State

**HOLDOVER!** PITTSBURGH, Loew's Penn

**HOLDOVER!** DETROIT, Palms

**HOLDOVER!** DAYTON, Loew's

**HOLDOVER!** FRISCO, United Artists

AND IN PHILLY (MASTBAUM)—

**BOXOFFICE HISTORY WAS MADE!**

**GREATEST OPENING DAY GROSS EVER**

**TURNED IN BY ANY PICTURE IN**

**ANY THEATRE IN THE CITY!**



**BURT LANCASTER APACHE JEAN PETERS**



in color by  
**Technicolor**

with IAN MACDONALD • CHARLES BUCHINSKY • JOHN DEHNER  
PAUL GUILFOYLE • WALTER SANDE • JOHN MCINTIRE • Written for  
the Screen by JAMES R. WEBB • Based on the Novel "BRONCHO APACHE"  
by PAUL I. WELLMAN • Released thru UNITED ARTISTS

HECHT-LANCASTER  
PRESENTATION

PRODUCED BY  
HAROLD HECHT  
DIRECTED BY  
ROBERT ALDRICH





## Picture Grosses

### BALTIMORE

(Continued from page 8)

wk. Fairish \$7,500 after \$10,000 for second.  
**Little (Rappaport)** (310; 50-51)—  
 "Decameron Nights" (UA). Opens tomorrow (Wed.) after "Heidi" (UA) drew okay \$3,000.  
**Mayfair (Hicks)** (980; 25-44-70)—  
 "Francis Joins Wacs" (U). Starts tomorrow (Wed.) after "Outcast" (Rep) hit mild \$2,800.  
**New (Mechanic)** (1,800; 35-80)—  
 "Her Twelve Men" (M-G). Starts tomorrow (Wed.) after "Demetrius And Gladiators" (20th) got slim \$5,500 in fifth round.  
**Playhouse (Schwaber)** (420; 50-51)—  
 "Man With Million" (UA) (4th wk). Brisk \$4,500 after \$4,800 in third.  
**Stanley (WB)** (3,200; 30-51)—  
 "King Richard And Crusaders" (WB). Big \$14,000 or near. Last week, "Dead End" (WB) and "Westerner" (WB) (reissues), \$8,000.  
**Town (Rappaport)** (1,600; 35-51)—  
 "Broken Lance" (20th). Torrid \$18,000. Last week, "Champagne Safari" (UA) and "Silver Lode" (RKO), \$5,500.

### 'Carnival' Boffo 23G, Mont'l; 'Heidi' \$10,000

Montreal, Aug. 10.

Best bet here currently is "Carnival Story," which looks socko at Loew's. "Coins in Fountain" is right behind it with great takings in third stanza at Palace. With new CScope policy, "Night People" looms solid at Imperial. "Heidi" is big at Orpheum.

#### Estimates for This Week

**Palace (C.T.)** (2,625; 60-51)—  
 "Coins in Fountain" (20th) (2d wk). Fast \$20,000 following \$30,000 opener.  
**Capitol (C.T.)** (2,412; 45-75)—  
 "Valley of Kings" (M-G). Good \$15,000. Last week, "Indiscretions of American Wife" (Col), \$14,000.  
**Princess (C.T.)** (2,131; 40-65)—  
 "Prisoner of War" (M-G). Fair \$10,000. Last week, "Silver Lode" (RKO) so-so \$9,000.  
**Loew's (C.T.)** (2,847; 50-85)—  
 "Carnival Story" (RKO). Sock \$23,000. Last week, "Knock on Wood" (Par) (th wk), \$15,000.  
**Imperial (C.T.)** (1,789; 34-60)—  
 "Night People" (20th) and "Princess of Nile" (20th). Solid with new CScope policy at \$10,000. Last week, "Iron Glove" (Col) and "Paris Model" (Col), \$7,000.  
**Orpheum (C.T.)** (1,048; 40-65)—  
 "Heidi" (UA) and "White Mane" (UA). Big \$10,000. Last week, "Walking Dead" (Indie) and "Beast With Five Fingers" (Indie), \$6,000.

### BUFFALO

(Continued from page 8)

"Witness to Murder" (M-G) and "Prisoner of War" (M-G), \$13,200.  
**Paramount (Par)** (3,000; 50-80)—  
 "Living It Up" (Par) and "Dragonfly Squadron" (AA) (3d wk). Trim \$13,000 in 9 days. Last week, \$15,500.  
**Center (Par)** (2,000; 50-80)—  
 "King Richard and Crusaders" (WB). Sturdy \$12,000 or over. Last week, "Ring of Fear" (WB), \$10,000.  
**Lafayette (Basil)** (3,000; 60-100)—  
 "Magnificent Obsession" (U) (3d wk). Fancy \$11,000. Last week, \$15,000.  
**Century (Buhaw)** (3,000; 50-80)—  
 "Susan Slept Here" (RKO) and "Silver Lode" (RKO) (2d wk). Good \$10,500. Last week, \$15,000.

### DENVER

(Continued from page 9)

"High and Mighty" (WB) (3d wk). Fine \$15,000. Stays on. Last week, \$19,000.  
**Denham (Cockrill)** (1,750; 50-85)—  
 "Living It Up" (Par). Smash \$14,000. Holds. Last week, "About Mrs. Leslie" (Par) (2d wk), \$7,000.  
**Denver (Fox)** (2,525; 50-85)—  
 "Caine Mutiny" (Col) (4th wk). Fair \$9,000. Last week, \$15,000.  
**Esquire (Fox)** (742; 50-85)—  
 "Hodson's Choice" (UA). Nice \$4,500. Holds over. Last week, on reissues.  
**Orpheum (RKO)** (2,525; 50-85)—  
 "Valley of Kings" (M-G) and "Operation Diplomat" (Indie). Fast \$16,000. Stays. Last week, on reissues.  
**Paramount (Wolfberg)** (2,200; 50-85)—  
 "Magnificent Obsession" (U). Terrific \$25,000, and 1 d. Last week, "Ring of Fear" (WB), \$12,000.  
**Tabor (Fox)** (1,967; 30-50)—  
 "Weak and Wicked" (AA) and "Desperado" (AA). Good \$4,500. Last week, "Hell Raiders of the Deep" (IFE) and "Untamed Heir-ess" (Rep), \$3,500.

### 'Brides' Buxom \$13,500, Port; 'Garden' Big 13G

Portland, Ore., Aug. 10.

Best showing this session is being made by "7 Brides For 7 Brothers," which is socko at the Broadway. "Garden of Evil" likewise looks lusty at the Orpheum. "Knock On Wood" still is big in second week at Paramount, while "Ring of Fear" is rated good at the Liberty.

#### Estimates for This Week

**Broadway (Parker)** (1,890; 90-125)—  
 "7 Brides For 7 Brothers" (M-G). Sock \$13,500. Last week, "Magnificent Obsession" (U) (2d wk), \$8,900.  
**Guild (Indie)** (400; 51)—  
 "Adventures Robinson Crusoe" (UA). So-so \$2,500. Last week, "Tanga-Tika" (Indie), \$2,100.  
**Liberty (Hamrick)** (1,875; 90-125)—  
 "Ring of Fear" (WB) and "Riding Shotgun" (WB) (2d wk). Good \$6,500. Last week, \$10,000.  
**Oriental (Evergreen)** (2,000; 51-125)—  
 "High and Mighty" (WB) (4th wk). Okay \$3,000. Last week, "Demetrius and Gladiators" (20th) (6th wk), \$1,600.  
**Orpheum (Evergreen)** (1,600; 51-125)—  
 "Garden of Evil" (20th). Lusty \$13,000. Last week, "High and Mighty" (WB) (3d wk), \$6,300.  
**Paramount (Port-Par)** (3,400; 90-125)—  
 "Knock On Wood" (Par) and "Missing Passenger" (Par) (2d wk). Big \$9,000. Last week, \$13,000.  
**United Artists (Parker)** (890; 90-125)—  
 "Caine Mutiny" (Col) (6th wk). Steady \$7,000. Last week, ditto.

### SAN FRANCISCO

(Continued from page 9)

or near. Last week "Garden of Evil" (20th), \$13,500. Oke \$15,000.  
**Warfield (Loew's)** (2,656; 65-90)—  
 "Valley of Kings" (M-G). Last week, "Student Prince" (M-G) (3d wk), \$12,000.  
**Paramount (Par)** (2,646; 65-90)—  
 "About Mrs. Leslie" (Par) and "Man of Conflict" (Indie). Fair \$14,000 in 9 days. Not holding. Last week, "Living It Up" (Par) and "Private Eyes" (AA), \$8,000 in 4 days.  
**St. Francis (Par)** (1,400; 51-150)—  
 "Caine Mutiny" (Col) (6th wk). Good \$16,000 or near. Last week, \$18,000.  
**Orpheum (Cinerama Theater, Calif.)** (1,458; 51-75-65)—  
 "Cinerama" (Indie) (32d wk). Sock \$32,500. Last week, \$30,000.  
**United Artists (No. Coast)** (1,207; 70-51)—  
 "Southwest Passage" (UA) and "Captain Kidd, Slave Girl" (UA). Slim \$7,500. Last week "Adventures Robinson Crusoe" (UA) and "Gog" (UA), \$10,000.  
**Stagedoor (A-R)** (400; 51-125)—  
 "Hobson's Choice" (UA). (2d wk). Solid \$5,000. Last week, \$5,300.  
**Larkin (Rosenner)** (400; 51)—  
 "Captain's Paradise" (U) and "Kind Hearts, Coronets" (U) (reissues). Good \$3,000. Last week, "Kon Tiki" (RKO) and "The Informer" (RKO), (reissue) \$3,200.  
**Vogue (S.F. Theatres)** (377; 51)—  
 "Mr. Denning Drives North" (Indie) and Lady Godiva Rides Again" (Indie) (3d wk). Slim \$2,000. Last week, \$2,400.

### WASHINGTON

(Continued from page 8)

Fine \$4,500 after \$5,500 last week. Stays on.  
**Keith's (RKO)** (1,939; 75-125)—  
 "Caine Mutiny" (Col) (5th wk). Hot \$21,000, for second consecutive week. Stays.  
**Metropolitan (SW)** (1,200; 70-95)—  
 "King Richard and Crusaders" (WB). Big \$13,000. Last week, "Adventures Robinson Crusoe" (UA), \$9,000.  
**Palace (Loew's)** (2,370; 65-95)—  
 "Apache" (UA) (3d wk). Trim \$11,500 after \$16,000 last week.  
**Playhouse (Lopert)** (435; 55-51)—  
 "About Mrs. Leslie" (Par) (3d wk). Solid \$7,500 after \$7,000 last week. Stays.  
**Warner (SW)** (1,300; 51-20-240)—  
 "Cinerama" (Indie) (39th wk). Big \$18,000 after \$20,000 last week.  
**Trans-Lux (T-L)** (600; 70-51)—  
 "Man With Million" (UA) (4th wk). Firm \$7,000 after \$6,500 last week. Continues.

### 'Desert's' 18th H.O. Week

Dallas, Aug. 10.

Walt Disney's "The Living Desert" will add an 18th week to its run here at the nabe Esquire Theatre and the end is not yet in sight. This is the longest run on record of a pic either at a downtown or outlying house.

Other current holdovers include "The Caine Mutiny" in its fourth week, and "Gone With the Wind" in its third week.

## NO SHOP TALK AT D. C. TOM O'BRIEN DINNERS

Washington, Aug. 10.

Eric Johnston was praised here Sunday (8) by Tom O'Brien, general secretary of the National Assn., of Theatrical and Kinematographic Employees, and member of the British Parliament. O'Brien, guest of honor at a dinner given by Johnston, described the MPAA prexy as a man who creates better feeling for America when he goes abroad. Motion pictures were not discussed at the dinner.

O'Brien was a dinner guest at the British Embassy last night. He left Washington today (10) for the IATSE convention in Cincinnati where he will be one of the speakers.

Among those at the MPAA dinner Sunday night were Sir Robert Scott, British Minister to this country and now acting ambassador; Charles Empson, commercial attache of the Embassy; Macdonald Gordon, labor counsel for the Embassy; Democratic House leader Sam Rayburn; Senators Henry M. Jackson and James Murray; Nathan D. Golden, director of the motion picture division of the Department of Commerce; Walter Williams, under secretary of Commerce; and Colton Hand, motion picture specialist for the State Dept's commercial policy division.

## Walsh-Brewer

(Continued from page 4)

Political Education. Walsh, IA chief since 1941, is an administrative committeeman of the AFL political wing.

Roy M. Brewer, former IA Hollywood rep and leader of insurgents, said his slate feels "very satisfied" with indications after three days of meetings by 14 districts and contacts with delegates. "We have some spots and lost others," Brewer declared in claiming a victory for the ninth district. It takes in nine midwestern states, including his own Nebraska.

Monday's opening session, with welcoming hurrah, had as the only official business the naming by Walsh of committeemen, one to which his presidential report was referred, the others on resolutions, grievances, auditing and finance and special matters.

Nominations take place Thursday (12). It is assumed that Walsh and all other incumbents will be renominated. They are Harland Holmden, general secretary-treasurer; nine vice presidents, James J. Brennan, Carl G. Cooper, Harry J. Abbott, Orin M. Jacobson, Hugh J. Sedgwick, Albert S. Johnstone, William Donnelly, John A. Shuff and Louise Wright.

Business sessions are in Music Hall, with headquarters in the Netherlands Plaza Hotel. Brewer forces have headquarters in Sheraton-Gibson Hotel.

Hailed as celebrities in their own right, the men and women who lay the carpet and pull strings for stars have become spotlight personalities of feature stories in Cincy dailies and on radio and tv shows originating here. Scattered among the different crafts, they include stagehands, projectionists, studio and newsreel cameramen, television and radio engineers, makeup artists, and film exchange and theatre workers.

Most committeemen are from eight locals. Entertainment lineup takes in a midnight Cinerama show at the Capitol, Reds-Cubs night ballgames, style shows and brunch for the women, courtesies at all Greater Cincy theatres, sightseeing tours and visits to Coney Island and the Zoo.

## PHILADELPHIA

(Continued from page 8)

Stout \$18,000. Last week, \$19,000.  
**Stanley (SW)** (2,900; 74-130)—  
 "On the Waterfront" (Col). Boffo \$37,000. Last week, "Living It Up" (Par) (3d wk), \$12,000.  
**Stanton (SW)** (1,473; 50-90)—  
 "Bait" (Col) and "Iron Glove" (Col). So-so \$8,000. Last week, "Arrow in Dust" (AA) and "Dragonfly Squadron" (AA), \$9,000.  
**Trans-Lux (T-L)** (500; 80-150)—  
 "Man With Million" (UA) (6th wk). Mild \$3,500. Last week, \$4,000.  
**Viking (Sleight)** (1,000; 75-130)—  
 "Student Prince" (M-G) (6th wk). Okay \$11,000. Last week, \$9,000.  
**Trans-Lux World (T-L)** (604; 90-150)—  
 "Adventures Robinson Crusoe" (UA). Bright \$9,000 or close. Last week, "French Line" (RKO) (8th wk), \$2,800.

## Importers Hear Johnston

(Continued from page 5)

service three years ago, with an agreement which he termed the worst ever made by the film biz and which had made no financial sense whatever. Johnston pointed out that he had done everything possible to eliminate the subsidy provisions in the deal, and that he had finally succeeded in doing so in the last Italian pact.

The MPEA prexy explained the difficulties of doing business abroad and he stated his unequivocal opposition to subsidies in any form. He said the org had no subsidy arrangements anywhere at this moment, and he emphasized that there was no intention whatever to enter into any such deals in the future. However, he added, the companies are under constant and great pressure to trade subsidies against privileges in many areas of the world.

Asked on details concerning the amounts of money received and spent by IFE as the result of three years of subsidy, Johnston said he didn't have the figures available; that MPEA had prodded the Italians on numerous occasions to provide an accounting, but that it was not obtainable. In his estimate, the Italians received between \$4,000,000 and \$4,500,000 during the three year period, and he voiced his belief that most of that money had been spent.

(MPEA indicated yesterday (Tues.) that it had renewed its request to the Italians for an accounting.)

The indies, who claim—and so informed Johnston—that the IFE setup deprives them of the right and opportunity to bid on important Italo product, maintain that IFE has by no means spent that money. Their impression is that something like \$1,000,000 is still available to the Italo agency in N.Y. and additional funds in Italy. From this they draw the inference that IFE will continue as a competitive threat for some considerable time to come.

Question also came up of the proper use of the subsidy funds. Under the original agreement, IFE got 12½% of the American distributors' Italian earnings. Johnston later got that reduced to 10% with the stipulation that none of the coin be used for distribution in the U.S. Indies claim that it's impossible to check on this. Re their complaints on their inability to bid for choice Italian pix, Johnston said he could only go by Italian assurances that all their producers' pix are first offered to the American importers.

At that point, Jules Levey charged that IFE constituted a "monopoly." Question was asked of Johnston whether it would be possible to sue the Italians in order to obtain a detailed accounting from IFE. He replied that such an action would have to be brought in the Italian courts and would be difficult to press.

While there was disappointment over the number of questions to which Johnston had no answer or had to rely on his aides, the indies were vocal in expressing their appreciation of the MPEA prexy's appearance before them. IMPDA prez Arthur Mayer, commenting on criticism voiced by members, stated that Johnston had kept faith at all times with the indies in supporting their anti-subsidy stand inasmuch as the coin was to be used for distribution. However, he also expressed surprise over Johnston's apparent vagueness re the Italo situation.

Mayer pointed out that Johnston was, after all, MPEA head and he added that some of the importers are apt to overlook the fact that their interests are comparatively narrow in comparison to those of the big companies Johnston represents.

Indies got a clear and concise analysis of the French deal, with Johnston stressing that the \$350,000 being turned over by MPEA to the French was hardly enough for them to set up any distribution organization in the U.S. He said he didn't know what the French intended to do with the money, but that they'd probably use it to promote their pix in this country.

According to reports, the French are delaying such plans. Current plans are to use the \$350,000 as a fund available to French producers who sell pix abroad.

Johnston outlined the difficulties that confronted him in negotiating a French agreement and he termed

the end result a necessary compromise. MPEA emphatically doesn't consider the \$350,000 a subsidy. For that matter, IMPDA isn't opposed to the subsidy principle as is Ellis Arnall, Society of Independent Motion Picture Producers prexy. The indies are merely concerned lest such coin be used in competition against them.

Asked by Ephraim London, IMPDA counsel, whether he had any solution to offer to the IFE situation, Johnston admitted that he did not. He also said he was not informed of the status of the indies' complaint about IFE to the Federal Trade Commission. MPEA has been made a party to that complaint, oddly enough against the wishes of the importers who were careful to limit their charge to the Italo setup only.

## Parsons Burns

(Continued from page 7)

Dick Powell-Debbie Reynolds starrer, "RKO's best picture for the first half of 1954."

Told that the adults only ticket has a tradition here of being slightly terrific at the b.o., Miss Parsons retorted: "I don't care to profit by a picture's notoriety. This one can make out on its own. Besides, I'm thinking also of the neighborhood theatres where the adults-only label won't make such a good impression." She called her picture "moral beyond reproach, despite some sophisticated lines," and she said the picture was having trouble nowhere except in Chicago.

Hard upon the censor board's action here, the Catholic Legion of Decency scored the pic with a "B" rating designating acceptability in part. Chi censors will not say precisely what they objected to in the pic and didn't recommend any cuts to Miss Parsons. RKO bureau here pointed out that it took the blue-pencillers an entire week to decide whether or not to issue the film a permit.

Like "French Line," "Indiscretion of An American Wife," and other recent pix with a sex angle, give or take morality, "Susan" also had advertising problems with the daily newspapers. Two of the regular campaign ads were spurned by most of the papers for being over-sexy and had to be revamped. Woods Theatre, which had shown "Moon Is Blue," "Carnival Story," "Indiscretion," and several other so-called naughty ones in the past, is touting "Susan" along "Moon Is Blue" lines, exploiting the adults-only status.

RKO fears a kind of "French Line" taboo might rise out of the censor board's action and, if so, it faces a loss of several hundred thousand dollars thereby.

## 'Lance' Smash \$30,000, Cleve.; 'Living' Fat 16G

Cleveland, Aug. 10.

Not for years have a majority of downtown houses made such strong, profitable showings during August as they are this summer. "Broken Lance" shapes terrific at the Hipp, way in the van to pace city. "Knock on Wood" shapes fancy at State. "Ring of Fear" leads solid at Palace. "Caine Mutiny" on third week at Allen continues smash.

#### Estimates for This Week

**Allen (S-W)** (3,000; 70-125)—  
 "Caine Mutiny" (Col) (3d wk). Boff \$19,000. Last week, \$25,000.  
**Hipp (Telemt)** (3,700; 60-90)—  
 "Broken Lance" (20th). Giant \$30,000. Last week, "Desperado" (AA) and "Gambler From Natchez" (20th), \$12,000.  
**Ohio (Loew's)** (1,200; 60-90)—  
 "Coroner's Creek" (Col) and "Gun-fighters" (Col) (reissues). Oke \$6,000. Last week, "High Noon" (UA) and "The Men" (UA) (reissues), \$7,000.  
**Lower Mall (Community)** (585; 60-90)—  
 "Seven Deadly Sins" (Indie). Hearty \$3,500, aided by sexy promotion. Last week, "Moon Is Blue" (UA) (3th wk), \$2,200.  
**Palace (RKO)** (3,300; 75-51)—  
 "Ring of Fear" (WB). Good \$10,000. Last week, "Magnificent Obsession" (U) (3d wk), \$14,000.  
**State (Loew's)** (3,500; 60-90)—  
 "Knock on Wood" (Par). Spurring to fancy \$16,000, may hold. Last week, "Living It Up" (Par) (2d wk), \$17,000.  
**Shillman (Loew's)** (2,700; 60-90)—  
 "Living It Up" (Par) (m.o.). Brisk \$9,000. Last week, "Gone With Wind" (M-G) (6th wk), \$5,500.

IVAN SPEAR IN BOXOFFICE  
MAGAZINE WAS FIRST TO SAY:

**"REAR  
WINDOW' IS  
HITCHCOCK'S  
BEST!"**

WORLD PREMIERE ENGAGEMENT NOW  
JAMES STEWART IN ALFRED HITCHCOCK'S  
REAR WINDOW - GRACE KELLY - WENDELL COREY  
ETHELMA RITTER

NOW  
JAMES STEWART  
ALFRED HITCHCOCK'S  
REAR WINDOW

JAMES STEWART... REAR WINDOW

*Rivoli*

Paramount presents  
**JAMES  
STEWART**  
in  
ALFRED HITCHCOCK'S  
**REAR  
WINDOW**

COLOR BY TECHNICOLOR

co-starring

**GRACE KELLY  
WENDELL COREY  
THELMA RITTER**

with RAYMOND BURR - Directed by ALFRED HITCHCOCK

Screenplay by JOHN MICHAEL HAYES

BASED ON THE SHORT STORY BY CORNELL WOOLRICH

**NEW YORK  
AGREES!**

Kate Cameron, Daily News,  
says so! Otis L. Guernsey, Herald  
Tribune, says so! Frank Quinn, Daily  
Mirror, says so! Archer Winsten, Post, writes  
a rave too! Also Alton Cook, World-Telegram!  
Ditto, Leo Mishkin, Morning Telegraph!

**YOUR GROSS WILL PROVE IT'S  
"HITCHCOCK'S BEST!" IN NEW YORK  
IT'S SENSATIONAL! FIRST 4 DAYS  
SET ONE OF 4 TOP GROSSES  
IN RIVOLI'S 37-YEAR HISTORY!**

# Jap Production Thrives Tho Lacking Good Writers and Banker Support

By HERMAN LOWE

Washington, Aug. 10. Japan's film biz is booming at both the production and distribution ends.

Last year's gross on the domestic market for Japanese produced pix came to 60,000,000 yen (360 yen to one U. S. \$1), despite the fact that foreign films corralled 38% of the business done.

Of the 497 features shown in Japan last year, 302 were home made and 195 were imports. Low budgeted pictures run at about \$100,000 to produce in Japan. Nation is now developing the star system, with the result that a large part of production costs go to star's salaries. Less is paid for stories there than in the U. S.

The Nipponese industry faces two major problems—shortage of capital and of good writers. Banks are loathe to lend money for picture production, despite the fact Japanese films have won world wide recognition. Financing is largely through personal loans calling for high interest rates.

No Jap studios are presently planning to work in large screen or 3-D. Since country has relatively few television sets, tv is not yet regarded as an important competitor. However, the studios are now cooperating with tv.

Other foreign developments (Source: Nathan D. Golden, U. S. Commerce Dept.) are as follows:

(1.) In Finland last year 60% of films were Hollywood product, despite that little country living in the shadow of the U.S.S.R., Finland has 547 commercial theatres—all 35m—with 153,000 seats.

(2.) Mexico had 2,459 theatres equipped for 35m films in 1953, with an aggregate of 1,591,000 seats. Mexican censors okayed 1,334 films last year, including shorts. Of these 333 features and 474 shorts came from the U. S., representing about 60% of the total. The Mexican product accounts for 32% of that country's home market.

## Mexican Grows

Continued from page 4

made 'Vera Cruz' in 73 days, including re-takes and additional scenes. It is difficult to think that this could have been made any more rapidly in the U. S."

In front of the camera, producers may experience some difficulties since there is a "rather limited supply" of English-speaking actors but those who are available are very good. "It is almost mandatory and it is certainly advisable to take a large majority of English speaking actors from the U. S. since just about all that can be filled there are small bit parts." Aldrich emphasizes, however, that he is not including that group of "actors who would be stars the world over" such as Pedro Armendariz, Juan Garcia, Arturo de Cordova, Dolores Del Rio and others who are universally known.

### No Color Labs

Mexico has no color labs as yet so processing of tints to get the rushes becomes difficult. However, black and white processing is quickly and expertly handled and Aldrich has nothing but high praise for Mexican black-and-white cameramen who are "among the finest in the world."

On the personal side, the director has a simple answer to panicky queries regarding the water and food situation.

"Take a first-aid man (a registered male nurse) with the unit to avoid trouble," Aldrich advises. "There are unavoidable reactions from long contact with food and water. No matter how careful you are, you eventually are stricken with the local malady—but with instant and proper attention it can be reduced to nothing more than an unpleasant annoyance."

"We had a troupe of never less than 200 for a total of 73 days," he adds, "making a total of 14,600 man days. We only had a total loss of seven man days due to dysentery and illness—although our doctor was constantly busy administering to those who had mild attacks of the sickness."

## Drive-In Church

Washington, Aug. 10. A large drive-in, just outside of Washington, has been successfully doubling in brass as an open air church for early morning Sunday services. It is Sidney Lust's Hillside Theatre just southeast of the nation's capital, and it may hint of things to come in the drive-in field.

Theatre has been used for 8 a.m. services by Rev. Dorsey K. Sturgis, pastor of the First Methodist Church of Bradbury Heights, Md. Attendance has been fairly good, with informally dressed families showing up. In many cases, they have come for services on the way to a day at the Chesapeake Bay beaches.

## U. S. Distribs Set Chile Wage Pact

New labor agreement has been reached in Chile between the U. S. companies and exchange employees. It provides for special monthly bonuses until Dec. 31, 1954 and a straight increase after that date.

Chile was one of a number of Latin American countries where the Americans were—and still are—facing labor troubles. It's felt that the settlement there may set a pattern for other countries.

Under the agreement, salaries up to 17,000 pesos a month call for a 14% bonus. Salaries between 17,000 and 30,000 pesos bring a 7% bonus. Starting in 1955, a regular 10% increase goes into effect. Salaries over 17,000 pesos are raised 10% up to that figure and 5% for any excess up to 30,000 pesos.

The Chilean peso is pegged at 110 to the dollar at the official rate. However, the dollar brings between 270 and 290 pesos in the open market.

## Chicago Censor Score For July: 2 Rejects (French), 5 Tagged Adults Only

Chicago, Aug. 10.

Of 84 pictures examined by the Chicago Police Censor Board last month, two were rejected and five were tagged for adults. As usual here, titles of the pix were not disclosed.

Of the total number submitted 21 were foreign entries, comprising 25% of the sheaf. Overseas product has taken an upbeat here in recent months, at least in being submitted to the board. Both the mixed films were French issue. Of the adults-only fare three were Mexican, one French, and one American.

## 'La Ronde' Hits Chicago

Chicago, Aug. 10. "La Ronde," which surmounted its long standing censorious troubles in Illinois Supreme Court recently, finally opened for its Chicago first run at World Playhouse beginning Saturday (7). House is expecting the pic to be its top grosser in five years.

The A. Teitel Film Co. has acquired the pic for Illinois distribution.

## Code Unrevised

Continued from page 4

recent acquisition of rights to Robert Anderson's "Tea and Sympathy." It's now learned that Nicholas M. Schenck, president of Loew's-M-G, called the turns on buying this property which, previously, was regarded as beyond the confines of the Code. Schenck, staunch supporter of the Code, through the years, was impressed with the play and doubtless saw in it screen fare that would not be offensive.

M-G and Anderson are currently at work on the screen treatment which, they figure, will retain the "stature and dignity" of the legit without removing its vital parts and without running afoul of the Code. It's regarded as inconceivable that M-G would distribute a pic without a seal.

### Want UA In Family

On another front, MPAA is trying to lure United Artists into its membership fold and discussions looking to that end are underway. "We're trying to work it out with Johnston," stated Robert S. Benjamin, UA board chairman.

Point is made by observers in the business that some independent producers releasing through UA haven't seen eye to eye with administration of the Code in past. They're not out to scuttle it, but insist that the do's and don'ts prevent production of story material that doesn't adhere to the MPAA standards. For one, Preminger, who released "Moon" through UA. That there now can be more of a meeting of the minds between these filmmakers and MPAA is said to be indicated in the membership bid to UA.

## Chester Morris

Continued from page 4

who is superintendent and founder of the 13-year-old Chino institution that prides itself on its "minimum security." Film, incidentally, is Bartlett's third indie picture. He previously turned out "Navajo" for Lippert release and "Crazylegs" (Rep).

Far from being inactive in recent years, Morris has been headquartering in his native New York to handle roles in legit, tv and vidio. Of the latter, he wryly recalled that last year "I did 29 films for NBC's 'Captured' series in three-and-one-half days. The part was that of a host or emcee who introduces the story. Somebody would shout 'This is Episode Four!'... Quick, it's the brown coat now! That more or less typifies my hectic experience."

While Morris has no film plans in his immediate future, he will move into the Richard Whorf role in "The Fifth Season" when the Sylvia Regan comedy resumes its Broadway run at the Cort Theatre Sept. 5. Whorf, whose pact ended when the show closed June 26 for the summer, will produce "spectaculars" for NBC-TV this fall.

Morris has also been looking over the script of "The Desperate Hours," which Howard Erskine and Joseph Hayes will bring to Broadway in late January. A melodrama, it's based upon Hayes' novel and will be directed by Robert Montgomery.

## Einfeld In From Europe

Charles Einfeld, 20th-Fox v.p. in charge of advertising-publicity, returned to N.Y. yesterday (10) aboard the Queen Mary following a six-week trip to Europe.

On the Continent, Einfeld set up international preems for 20th's forthcoming "The Egyptian." He also attended demonstrations in Europe of 20th's "The Advanced Techniques of CinemaScope."

# In Selling Theatre, Don't Misrep Take

## Judge Rules Buyer of Drive-In Relied Upon Razzle-Dazzle Profit Claims and Rates Damages

### Not Priming Pickets

Minneapolis, Aug. 10. Despite the fact that the Royal, St. Paul independent neighborhood house, was picketed by young people representing religious groups during its first and only run in the city, five Minneapolis independent neighborhood theatres also have booked "The French Line" for day-and-date engagements, according to Fay Dressell, RKO branch manager here.

Dressell declines to name the theatres because, he says, they wish to avoid advance publicity.

Omaha, Aug. 10.

Saul Frank of McPherson, Kans., owner of the Crest Drive-In Theatre at Beatrice, Neb., has been awarded net damages of \$45,000 in a district court foreclosure suit brought in connection with his purchase of the theatre.

C. M. Alsapach and V. C. Anderson, also of McPherson, brought the action to foreclosure after Frank refused to continue payments on his purchase contract, claiming misrepresentation of the amount of profits possible from the operation.

District Judge Cloyde B. Ellis of Beatrice held in his decision that the plaintiffs had made "material, fraudulent and false representations" on which Frank relied and on which he was induced to enter into a contract to purchase the theatre.

The court set the fair market value of the theatre at \$70,000. Franks had agreed to pay \$125,000 for it. The court held that Frank had been damaged to the amount of the difference between the figures—\$55,000. Judge Ellis held that \$10,000 should be deducted for the two years' use Frank had made of the theatre.

The net damages of \$45,000 are to be applied on the balance of \$82,675, leaving \$37,765 due Alsapach and Anderson, which Frank must pay by Dec. 1.

## Portland's 1st House Since '28

Portland, Ore., Aug. 10.

Charles P. Skouras, President of National Theatres, and a pleneload of film stars will open the New Million Dollar Fox Theatre here next Thurs. (12) with a formal invitational premiere. This is the first new house to be built here since 1928. The Fox is located on the old site of the Mayfair Theatre in the downtown biz district.

With the largest screen in town and the second largest in the country, it's thought that this is first house really built for CinemaScope. The Miracle Mirror Screen is 32 ft. high and 63 ft. wide. It has top visibility from all angles. Four channels of Stereophonic Sound with unlimited power will assure acoustics via three sets of directional hi-fi stage speakers and 16 auditorium speakers. House can show CinemaScope, VistaVision, and Magnascope projection. Cushioned American Bodiform opera chairs, (1,530 of 'em) have been installed with plenty of leg room. Ivory and gold decor throughout.

Weather will be manufactured by 100 tons of refrigeration pouring from the ceiling vent units at the rate of 30,000 cu. ft. per minute. Evergreen divisional manager William Thedford and Oregon district manager Russ Brown have named Oscar Nyberg and Don Hassod as manager and asst. mgr.

Helene Hughes of San Francisco is producing a stage revue for showing in front of the Fox before the parade of stars arrive for the opening. "The Broken Lance" will be the first pic at the Fox followed by "The Egyptian."

## Oregon's New TOA Holds First Meeting, Draws 100; Blasts Current Rentals

Portland, Ore., Aug. 10.

The newly formed Oregon unit (No. 28) of Theatre Owners of America held its first meeting at the Benson Hotel Monday (19). President Al Foreman presided at a noon board session with cocktail parties and dinner business meeting at night. More than 100 exhibitors and wives attended.

Speakers cracked down on "high and unfair" film rentals. Joe Rosenfield of Spokane was guest speaker. Hal Makelin presented his "Makelin" plan to group but pulled few questions. Local showman expressed little interest pro or con.

## Palace With Wilde For Allied's 'The Big Combo'

Hollywood, Aug. 10.

Jack Palace will co-star with Cornel Wilde and Jean Wallace as the romantic menace in "The Big Combo," to be produced jointly by Wilde's Theodora Productions and Security Pictures, owned by Sidney Harmon, who will produce, and Philip Yordan, who wrote the script.

Picture was originally slated for United Artists release but was taken over by Allied Artists for distribution under its new expansion program.

## Cinerama Got \$20,000 Via Greyhound Bus During June and July in Frisco

San Francisco, Aug. 10.

Part of the success of "This Is Cinerama," which last week racked up the biggest gross for any regular performance week since it started its long run here at the Orpheum Theatre 32 weeks ago, is attributed by Jack Miller, managing director, to a tie-in with Greyhound Bus Lines.

In recent months Greyhound and Cinerama Theater Calif. have been cooperating in mutual promotion. Tickets to Cinerama are on sale at about 35 northern California communities handled by the Greyhound agent who, at the time he sells a ticket to the show, sells a round-trip ticket to San Francisco. The theatre and the bus company also cooperate in group sales, although there is no reduction in theatre seat prices for groups. Back in the spring, Greyhound and Cinerama cooperated in bringing in 1,400 kids from the Peninsula town of Burlingame on a special school promotion.

"The mutual promotion has resulted in an awful lot of extra business," Miller declares. "In June and July, I would estimate, conservatively, that we did an extra \$20,000. It's been very, very good for both of us. Thus far we've had good success in such nearby cities as San Jose, Modesto, Merced, Santa Rosa, Santa Cruz and Sacramento and we are planning to extend it to all of northern California. If we can get only two extra people it's plus business and it doesn't cost anything."

Greyhound displays in the lobbies of their terminals plug the show and in some communities the theatre and the bus company work out joint radio and newspaper advertisements. There has also been considerable local publicity on the service.

## Chi Biz Mirrored in Tax

Chicago, Aug. 10.

Film biz for the month of June registered with City Tax Collector's office roughly 3% better this year than last. However, despite the increase, theatres dropped considerably off the pace of May when the differential was 17% over the previous year. Total amusements, theatres included, fell slightly under last year's.

Tax office picked up \$86,760 from theatremen this past June, against \$84,130 collected for same month last year. Amusements brought \$146,978 for the first summer month of 1953 and only \$146,046 this year.

## How Good, and/or How Bad?

Ottawa, Aug. 10.

In "I've Survived 10,000 Movies," (MacLean's magazine, Aug. 15) Clyde Gilmour, film critic for Vancouver Sun, MacLean's, and Canadian Broadcasting Corp.'s Trans-Canada Network, lists his "all-time ten best" choices: five British—Oliver's "Henry V," Carol Reed's "The Fallen Idol," David Lean's "Brief Encounter" and "Great Expectations," and the Alec Guinness starrer "Lavender Hill Mob"; four U. S.—Chaplin's "City Lights," Huston's "The Maltese Falcon," Zinneman's "From Here to Eternity" and "High Noon"; and one Italian—de Sica's "The Bicycle Thief."

His "all-time ten worst": "Babe Ruth Story," "Blowing Wild," "Bwana Devil," "Colt 45," "Duel in the Sun," "Fountainhead," "My Brother Jonathan" (British), "Three for Bedroom C," "Unconquered," "Winter Meeting."



**Everywhere it plays**  
*Columbia's*  
**"ON THE  
 WATERFRONT"**  
*is playing to*  
**record-smashing**  
**business!**

**NEW YORK** →

2nd Week topping every other picture in the 28 year history of the Astor Theatre!

**MIAMI** →

Tops winter season business at the Carib, Miami and Miracle Theatres!

**DETROIT** →

Smashed all opening records at Palms State Theatre!

**PHILADELPHIA** →

Biggest gross at Stanley Theatre since 'From Here to Eternity'!

**LOS ANGELES** →

Toppling records at Hollywood, Paramount (Downtown) and Wilvern Theatres!

**MARLON  
BRANDO***On The  
Waterfront*

An Elia Kazan Production co-starring Karl Malden - Leo J. Cobb with Rod Steiger - Pat Henning  
 and introducing Eva Marie Saint Produced by Sam Spiegel Screen Play by Budd Schulberg  
 Music by Leonard Bernstein Directed by Elia Kazan

## Clips From Film Row

### NEW YORK

Continental Motion Pictures Corp., headed by George Margolin, picked up U. S. and Canada distribution rights to three Italian film musicals from Minerva Film, Pbi, all of which are in Italian. They are "Canzoni Di Mezzosecolo," "Canzoni, Canzoni, Canzoni" and "Gran Varieta."

Ben Babb, ad-publicity director for David O. Selznick, to Philadelphia this week to set saturation radio-TV bally for "Duel in Sun," which opens at Mambau there Aug. 28, in day-date booking with surrounding cities.

Herman Stern, veteran exhib, took long-term lease on Fair Theatre, Jackson Heights, L. I. from Jackson Operating Co. Deal was consummated through Berk & Krumgold. Stern plans complete refurbishing.

Milton L. Maier, general manager of RKO Theatres' realty department, resigned his post Friday (6). Associated with RKO for more than 26 years, he plans a short vacation prior to announcing future plans.

Bernard Helfand, the assistant manager of Paramount Theatre, observed his birthday last Sunday (8) by working all day on job; only excitement was small fire in hotel across street from Par.

Jimmy Boyle, vet exploiter in the industry, back from six weeks on road ballying Col's "Caine Mutiny."

### ST. LOUIS

The ozoner owned by Leroy Baston near Casey, Ill., damaged about \$10,000 when struck by high winds several weeks ago, relighted. Baston recently purchased the interests of his former partner and now is sole owner.

W. J. Rodell will relight his Alvin, Athens, Ill., Aug. 20.

The Royal, Royalton, Ill., dark for several weeks, relighted by Harmon Russell who has succeeded A. D. Lukehart as owner.

David Litvack shuttered his Congress, 898-seater in mid-St. Louis for indefinite period.

Vandals believed to have been juves stole merchandise and damaged property on two visits to an ozoner near Belleville, Ill., owned by the Bloomer Amus. Co.

### DALLAS

B. R. McLendon, head of Tri-state Theatres, appointed Lloyd Rust as veepee and booker for circuit; succeeds J. R. Euler, who joins Col. H. A. Cole in the operation of Bonham Theatre.

R. L. Vaught and High Millington started construction on a new 300-car ozoner between Cross Plain and Rising Star.

Fields Branch named manager of Ford Theatre, Rankin, according to Ford Taylor, owner; he replaces Marvin Bell.

T. H. Lewis, a druggist, purchased Rocque Theatre at Dilley from Mr. and Mrs. M. L. DuBose. Glenn Coyne is manager.

George Newman named manager of the Orpheum, Waco, to succeed Jack Cantrell until fall when a permanent manager will be named.

### MINNEAPOLIS

Big newspaper ads kicking off United Paramount Circuit's late summer-fall drive in this territory call August "the greatest movie month in all history."

When the indie nabe Edina celebrates its 20th annl Aug. 31, it will show a 1934 picture, "It Happened One Night," having rounded up that film's only available print. Admission will be free. There'll also be a special invitation matinee

with moppets as owner Martin Stein's guests. Stein also hopes to obtain a 1934 newsreel and shorts for the night program and some of nabe's merchants have promised to offer 1934 prices as a token with the theatre's celebration.

World preem of "Sitting Bull," produced by W. R. Frank, local indie circuit owner, tentatively scheduled for Aug. 19 in Rapid City, S. D., near actual locale of picture's action.

Al Aved, buying-booker group head and ozoner owner, appointed Minneapolis film area drive-in chairman for International Variety's Will Rogers-Saranac Lake Memorial hospital fund campaign.

Twin Cities are two of five area cities included in 20th-Fox's 24-sheet billboard campaign for "The Egyptian." Others are Omaha, Des Moines and Davenport.

Latest Twin Cities indie nabe houses to fall into C'Scope line are two of the Kaplan-Rubenstein theatres, the Minneapolis Hollywood and St. Paul Dale. It's the one-track, optical sound version.

Maitland Frosch, theatre equipment supply man and ozoner owner, in Mt. Sinai hospital for check-up.

Harry Sears, Metro exploiter here, mapping out big "Brigadoon" campaign that'll include free plane trips to Scotland as contest prizes.

The steep 70-30 percentage terms, including a 10% profit guarantee, hasn't kept "Caine Mutiny" from being booked already in all of territory's key towns, according to "Hy" Chapman, local Columbia branch manager.

Lowell Kaplan, Bennie Berger circuit buyer-booker and manager of legit Lyceum, back from a N.Y. vacation.

S. D. Kane, North Central Allied executive counsel, a candidate for state legislature.

W. F. Bender, of Bemidji, Minn., Bemidji Theatre, donating film tickets to motorists, cited by town's police and civic clubs for courtesy and other good-driving conduct.

Mary Seibel, daughter of Ed. Seibel, local Paramount circuit advertised-publicity head, acting in commercial pix.

### CHICAGO

Doug Helgeson, Chi Cinema manager, to Los Angeles for peek at newly-built home.

Harriet Parsons, producer of "Susan Slept Here," in town for film's opening at Woods Theatre. H&E Balaban's Robin Drive-In at Rockford went CinemaScope last Sunday (8).

United Artists installing stereophonic sound for "Gone With Wind," opening of which was postponed until "Magnificent Obsession" concludes run.

Abe Teitel sending cuffo ducats to fellow theatremen for opening of "La Ronde" at World Playhouse as gesture of "professional courtesy."

Julian Theatre, once operated by Essaness circuit, now a church. Orpheum Theatre in Springfield and the Madison in Peoria have doubled the ordinary run on first-run pix, slating "Gone With Wind" for two weeks.

### GREENSBORO, N. C.

Richmond Gage, former Lumberton Theatre manager, named manager of the Carolina at Burlington, replacing T. D. (Jack) Robison. Later is leaving the film field to enter other business in his hometown of Spartanburg, S. C.

When final count was made in a public opinion election, there was a difference of only one vote in the number of Lumberton citizens favoring Sunday pix. The vote was 678 for and 678 against Sabbath showings. City Council had called the election to ascertain public opinion in deciding whether to repeal an ordinance prohibiting Sunday movies.

### PITTSBURGH

Ike Sweeney, who managed Republic exchange until his illness last year, fully recovered and re-appointed head of local office. He succeeds Tom Duane, who resigned the election to head in Detroit.

Harry W. Meyers, long a theatre owner in Wilmerding observing his 15th annl as pressgate ticket-taker at Forbes Field.

Mr. and Mrs. John A. Reilly are great-grandparents with birth of a daughter to their granddaughter, Mrs. Patricia Roach. Reilly, a vet theatre manager, was last at the State downtown until the building was sold.

Mrs. Irene Coussoule, mother of John Coussoule, who manages the Manos at Indiana, Pa., suffered sev-

eral fractures when she fell from roof of the theatre.

Airport Theatre at Greater Pittsburgh Airport expects to shut down late this month. John Sullivan, who acquired the lease last year, says he can't make money with house.

Robert Stoner, manager of the Strand, Scottsdale, Leonard Golden-son's hometown, fractured his left arm when a runaway horse ran into his auto on the highway.

### LOS ANGELES

Allied Artists assigned Harry Goldstein, Jack Leewood and Jim Schiller to plug "The Human Jungle" in three national exploitation zones.

Irving Sochin, short subjects sales chief for Universal, making a nationwide tour of company's exchanges.

### OMAHA

Biz is strong at Bob Hoff's new drive-in, the Airport. Robert Huntington is managing the ozoner.

Mr. and Mrs. Oscar Jensen last week sold their Silver Hill Theatre in Oshkosh, Neb., to Charles Greenlee after 28 years of operation. Greenlee is an ex-newspaperman.

Sky-View Theatre, new ozoner being built by Ralph Blank and Bill Miskell in northwest sector of Omaha, will have a capacity of 1,122 autos and seats for 500 pedestrians.

## TRUCKER MUST PROVE JUSTICE OF CHARGES

Columbus, Aug. 10.

The shoe finally got on the other foot in the running fight over film hauling rates between Ohio exhibitors and the Huntington-Cincinnati Trucking Lines. In every case brought before the Public Utilities Commission of Ohio, the burden of proof has always rested with the exhibitors. However, on July 7 the trucking firm filed an application that they be permitted to charge 21 cents for the first pound of each package in order to circumvent the Commission's ruling that the word "shipment" meant all packages from one exchange to a theatre (The trucking outfit had been interpreting each package as a shipment and slapping the high first pound rate on each package).

Attorney for the Independent Theatre Owners of Ohio has filed an application for suspension of this tariff and for once, Huntington-Cincinnati must justify the charge in a hearing which has been set for Sept. 10. The ITO does not need to present any proof.

### 'MOON' GOES 16 WEEKS

Long Run Record for Columbus — Backlogs Foreign Pix

Columbus, Aug. 10.

"The Moon Is Blue," which tomorrow (11) starts its 16th week at the World Theatre, city's only art house, will at the same time break the holdover record in Columbus, a record that was set by the World when it exhibited "Jolson Sings Again" for 15 weeks.

Manager Charles Sugarman estimates that more than 65,000 persons have seen "Moon" in the nearly four months of showings (two each evening with a midnight show on Saturdays). In recognition of the record, the regular advertising budget for the picture has been upped for this week. It's expected the Preminger-produced film will run through August, which really will make the occasion one of those things that happens once in a blue moon.

Only drawback of the long stay is that since the World is the city's only first-run foreign film house, Sugarman now has a tremendous backlog of art pix, many of which have had dates penciled in for them only to be erased time and time again.

### New Landlord in Syracuse

Syracuse, Aug. 10.

Loew's Strand Theatre has been purchased by Joseph F. Owens, local industrialist. Under terms of the sale, arranged by Eagan Real Estate, Owens extended the present lease several years.

The property leased from the Thomas F. Anderson Estate was subleased to the Lance Theatre Corp., New York City. The 1,500-seat house was recently modernized and redecorated. For several years it had served as second string house for Loew's, featuring holdovers from Loew's State.

## Briefs From the Lots

Hollywood, Aug. 10.

Republic set Rhonda Fleming, Yvonne de Carlo and Rita Gam for roles in "Magic Fire," based on the life of Richard Wagner... William Talman and Marshall Thompson signed to play convicts in Hal E. Chester's "Crashout," to be directed by Lewis Foster for release by Filmakers... Virginia Leith's player renewed for a year by 20th-Fox... Frank Faylen joined Rory Calhoun and Julia Adams in "The Looters," a Howard Christie production at UI... Robert Wise acquired film rights to the Irving Wallace story, "Man of the Century," based on the life of Dr. Albert Schweitzer... Paramount bought "The Mavericks," western novel, co-authored by Leonard Fraskins and Barney Slater.

Richard Egan plays opposite Susan Hayward in 20th-Fox's "Untamed," replacing Victor Mature who was suspended for nixing the role... Sam Katzman signed William Castle to direct "Riot on Pier Six" at Columbia... Gertrude Michael snagged a featured spot in Bryan Foy's release "Women's Prison" for Columbia release... Gloria Rhoades' second film role will be in "The Racers" at 20th-Fox... Hecht-Lancaster handed one of the top roles in "The Gabriel Horn" to Diana Lynn... Richard Collins will script "Nightshade," a mystery based on an idea by George Glass... Sally Forrest obtained release from her player contract with RKO.

Gene Raymond returned to Metro after an absence of 13 years in "Hit the Deck"... Columbia assigned Aldo Ray to the role of "The Wreck," a punchy ex-football star, in "My Sister Eileen"... Hal Wallis handed Warren Low a new contract as editorial supervisor... C & H Productions, headed by William Cahlan and Ace Herman, will make "Girls Reformatory" starting next month... Harold Lamb signed to team with Dudley Nichols on the script of Warners' Cinemascope production, "Lewis and Clark"... Alfred Hitchcock upped W. H. Colman to the post of associate producer on "The Trouble With Harry"... Valiant Film Corp. of Texas signed Touch Conners to star in "Galt," with Lita Spencer as femme lead... Francesca De Scaffa drew the role of Chata in "The Racers" at 20th-Fox...

Sterling Hayden signed a multiple-picture deal with Republic, starting as co-star with Vera Ralston in "Timberjack"... Peter Ustinov will make one picture annually for four years at 20th-Fox... Cliff Ferre plays a bkeep in Warners' "Young at Heart"... Gene Evans drew role in Hal E. Chester's "Crashout"... Fire at the Rampart Productions studio caused damage amounting to \$50,000... First role for Ernest Borgnine under his Hecht-Lancaster contract will be in "Marty"... Vivian Marshall joined the "Women's Prison" cast at Columbia... Linda Danson snagged a dancing role in "The Prodigal" at Metro... Frederick Brisson signed Jerry Davis to collaborate with Robert Pirosh on the script of "Girl Rush"... Superior Court approved Myrna Hansen's minor contract with UI...

Frank Gruber scripting "Tarzan's African Legend" for Sol Lesser... Donald Macdonald drew a role in the Hecht-Lancaster film, "The Gabriel Horn"... Brian Foy signed Phyllis Thaxter for one of the leads in "Women's Prison"... Zachary Scott joined Guy Madison, Ralph Meeker, and Alvy Moore in Stirling Silliphant's "Five Against the House," for United Artists release... Carlos Thompson, who obtained his release from Metro, signed to appear as Liszt in William Dieterle's "Magic Fire," starting in Germany next month... Chill Wills sings his own song, "Packin' the Mail," in "Hell's Outpost" at Republic...

Copa Productions signed Alek Coppel to script "The Stalk," Tyrone Power starrer for Columbia release... Rabbi Jacob Pressman appointed technical adviser on Metro's "The Prodigal"... Greene-Rouse signed Onslow Stevens for a role in "New York Confidential"... Tom Ewell will co-star with Marilyn Monroe in the film version of "Seven Year Itch" at 20th-Fox... Lucille Barkley joined the "Women's Prison" cast at Columbia... United Artists ordered 50 more prints of "Apache," making a total of 450... Nick Castagneta, of the sheriff's office, functioning as technical adviser on "Mad at the World"... Lyle Talbot checked in

at 20th-Fox for "There's No Business Like Show Business"... Metro handed Broadway-Koger a new long-term composer contract... Arthur Freed developing "Rhapsody in Blue," a musical with a Paris background, as a starrer for Leslie Caron... Sam Katzman signed Arthur Franz to star in "Riot on Pier Six" at Columbia... Diana Lynn will co-star with John Derek in "The Annapolis Story" for Allied Artists... Don Randolph drew the role of Selech in "The Silver Chalice" at Warners... Phil Chambers set for a comedy role in UFA-Fox fire... Paramount cast King Donovan in "Eddie Foy and the Seven Little Foys"... Lois Smith signed for a part in "Strange Lady in Town" at Warners... Larry Harmon drew a role in Fred W. Kane's indie, "I Accuse..."

Paramount assigned Irving Asher to produce "The Mavericks" in 1956, after he makes "The Covered Wagon" in 1955... Metro will release four shorts next month: "The Camera Caught It," "Yosemite the Magnificent," "Mice Follies" and "Farm of Tomorrow"... Paramount will ship more than 200 tons of props, wardrobe and equipment for "The Ten Commandments"... Jon Kirby doubling between "That's Life" on the stage and "The Annapolis Story" at Allied Artists... Warners signed Jim Moloney for a role in "Mister Roberts"... Lindsley Parsons added Sam Hearn, Richard Deacon and Susan Ridgeway to his "Ketchikan" cast... Shelley Winters will co-star with Robert Mitchum in the Paul Gregory production, "Night on the Hunter"... Trudi Wills plays the French wife in "Untamed" at 20th-Fox... Crane Wilbur scripting Sam Bischoff's indie production, "Phenix City..."

## ANALYSIS OF DIVVY PAYMENTS IN JUNE

Washington, Aug. 10.

The unswung trend of film industry dividends was broken by a June dip, although figures for the first half of 1954 were well ahead of those for the same period last year.

Figures, issued past week by the Dept. of Commerce, show the industry disbursing \$11,717,000 to its stockholders for the first six months of this year, as contrasted with 11,108,000 for the January-June period of 1953.

The June melon for stockholders came to \$3,482,000, a drop from the \$3,932,000 of last year.

Paramount Pictures parcelled out \$1,170,000 to its owners in both Junes. Loew's paid \$1,029,000 in both years, Roxy Theatres paid \$6,000 both years, and United Artists Theatres paid \$9,000 both times.

20th-Fox paid a regular June dividend of \$692,000, same as a year ago, and also a special \$277,000 dividend this year. However, Universal paid only \$299,000 this June, compared with \$540,000 last year. National Theatres paid nothing this year and \$415,000 last year. Consolidated Amusement paid nothing this year, although they paid \$71,000 last year.

## Town Wants 3% Back

Columbus, Aug. 10.

Warning flags went up at the office of the Independent Theatre Owners of Ohio here as the first threat of reimposition of a 3% admission tax came from a small town in eastern Ohio. Robert A. Wile, ITO executive secretary, warned in his weekly bulletin that Amsterdam (Jefferson County) is planning to reimpose the levy and that the ITO is assisting the local exhibitor in fighting it.

He promised aid to any other exhibitor in a town where a tax is threatened.

## Distribbs Sue Sid Kurstin

Hollywood, Aug. 10.

Columbia, Universal and Paramount have filed suit in Federal Court here charging Sidney A. Kurstin with filing "fraudulently and intentionally false" statements of receipts from Sept. 1949 to Feb. 1954 when he was operating Boulevard Theatre, East Los Angeles.

Complaint asks the court to determine extent of damages, says merely that "gross fraud" amounted to more than \$3,000.

## New York Theatres

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# 'SATELLITE FORMAT' SEEN SQUEEZING OUT ALL BUT THE BIG TV STATIONS

Washington, Aug. 10.

Concerned with "grave implications" of FCC action last week in waiving its monopoly rules, to license ultra high satellite stations to extend service of existing tv outlets, officials of the UHF Coordinating Committee are gathering here for a showdown with the Commission. Harold H. Thoms, chairman of the committee, arrived here yesterday (Mon.) and other members are due today.

A spokesman for the committee said its is highly possible that a petition will be filed with the FCC to hold its action in abeyance pending hearings to determine what effect satellites would have on nationwide competitive television. Ultra high operators are fearful the commission's action will result in killing local tv service, limit tv to large markets and squeeze out stations without network affiliations.

The new policy, a spokesman said, is "full of uncertainties" and "it is impossible to anticipate what it will lead to."

Policy, adopted over a stinging protest by Comr. Frieda Hennock, allows tv stations to establish UHF satellites to extend their coverage in substantially the same service area and in all directions. Hereafter, such dual operation would be a violation of the agency's so-called "duopoly" rule prohibiting ownership of two radio or two tv stations in the same area.

Commission said its action was taken in response to inquiries "as to whether it would authorize construction of new UHF stations or operation of existing UHF stations where such stations do not propose to originate local programs from local studios."

Agency said it has been told that high cost of equipment for local programming has deterred some broadcasters from going into ultra high.

Miss Hennock declared that the action "delivers the final mortal blow" to UHF and "encourages and invites monopolistic control over television."

She said it permits the favored VHF stations to "gobble up" the UHF channels by allowing a V station to own as many as four satellites, "relegates UHF to an auxiliary role for VHF," and enables well-established V stations to force struggling U's out of business by putting satellites in their backyards.

Policy announced by the commission, she added, "is the last piece of the FM pattern that is being put into place to complete the death of UHF. This pattern has been followed assiduously to a point where 340 applications on file for UHF have only produced 120 remaining stations on the air. The rest of UHF is rapidly to be bogging out of sight."

## DuM-WABD In Personnel Lopoff

WABD, N. Y., and its parent network, DuMont, have lost, either few days at least 12 men. Cuts by axings or ankings, in the last were made in the network facilities department, in sales, in the flack department and on the directing staff.

The major gab was created by Larry Wynn over a fortnight ago, when he stepped out as WABD sales chief. The N. Y. o&o is closely involved with the network, lacking as it does financial autonomy, and Norman Knight, station topper, has decided, for the present at any rate, to see how well things progress without a Wynn replacement. Knight, who has a strong sales background himself, is currently doubling in brass. Another man took a walk from local sales before deciding on one of the sales rep outfits for a salary increase.

As of yesterday, the directing (Continued on page 36)

## Gotta See Justice Done

Having practically resolved its programming lineup for the fall, NBC-TV apparently is still eyeing a stronger entry for the Thursday night 8:30 to 9 period, currently occupied by the Borden-sponsored "Justice." Not that Borden has been handed an ultimatum, but the network wouldn't be averse to the client switching shows. Since the show is sandwiched between two of the top-rated programs in television (Groucho Marx at 8 and "Dragnet" at 9), NBC feels the 90-minute sequencing merits a stronger continuity.

In addition, the web is not too happy over the fact that "Justice" will probably have as competition next season the program which preceded it—"T-Men," which Borden lost when the packages shifted it over to ABC-TV. "T-Men," tentatively allotted the Thursday night 8:30 time, is considered by far the weightier entry.

## Colgate Berthing In N.Y., Like Lever

The N.Y.-to-Jersey City commutation job of many years standing for Colgate personnel (long the bane of the radio-tv setup within the organization, is coming to an end, with the Colgate people at long last deciding to berth themselves in Gotham. It's the second major soap company to vacate the hinterland for the metropolis, Lever Bros. having previously put up its own Park Ave. building (Lever House) and closing down its Cambridge, Mass., home base.

Colgate's administrative hqs. will locate in the new Park Ave. building going up on the site of the old Marguery Hotel. The decision to vacate Jersey City is part of prexy Joe McConnell's revamping designed to pump new blood into the Colgate operation.

## JOHN DALY'S NEW CLIENT

ABC-TV last week pacted a second bankroll for John Daly's quarter-hour news strip. Tide Water Associated Oil Co. signed for the Wednesday and Friday segments of the show, leaving three quarter-hours still open. Realemon has half of the Tuesday and Thursday segment, with Monday and the other half of Tuesday and Thursday still to be sold.

Buchanan & Co. agented.

## Paychecks Every Week for 'Ranger' Performers Over Past 22 Years

Detroit, Aug. 10.

Detroit radio actors who have appeared on "Lone Ranger" in the past 22 years will continue to get weekly paychecks even though the property has been sold and even though, beginning Sept. 3, the program will use mechanics which have been made of every "Lone Ranger" broadcast.

The checks will average between \$75 and \$125 a week for an average of nine actors each week, it was disclosed by Raymond J. Meurer, secretary and general counsel of Trendle-Campbell-Meurer, Inc., which produced the Lone Ranger operation.

Meurer has been named v.p. in Lone Ranger, Inc., which was purchased last week by Dallas oil operator and San Diego radio-tv owner Jack Wrather, his mother, Mazie, and John L. Loeb Associates of New York.

Meurer said the pay would be based on 80% of the national network rates, including one rehearsal. Previous pay scales when the show was live had the same base but included two or three rehearsals. The mechanics were worked out with the local chapter of AFTRA and approved by all concerned, Meurer said.

"We think this is the only fair



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"SO YOU WANT  
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is fun for all ages  
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## Chevrolet Buys 'T-Men,' Snags TV Hour Drama Deal

ABC-TV jumped out of the frying pan and into the fire last week, and it did so by the simple expedient of selling one of its more expensive packages to which it was committed for the fall. Sale was that of the filmed "Treasury Men in Action" to the Chevrolet Dealers for a Thursday at 8:30 showcasing, and while this came as a balm to some worried execs at the network, it had the effect of all but killing off a pending sale of a full-hour dramatic show to Shell Oil Co.

Shell and its agency, J. Walter Thompson, had been looking closely at the Thursday 8 to 9 hour on the net with an eye toward purchasing a network-packaged dramatic show. Agency was particularly intrigued with the idea because it would have given it the entire network from 8 to 10:30

(Continued on page 38)

## My Buttons 'Tis of Thee

Indicative of how NBC and Pontiac feel about acquisition of Red Buttons to hold down the Friday night at 8 tv slot next season was the "parade of the echelon" ceremonial that attended the final signing of the deal last week. Every key personality, including network, sponsor, and agency, topped by the "Pat & Bob" high command (prexy Weaver and administrative vespee Sarnoff) was on hand, along with Buttons and his lawyer-personal manager Jonas Silverstone, for the new "pledge of allegiance." Buttons tees off on Oct. 1 under the Pontiac auspices in opposition to CBS-TV's "Mama" show, which is sponsored by General Foods, Buttons' ex-bankroller on the Columbia web. Julie Oshins has been pacted to direct the show. Buttons leaves for the Coast this week for vacation and for huddles with his writing staff. Before returning east to get the '54-'55 show rolling, the comic is scheduled for an early September stopover in Las Vegas, where he opens Sept. 1 at the Sands.

## WOR's 'Brooding in the Afternoon' Format, With Top Classics Set

### Major Merchant's TV Fashion Preview Test Stirs Up Chi Interest

Chicago, Aug. 10. Despite the fact that it's but a three-shot, there is more than a little interest stirred up by the fall fashion previews the Charles A. Stevens store is airing on WBBM-TV the next three Saturday mornings. What's significant is not the dough involved in the trio of quarter-hour shows, but that here's one of the first new sparks of tv interest to come out of the State St. retailing phalanx in a couple of seasons.

Inability to crack the State St. alliance with the Chi newspapers, with the exception of a few specialized situations like Evans Furs' longtime WGN-TV association and Sears' identity on WNBQ, has been the cause of some concern on the part of the tv'ers. But the boys keep hoping they'll land one of the major merchants whom they can develop into a "success story" that will merit some attention for tv from the other Main Stemers.

## WCBS-TV's 500G Aug. Biz-Upbeat

In a powerhouse upbeat over the same period last year, WCBS-TV booked better than \$500,000 worth of business during the first five working days of August. According to Frank Shakespeare Jr., installed only a few months ago as general sales manager of the CBS tele flagship in New York, the various sponsors involved in the contracts will go into high gear on their products starting late in the summer.

Most of the coin comes under the station's "12 Plan" click, which was developed by general manager Lawrence Craig to attract daytime business. Under the gimmick, sponsors taking 12 daytime spots or participations per week earn a 45% discount. The \$500,000 in bookings is a net figure, however.

Included in the "12 Plan" with one-minute plugs, 20-second announcements and 10-second identifications are Peter Paul, Vick Chemical Co., Bab-O, Super Coola, Airline Prune, Ehler's Coffee and Avon Cosmetics. In addition to these, Colgate has added a participation in the Sunday night "Late Show," carrying its current schedule with the station into a 52-week exposure. Also brought into camp was B. C. Remedy, which has bought the Wednesday and Friday Margaret Arlen "Morning Memo," N. Y. insert of the networked "Morning Show." Rival Dog Food has pacted to co-sponsor the "Amos 'n' Andy" vidpix series, with a second underwriter being sought.

## Bill Stern's MBS Deal

Bill Stern has been inked to do quarter-hour gab fests before and after each of the upcoming World Series games via Mutual. Sponsor, making its first stab at network radio, is Allstate Insurance, a sub-sid of Sears & Roebuck.

Deal with Stern and Mutual was handled through the Christianson ad agency, Chicago.

Having registered a click with its current \$1,000,000 or better schedule of dramatic programs under the title of "Radio Playhouse," WOR, the General Teleradio sound center in N. Y., has bought another ambitious lineup, second only in size and cost on a local radio level to its predecessor. A package of \$510,000 worth of transcriptions, comprising 1,040 half-hour shows, takes to the air after Sept. 12, for a 15-month ride.

Last year the radio buy comprised Harry Goodman and Ziv stanzas, and was made by WOR topper Jim Gaines, since gone to Texas. The most recent deal, sans Ziv (since WOR used most or all the firm's packages), by new boss Gordon Gray is what the latter considers a reaffirmation of Gaines' successful gamble. Exactly what the station has made in ad contracts is not public knowledge but it is known it was well above the original investment.

Station programmers, spearheaded by Larry Menkin, have gone beyond the material offered until now. It's been clearly decided that one-third of the dramatic fare from 3-5 p.m. and one-half of the nighttime hour, from 9:30-10 and from 10:30-11 p.m. (all "Radio Playhouse" time) will be classics. Such a heavy degree of "dead drama" has never before, according to observers, been used by a commercial station. Most of these half hours are based on the works of Shakespeare, Dickens and Dumas, and some have no set number of performances. For example, a couple of Dickens shows run into 26 half hours.

Lineup includes "Macbeth," "Romeo and Juliet," "Hamlet," and "Great Expectations" and "Nicholas" (Continued on page 38)

## Crosley Buys ABC 'Game of Week'

First radio order for network football coverage has been snagged by ABC, with Crosley ordering the net's "Game of the Week" package for a lineup east of Denver. It's a moot point, however, whether the net will be able to deliver the lineup for the appliance firm because of local gridlocking in key cities.

Network football on radio has become an increasingly difficult nut to crack. It's borne out by the fact that thus far ABC/Radio is doing a solo on commercial coverage (Mutual has a co-op setup for its "Game of the Week," but ABC is alone with a national client). Fact is that since the advent of television and the accompanying relation of the web's hold on network time, it's been increasingly difficult to recapture Saturday afternoons from affiliates, who've been making their own deals with local colleges and selling to local sponsors.

Network has received the Crosley order, and of course has gone about clearing the time. Meanwhile, its Western Division has again signed Tide Water Oil to sponsor football on the Western Regional network, so that Crosley is restricted to that part of the country east of Denver. There's not much of a clearance problem involved in the Tide Water deal, since most of the games involve the Pacific Coast Conference, with local teams in key cities all represented in the grids at one time or another.

# SEN. BRICKER'S PRIVATE WAR

## How the TV Comics Line Up For '54-'55

**NBC**  
Milton Berle  
Red Buttons  
Sid Caesar  
Imogene Coca  
Jimmy Durante  
George Gobel  
Bob Hope  
Martin & Lewis  
Groucho Marx  
Donald O'Connor  
Martha Raye

**CBS**  
Jack Benny  
Burns & Allen  
Jackie Gleason  
Robert Q. Lewis  
Garry Moore  
Jack Paar  
Red Skelton

**ABC**  
Ray Bolger  
Danny Thomas  
Jan Murray

Phil Silvers and Jack Carter have CBS contracts but as yet are unsold and unscheduled. While George Jessel has an ABC deal, he's not on the upcoming fall schedule. Also Joel Gray and Sammy Davis Jr. (Will Mastin Trio) are on the ABC "wait list."

The list, of course, could be expanded to encompass Lucille Ball-Desi Arnaz, Wally Cox, Eve Arden ("Our Miss Brooks"), Ozzie & Harriet, et al., but these basically are situation comedies.

## Clem McCarthy Heads New Radio Network Devoted to Nag Races Only

Louisville, Aug. 10.

Horse racing hot spot of the bluegrass has spawned the formation of a new national radio network to air horse races exclusively from major tracks in the U. S. Titled Thoroughbred Broadcasting System, and headed by vet race caller Clem McCarthy as prez, the outfit is now inking affiliates.

On-the-spot airing is to be handled by McCarthy and Phil Sutterfield of WHAS, Louisville, who has been associated with McCarthy numerous times on Gillette's Cavalcade of Sports presentations. Plan is for Sutterfield to handle calling of the races while McCarthy will take over all color and interview assignments.

Purpose back of the formation of the net was summed up by McCarthy who says he intends to do something about the fact that there have been networks to air every sport under the sun except the best sport of all, horseracing.

McCarthy has four associates in the network venture, all natives of Kentucky. Under the plan of operation, first pickup for the net will be from Belmont Park, Sept. 28. Thereafter, racing highlight from a major track will be aired three times weekly, on Tuesdays, Thursdays and Saturdays.

Racing network system of operation, which has been months in the making, is for line charges to all affiliates to be pegged at a definite figure. Following a survey to determine mileage involved in various pickups from New York, Miami, Louisville and Chicago, line costs were averaged, thus giving each station manager an exact figure on the costs, and he'll know exactly what he will have to pay each month. Talent charge, to each station, according to the promoters, is low. They hope to break even by getting a large number of affiliates, and since the project is a co-op deal, each station stands to benefit from the McCarthy-Sutterfield coverage of the races.

## Hallmark 'Moses' Hour TV Special

Hallmark's "Hall of Fame" will kick off Sept. 5 on NBC-TV with an hour show (with the 30-minute versions going in three out of four weeks) in a bio treatment of Alfred Nobel. Next 60-minute edition will be on the 26th with "The Story of Moses," coinciding with the Jewish holidays. In between will be half-hours devoted to Stephen Foster and John Wana-maker, and on Oct. 3 the subject matter will be Johann Sebastian Bach.

Meanwhile, "Fame" producer Albert McCleery arrived in New York from the Coast to conduct a special seminar for Army directors-producers in the new tele studios of the Signal Corps at Axtoria. McCleery is a lieutenant colonel in the Army.

## NETWORK EXECS FEAR THE WORST

By GEORGE ROSEN

The major networks aren't concealing the fact that they're plenty worried over Sen. John W. Bricker's "private war" with radio-TV and the impending investigation which will determine whether the webs shall henceforth be put under direct FCC regulation. "This," said one network topper, "can be the biggest blow ever inflicted on our industry—and the tragedy is that there's nothing, but nothing, we can do about it."

So ominous are the overtones, in fact, that there's little else the high command at the networks can concern themselves with these days. For the major fear is that this is not just a case of exercising regulatory powers over the networks as it relates to station affiliations (problems which the webs have always managed to resolve) but in this instance is aimed directly at the programming content of the networks.

There are some who see Bricker's determination to strip the networks of their own regulatory powers as pretty much of a private war. If, as reported, he's concerned over the possible influence of the networks on the UHF situation, they say it's because some of Bricker's own friends took the rap on some U. financial investments and this was his way of retaliating. Too, they say he's still smarting over the beating he took on the treaty amendment proposal. Further, it's maintained that he's been hostile toward Edward R. Murrow ever since the latter cut him off the air, which aggravates the situation insofar as the CBS command is concerned.

### McCarthy Affinity

The Bricker-McCarthy affinity has not escaped the network brass. It's no secret that McCarthy, like Bricker, wouldn't be averse to settling his own private score with the webs, notably CBS and Murrow. McCarthy believes that not only Murrow but some of the other Columbia commentators are too far left of center for comfort, just another item that's heightened the anxieties of the CBS echelon should the Government move in on programming or Bricker invite any full scale investigations into the networks.

Whatever Bricker's gripes as they relate to NBC and ABC hasn't been tipped, but here, too, the web toppers are no little concerned over the consequences should the Bricker war on the networks result in any sweeping inquiries.

One thing is certain—if the Bricker campaign succeeds and extends to program content it will not necessarily be restricted to networks alone, since as great a stake in program control reaches

(Continued on page 41)

### Twilight

The network radio picture has been turned upside down for sure. Nielsen radio rating for the week of July 4-10 gave each and every one of the top 10 daytime stanzas a bigger audience than any of the nighttime leaders. "Ma Perkins" was the 10th-rated daytime show on network radio and it got 1,912,000 homes as compared to the after-dark leader "FBI in Peace and War," with 1,679,000 homes.

What's more the average daylight audio show reached 1,399,000 homes. The average evening pace was set by Nielsen at 840,000 domiciles. First show among the top 10 during the day was "Wendy Warren and the News," hitting 2,286,000 homes.

Seven out of the first 10 evening stanzas were what Nielsen described as shows using weapons—"blood and thunder" accounts.

## Tex & Jinx's NBC Future Up In Air in Hassle Over New Contract

### Private Party

Bloomington, Aug. 10. When WTTV, Bloomington, carried a half-hour NBC color telecast Aug. 5, the first color tv broadcast in Indiana history, only three sets received it.

Sarkes Tarzian, owner of WTTV, and RCA officials watched the color program at the Bloomington plant of RCA. Officials at the Arvin plant in Columbus, Ind., 50 miles from the station's transmitter, reported good reception; as did one TV dealer in Indianapolis.

"After nine years of being able to sell plenty of merchandise for our sponsors on WNBC," says Tex (& Jinx) McCrary, "looks like we can't sell ourselves so we've gotten Sonny Werblin of Music Corp. of America to handle our new negotiations with NBC."

The Tex & Jinx team, which reportedly garnered \$250,000 last year as its share on an unusual sharing deal, said to range-up to a 70-30 split, has been in a static stage of renegotiation with the New York flagship station of the NBC network. Technically on vacation for the past four weeks, McCrary states that most of it was spent in negotiations, which culminated in powwows with NBC's o.k.o. veepee Charles R. Denny, and the station's general manager, Hamilton Shea.

NBC wants to cut the Mr. & Mrs. breakfast team down to a half hour which, says McCrary, "is tantamount to cutting our income in half." He says that the midday tv half-hour, and their nightly 11:20 p.m. semester (until midnight) from the Waldorf-Astoria, is virtually scale; that the real income is from the 60 minutes in the a.m.

The pyramiding renewals report—  
(Continued on page 37)

## Lotsa Jockeying For Judy On TV But It's No Dice

The competition for Judy Garland's services as a tv personality is being stepped up, in anticipation of her upcoming "Star Is Born" film turning into a resounding click. Young & Rubicam, on behalf of its General Foods client, has made overtures to the star to take over at least one of the Tuesday night 8 to 9 segments on NBC-TV (which GF's Bob Hope will share next season with Milton Berle and Martha Raye), and it's reported that Y&R's Nat Wolff has dangled a \$100,000 check for a "come on in" one-shot. But thus far Miss Garland and her husband-manager, Sid Luft, are holding themselves aloof.

Meanwhile, it's understood CBS-TV is also in there pitching for Miss Garland as an added starter on its expanding list of "speers" for the upcoming season. Until now both Miss Garland and Betty Hutton were the two top femmes doing a tv standoff, but Miss Hutton has succumbed to NBC's top coin blamishments and ushers in the Max Liebman season of spectaculars next month.

## TV'S 'STOP MUSIC' TO SOFT-PEDAL PHONES

While the radio version of "Stop the Music" will adhere to its old format, with the telephonic gimmick as CBS' major come-on, the tv version, which bows on ABC next month in the Tuesday night 10:30 to 11 period, will undergo a complete revamp. For one thing, the telephone quizzing will be relegated to a subsidiary status, with the major emphasis on in-the-studio contestants. There will be no carryover of the mystery melody, which henceforth will be changed weekly. There will be no merchandising—strictly cash.

Joseph Cates, of the Lou Cowan office, will produce the tv series, which will have Bert Parks as emcee.

### 'Farm' To Half-Hour

Chicago, Aug. 10. As it stands now, NBC-TV plans to continue with its Chl-produced "Out on the Farm" into the fall cycle but will cut the present hour-long format to a half hour. Semi-weekly show originating from an actual working farm on the outskirts of Chicago is currently on an eight-week shakedown Sunday afternoon run which winds Aug. 29.

Present plans are to move the half-hour version up from the current 4-p.m. berth to the 1 p.m. Sunday slot in September.

## NBC-TV's Daytime Lure for Colgate

Colgate has blown a big bundle toward NBC-TV's \$5,900,000 in daytime billings by wrapping up two slots, but with the shows unspecified as yet. As a result, the web will have a cluster of eight soapers in the fall, starting at 3 o'clock. Colgate will bring up the rear at 4:45 with a serial and its other time is 12:30 to 12:45, with an audience participationeer. In both cases the sponsor will be on an alternating schedule of Monday-Wednesday-Friday for one show and Tuesday and Thursday for the other in the same week. Colgate has expansion rights on the post-noon stanza and would like to share the coin for 12:45 to 1 o'clock. Colgate has also taken 15 minutes of "Howdy Doodie" Friday for an SRO on the Bob Smith-hosted show. Agencies involved in the deal are Esty, Bates and Bryan Houston.

Starting at the 3 o'clock mark will be "Dr. Eve," packaged by Adrian Samish, former daytime program chief of the web, in his third sale to NBC since resigning a few months back. "Eve" will ride sustaining in the current "One Man's Family" time, which will shift to 3:30, with Serutan buying half, same as P&G does on "Golden Windows" (3:15) and "Concerning Miss Marlowe" (3:45), with Miles Labs in for a quarter-hour on latter and one segment open. (Miles also has a quarter of "Three Steps to Heaven," the precede to  
(Continued on page 38)

## CBS RADIO'S COMO STRIP FOR CH'FIELD

Chesterfield has bought Perry Como for a three-a-week ride (Monday-Wednesday-Friday) on CBS Radio starting Oct. 4 in the 9 to 9:15 p.m. slot. Ciggie outfit adds the singer to its other show on the web, "Gunsmoke," but since this is a Monday at 9 stanza, it will be shifted to 8:30 p.m. Saturday. Chesterfield has been sponsoring Como's tri-weekly quarter-hour on CBS-TV for several years and formerly backed him in radio on Mutual.

Como's CBS show will not be the soundtrack version of his tv'er. Supporting troupe includes the Mitchell Ayres orch and the Ray Charles Chorus, with Joel Aldred the announcer. Como's radio-tv producer is Lee Cooley.

## Looks Like Skelton Can't Get Out Of That Half-Hr. Rut

CBS-TV will have 8 p.m. Tuesday wide open should Red Skelton kick up a fuss on being reduced to a half-hour show. Comedian's scheduled 60-minute hour has been killed in the sale of "Halls of Ivy" telefilm series to National Biscuit Co. and International Harvester alternating in the 8:30 slot. Skelton, an 8:30 entry last season with Gene Autry preceding him in the coupling opposite Milton Berle, had been all set for 8 to 9 come the fall (with Autry being swung over to Saturday at 7).

As a shakedown for the extended length, Columbia spotted Skelton as summer replacement for Arthur Godfrey's "Friends" show 8 to 9 Wednesdays. Whether CBS moguls were dissatisfied with Skelton's performance in the current hour stanza or were more interested in the SRO aspect of the telepix series plus having the benefit and prestige of Ronald Colman and Benita Hume as stars of "Ivy," is a matter of speculation. "Ivy" is distributed by Television Programs of America.

### 'Ivy' Jockeying

Chicago, Aug. 10. In the middle on "Ivy" were Television Programs of America, distributors of the Ivy Corp. series, and the Leo Burnett ad agency execs, through whom last month Harves-

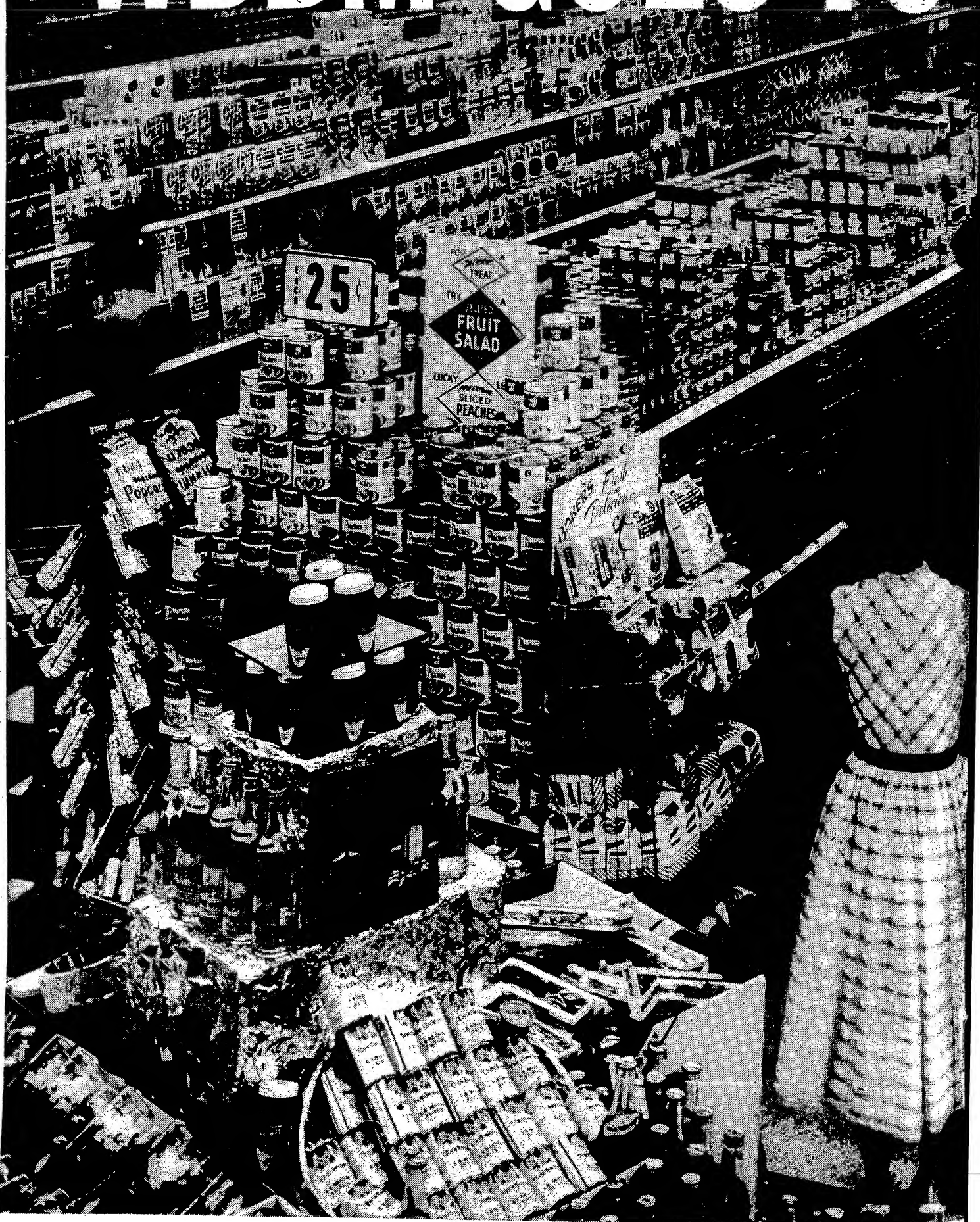
(Continued on page 38)

## Stein & Glickman As Steve Allen Scripters

Looks like Joe Stein and Will Glickman will be tapped for the writing assignment for Steve Allen "Tonight" show when it bows on NBC-TV in September. Stein and Glickman are also collaborating on a Broadway musical.



# WBBM GOES TO







# MARKET

*...with your product!*

In supermarkets today, with their stocks of some 5,000 items and brands (all of them competing for the shoppers' attention), it takes something *extra* to maintain fast turnover. That's why WBBM has added a new dimension to food-store marketing...

## *WBBM Supermarketing*

Once you qualify, WBBM Supermarketing arranges for *week-long* displays of your product in all participating stores, including 850 stores of the Kroger, A&P, National Tea, and Jewel chains. Together, these 850 stores account for approximately 50% of all grocery sales throughout the entire metropolitan Chicago area.

Thus, your product gets the most effective two-way advertising-plus-merchandising selling in the Chicago area. In the stores, for a full week at a time...and on Chicago's biggest station, which has the largest audience (45% larger than the nearest competitor's)...the most quarter-hour wins (almost twice as many as *all other* stations combined)...and the most locally-produced shows (8 of the top 10, 13 of the top 15).

If you're in the market for customers in Chicago, get all the information on WBBM Supermarketing by calling Bill Miller at WBBM (Whitehall 4-6000), or the nearest CBS Radio Spot Sales office.

50,000 watts **WBBM RADIO**  
*Chicago's Showmanship Station*

# Don't Blame TV If Congressmen Ham It Up' Themes Network Plea For Right to Televisé Hearings

Washington, Aug. 10.

Congressional hearings should be open to tv coverage as well as press and there should be no ban on sponsorship. This was the position taken by the four tv networks and the National Assn. of Radio and TV Broadcasters last week before the Senate Rules subcommittee considering procedure for the conduct of Senate inquiries.

Television isn't responsible for creating a spectacle of hearings, for "ham" actors or for "circus" atmosphere. The medium only records what it sees and the public should have the right to watch their elected legislators in action, spokesmen for the industry argued.

"It must be remembered," CBS veepee Richard S. Salant testified, "that the midget sat on J. P. Morgan's lap (at a Senate inquiry of the stock market crash during the Hoover administration) long before there were any tv cameras around. To say that microphones and tv cameras should be barred because one does not like what they may show is to play the part of the queen who destroyed the mirrors which did not reflect the queen as the fairest of them all."

## Seek Sponsorship

Davidson Taylor, NBC director of public affairs, told the subcommittee that unless sponsorship of hearings is permitted the public will be deprived of first-hand knowledge of events which might otherwise be brought to them. The question of propriety of the advertiser, he said, "can easily be solved by good judgment and good taste." NBC, he said, did not receive a single complaint because it had a sponsor for the inauguration.

Robert H. Hinckley, ABC veepee, contended there is no more reason to ban sponsorship of Congressional hearings than to stop advertising in newspapers carrying stories of the proceedings.

As to assertions that tv "hippodromed" the McCarthy-Army hearings had impaired the dignity of the Senate, Hinckley said: "Now a tv camera and sound equipment do not have the physical capability for producing any such miracle. The seismograph does not cause the earthquake; it merely records it. No one would say that live tv coverage made

(Continued on page 41).

## Clipp Pledges Nielsen Vows

Philadelphia, Aug. 10. WFIL and WFIL-TV, the Philadelphia Inquirer stations, became the first charter stations in this area to subscribe to A. C. Nielsen's local audience service. Contract for the Nielsen station index was signed today (Tues.) by Roger W. Clipp, general manager of the WFIL stations, and will be launched in the Philadelphia area by November.

Clipp, who has been critical of wide divergence in present rating figures, described NSI as the most comprehensive local study yet attempted on a continuing basis, combining diary reports and precision recording equipment for appraisal of listening-viewing habits. "This is a rare instance when WFIL was ready to become a charter customer long before a service was available," Clipp said. "As long as three years ago we were seeking an electronic measurement system that was economically feasible and immediately practical for our own market. Nielsen, in our opinion, has devised such a method and its details forecast a more constructive use of audience measurement as a sales tool. On this basis alone, the NSI might be termed an industry milestone."

One feature of the NSI is the double-check on audience diary reports (Audilog) through comparison with the electronic recorder (Audimeter). This proving of audience response, it is felt, will eliminate the discrepancies prevalent in non-electronic rating systems and causing confusion through the broadcasting industry.

## ABC's 360G Rap

Washington, Aug. 10.

It cost ABC over \$360,000 for tv coverage of the McCarthy-Army hearings, Robert H. Hinckley, company veepee, told the Senate Rules subcommittee studying hearing procedures last week. This amount, he said, was in addition to the loss in advertising revenue to ABC and affiliated stations and to NBC affiliates which requested coverage. ABC's basic network throughout the sessions was 56 stations and reached a maximum of 79, including 13 NBC affiliates. After sponsorship was permitted, only 11 ABC affiliates obtained sponsors.

CBS veepee Richard Salant told the subcommittee it would have cost CBS about \$4,000,000, taking into account commercial programs it would have had to preempt, to have given full simultaneous radio and tv coverage to the hearings.

## FCC 'Previews' Lamb Charges In Commie Rap

Washington, Aug. 10.

Edward Lamb broadcaster-publisher, will have to answer charges by the FCC at hearings scheduled to begin Sept. 15 that he "knowingly" associated with the Communist Party, that he contributed

## Backed by Kefauver

Washington, Aug. 10.

In an address today (Tues.) before the National Press Club, Sen. Estes Kefauver (D-Tenn.) expressed confidence that Toledo, O., publisher-broadcaster Edward Lamb will be cleared of the Commie charges brought against him by the FCC, hearings on which are slated for Sept. 15.

Kefauver was asked if he'd comment on the attempt by his opponent, Rep. Pat Sutton, to brand him a Commie because of friendship with Lamb. Kefauver's reply was "I have the utmost faith in the loyalty and Americanism of Edward Lamb."

money to it, that he "intellectually accepted Communism" and that he "consciously adhered to the Party line."

In a preview of the hearings issued by the Commission last Friday (6) which were contained in a resume of basic allegations against Lamb, the agency charged that during the years 1944-48 Lamb was considered by the members of the Lucas County (Toledo), O., Communist Party as a source of funds and that he contributed in response to its solicitations.

The Commission also charged (Continued on page 34)

## Lever's Midwest Spread On 'Noontime Comics'

Chicago, Aug. 10.

Johnnie Coons, whose local "Noontime Comics" via NBC's WNBQ the past couple of years trailblazed the midday moppet clientele, is getting a midwest regional exposure on CBS-TV Saturday noons as of Sept. 4 under Lever Bros. auspices. Saturday half-hour, patterned after the cross-the-board local show which features Coons' clowning and vintage film comedy shorts, will be fed to some dozen midwestern stations.

Show will bypass Chicago, however, since Coons' hometown strip continues on WNBQ weekdays for Jewel Food Stores.

## CBS-TV's Moppet Show

CBS-TV brings in a new Saturday show for moppets next month in "Uncle Johnny Coons." It will be slotted 1:30 to 2, replacing "Golden Reels" on the web's N. Y. flagship, WCBS-TV. "Reels" will move to 2:45 as a quarter-hour stanza. Local segue will be "An Eye On New York," half-hour show currently in the 3:30 berth.

## NBC's Chi O&O's In Peak '54 Biz

Chicago, Aug. 10.

Importance of the o&o operations in the radio-tv corporate setup is underscored by the billings curve logged the first six months of the year at NBC's WNBQ (tv) and WMAQ (AM). Although per company policy Chi NBC general manager Jules Herbuveaux and sales director Charles Dresser are sitting tight on their actual sales figures, they've lifted the curtain on the bookkeeping department to reveal that both stations clipped off new records in the 1954 January through June period.

WNBQ sales manager Floyd Beaton and his crew hoisted the tele stations billings 33.7% above the 1953 average to a new peak. Local sales were up 47% and national spot up 24. Top selling month was February, with local sales up 66% and national spot up 48.

While the tv upsurge follows the traditional pattern here with each year better than the last, it's significant that the radio side as represented by WMAQ likewise has hit new levels. Sales manager Rudi Neubauer reports a 13.4% hypo in AM billings over the previous half-year. As was the typical peg was mid-tv radio picture, the Chi NBC station slumped drastically during 1950-51, but the upturn since 1952 has projected the local and national spot grosses to levels exceeding even the lush prewar days. Major factor, besides the growing awareness of radio for hometown and spot coverage, has been the cutback in network programming with the resultant increase in time available for local programming and sales.

## That Southern Accent Out of Cairo None Other Than Fritz Littlejohn

Francis N. (Fritz) Littlejohn Jr., ABC-TV's manager of news and special events, is walking around with a big smile these days. After more years in the administrative end of the newscasting business than he cares to recall (first with CBS, then with ABC), he's finally made his first broadcast, and it took a trip to Europe to bring the big feat about.

Littlejohn returned this week from a three-week business trip throughout Europe, happened to be in Cairo when the news of the British-Egyptian agreement on Suez broke. He was tipped to the signing at the American embassy that evening (27), then rushed to the British embassy for confirmation. When he got the details at the scene of the signing, he put a cable through to John Daly, ABC-TV news and special events vee in N. Y. and went scrambling about for a circuit to the states.

Through "some old friends" Littlejohn got a special circuit that same evening and did a one-minute report for Daly's tvter and two-minute job for the radio net's 10 p.m. news. Agreement had been signed at 9:22 that evening (3:22 p.m. New York time). Littlejohn did his broadcast from a Marconi studio in Cairo at about midnight. Broadcast was transmitted via Marconi and RCA, and taped at ABC in N. Y. at 6 p.m. (N. Y. time) that same day, in time for Daly's 7:15 tv show.

Littlejohn's carrying those tapes around as if they were gold nuggets, and Daly (who after all is Littlejohn's immediate superior) won't commit himself as to the audience reaction caused by the sudden intrusion on his show of a broad southern accent coming out of Cairo.

## It's All a Matter of Time

Two shows in particular will be watched this fall for the then-&-now picture as result of the switchover of the programs to new time segments. That the time factor and program adjacencies loom of great importance on the Nielsen payoffs has been demonstrated time and again, most conspicuously in recent seasons when Burns & Allen, after some tough going Thursday nights, hit the rating jackpot with the same show when they shifted into the Monday night pre-Godfrey 8 o'clock period.

Thus the moving of "Life With Father" from the predominantly kid-appeal Sunday at 7 slot which it occupied last season on CBS-TV to the Tuesday night at 10 niche is expected to provide some beneficial results. (However, it's recognized that it won't be all peaches-and-cream since it'll be inviting competition from ABC-TV's "U.S. Steel Hour" in the Tuesday 9:30 to 10:30 period, which has been building steadily.)

Practically the reverse holds for the scheduled slotting of Red Buttons in the Friday night at 8 segment on NBC-TV. Despite his previous post-"Lucy" occupancy Monday nights on CBS-TV, Buttons has a strong kid draw, and the earlier 8 o'clock period is expected to enhance even further his Nielsen standing.

## TV Hurting Kids? Blame Parents

### Senate Committee Bares Findings Of Survey Among 152 Editors

Washington, Aug. 10.

If tv inflicts any harm on children, it's the parents' fault, not the kiddies.

This, in effect, is what the Senate Juvenile Delinquency Committee learned from a survey of 152 radio-tv editors throughout the country to find out "the degree of harm, if any, that tv crime, horror and sadism inflict upon the youngsters."

Analysis of partial returns from the survey, the Committee announced last week, indicate that while tv must be programmed as a mass medium, "there is a divided responsibility between the industry itself and parents in shielding impressionable youngsters from crime and horror programs."

Some of the editors said they had no first-hand knowledge that tv horror programs hurt children. Others said they had "suspicions" that such shows have a "deleterious" effect on young minds. One observed that if tv is bad for impressionable kids it's also bad for "weakened adults." Another suggested that parents set a questionable example by watching "phony wrestling matches and morbid, low-level soap operas."

One editor said tv has "reduced rather than enlarged" juvenile delinquency by keeping kids at home who used to hang around pool halls. Another said that if there "really" is a juvenile delinquency problem, it's his opinion that tv, radio, theatres, automobiles, etc., all contribute to it.

Most of the editors were opposed to any regulatory reforms of the tv industry but were severely critical of the system of "block programming."

Committee Chairman Robert C. Hendrickson (R-N.J.) said he is interested in learning whether editors believe the networks are making every effort to schedule horror shows after children's bedtime and whether such shows "have genuine entertainment value and if they're necessary to the financial tranquility of the industry."

## DuM in Big Play For Fringe Time

DuMont reportedly is mulling plans to capture the 7:30-8 p.m. slot, Mon-thru-Fri., from the affiliates. Move, as it's been explained, would give the web a chance to skirt the stronger programs of the rival three networks. Hence, it would probably mean more station clearances than possible at present with competition from ABC, CBS and NBC.

Use of the 7:30 time would fit neatly into the current picture. First, the web's key o&o, WABD, in N. Y., is carrying sustaining shows in that half-hour. From 7:30-8, the web has "Captain Video" first and then "Marge and Jeff." While "Video" isn't yet fulfilling its past job, it has a sponsor on one of the five nights, and the succeeding ad-lib situation comedy is happily situated in some 40 markets, many of them live, on a co-op basis.

## Tampa Tribune's V Nod

Tampa, Aug. 10.

FCC has given the nod on VHF Channel 8 here to the Tribune Co. of Tampa, publishers of the Tampa Tribune and owners of WFLA. Decision came after a 22-month competitive battle for the permit among the Tribune, the Pinellas Broadcasting Co., and the Tampa Bay Area Telecasting Corp.

J. C. Council, president and publisher of the Tribune, and George W. Harvey, manager of broadcasting operations, said they expected the station to be on the air in six months. It will utilize a 1,000-foot tower and a 50kw transmitter, they said. WFLA is an NBC Radio affiliate.

# TV QUIZZERS AS RATE BAIT

## How the Quizzers Line Up

Whether by accident or design, there's a tendency on the part of the quiz shows to stay out of each other's hair—at least that's the way the 1954-55 schedules shape up. But while the question-and-answer sessions, whether of panel complexion or otherwise, are not slotted against each other, some of them will be up against strong competition, including nearly half a dozen new shows (Sid Caesar, Imogene Coca, hourlong "Lux Video," etc.).

Of the dozen or so top quizzers with sponsor labels attached for the upcoming season, ABC-TV is involved in half of 'em, although Jimmy Nelson's new "Take My Word" stanza has a "for sale" sign posted as it readies to compete on Monday with no less than "Burns & Allen" on CBS and Caesar on NBC. Web's "Break the Bank" will fight it out on Sundays with Robert Young's "Father Knows Best" (CBS) and the Loretta Young Show, (NBC) both vixeners. Same night, Columbia's "What's My Line" will have only "Man Against Crime" to worry about on a network basis.

On Tuesday, ABC's "20 Questions" will take the arena against "Halls of Ivy" vidpix show on CBS plus the alternating combo of Milton Berle, Martha Raye and Bob Hope on NBC. Same night, "Stop the Music" revival on ABC will have as the opposition Ed Murrow's "See It Now" (CBS) and the new film series, "It's a Great Life" (NBC).

Wednesday stacks up with "Masquerade Party" (moving over from CBS) going for ABC versus CBS' "Strike It Rich" and NBC's "Kraft TV Theatre." Half an hour later, it will be Columbia's "I've Got a Secret" opposed to the second half of Kraft.

Thursday's components pit powerhouse Groucho Marx of NBC against Ray Milland's telefilms on CBS and "Postal Inspector" series on the ABC side, and later in the evening, the CBS "Name That Tune" playing for listeners against the tail end of "Lux Video Theatre" on NBC.

On Friday, ABC inherits (from DuMont) "Dollar a Second," which will be opposed to "Playhouse of Stars" (CBS) and "Big Story" (NBC). It'll be largely CBS versus NBC on Saturday night, with "Beat the Clock" in a tussle with "Ethel & Albert" (ABC skeds a Dottie Mack show, not yet sold) and Herb Shriner's "Two for the Money" clinching with Imogene Coca, while ABC viewers get boxing bouts.

Any questions?

## 'FASTEST WITH THE LEASTEST'

By LEONARD TRAUBE

There's no guessing game about the quiz shows. Qualitative considerations aside and strictly from a jack-in-the-boxoffice view, the question-and-answer sessions are about as strong as they ever were in television and, sponsorwise, on the rise. In a way, the quizzers and panel packages represent a neat tv switch on radio history. Back in the '30s and early '40s, one almost sure way to get a fast rating with a low budgeter was slotting a mysterious or high actioner. Today, video's answer is the quizzer-diller since the best of them don't run much higher on the production-talent tab than about \$12,000, to a low in the 5G class. Measuring their Nielsen against their budgets, the cost-per-thousand is about as big a lure for sponsors as there exists in all of video.

Goodson & Todman's "What's My Line," for instance, is running around \$5.35 average cost per thousand homes reached and a number of other quiz klatches are in similarly cushy positions. Of parallel importance is sponsor identification, achieved largely by the fact that the product is always before viewers as part of the trappings. The SI on "Line" has run as high as 83.6% in Trendex figuring, with "I've Got a Secret" and "Name's the Same" (both in the Goodson-Todman stable) running respective (and respectable) scores of 74.2% and 68%. Considering that most of the dramatic entries, for instance, list sponsor names in their titles, the sharp contrast on bankroller pinpointing between these two divisions of programming is something of a headache for ad agencies vis-a-vis their hell-bent-for-identification clients.

Daddy of 'Em All Back

That the quiz is not merely a whim or stopgap is reflected in at least two instances for the upcoming season. "Name's the Same" gets its walking papers from ABC-TV (and is still unplaced for '54-'55), but replacing it on the web will be that guessing gargantuan of yore, "Stop the Music." Likewise, "Place the Face" will be ousted from the CBS Thursday spot with "Name That Tune" going in for Carter, the same sponsor. "Tune," incidentally, is one of three or four movers from web to web since ABC pushed it out of Monday (along with "Voice of Firestone") to make way for the new Sid Caesar show. And going along with the time is Bill Cullen as the emcee.

Among other switchovers are the Jan Murray-starrer "Dollar a Second," which started on DuMont, is now doing summer duty on NBC and breaks out on ABC next season as a Friday at 9 entry; and "Masquerade Party," regular summer pinchnitter for the departed (Continued on page 38)

## 'MATCH YOUR MATE' PREPPED BY DUMONT

Latest in the recent string of DuMont network exposures containing comic Ernie Kovacs will be another panel show, "Match Your Mate." It's to be kinescoped today (Wed.) for a pitch to the agencies. There will be two other regulars probably chosen from among Neva Patterson, Lilo or Uta Hagen.

When Kovacs signed for an hour-long late nighttime stanza strictly via WABD, DuMont N. Y. flagship, he had a verbal understanding with the network that he'd be called in for network casings. Prior to "Mate," and all within the last month, he was signed on first for a panel seat on "One Minute Please" opposite Hermione Gingold and others. Last week he took over as emcee on "Gamble on Love," which actress Denise Darcel fled after critical panning.

## 'Peter' May Not Pan Out as TV Spec For Hayward's '54-'55 Roster

### Radio's 'When & If' Biz

Chicago, Aug. 10. Even the weatherman is getting into the act in radio's flexible rearing to meet the needs of specialized advertisers. NBC's WMAQ sold a "floating schedule" of 20-second spots to the Lemon Products Advisory Board with the proviso the "cool drink" blurbs are to be used only when the temperature tops 85 degrees.

Station also has been approached by a rain apparel distrib interested in a spot package for rainy day use.

## ABC Radio's 20% Rate Cut Pattern Via New Discounts

ABC Radio, falling in line with the recent reduction in nighttime rates by CBS and NBC, will institute a new rate card on Oct. 1 utilizing a single gross rate for morning, afternoon and evening. Three periods will employ different maximum discounts, however, with the overall effect being a reduction in nighttime rates by some 20%, equalizing the cuts at the other nets.

Web expects some affiliate squawks, of course, and some have already been registered, but it's sure the affiliates will face up to the economic facts of life—namely that the slash is necessary to keep ABC in the market. It can't very well afford to maintain higher rates than CBS or NBC, and the affiliates are very well aware of the fact.

Basically, the new rate structure brings a single gross rate—\$16.40 per hour, day and night—ea hear, instead of the present gross nighttime rate of \$30,000. However, the maximum nighttime discount of 62½% is being lowered to 45%. So instead of a client paying \$11,400 for a nighttime hour (if he's got the maximum discount of 62½%), he'll pay \$9,020 (with 45% being applied against the \$11,400 gross). Maximum discount applies to gross business of \$1,500,000 or more and to 52-week contracts.

At the same time, however, the web is maintaining its horizontal continuity feature for nighttime segments. This means that a client buying a five-week quarter-hour strip pays at the rate of 25% of the hour rate to reach quarter-hour instead of 40%. Horizontal continuity in the morning and afternoon won't be retained, which in effect makes the daytime a more expensive buy. Maximum discount for morning time will be 42%; maximum discount in the afternoons will be 53%. Vertical continuity feature of the present rate card, of course, will be retained.

## Crenesse to France For Liberation Anni

Pierre Crenesse, U. S. correspondent for the Parisien Libere in Paris, who's appeared on WNET's (N. Y.) "Through Other Eyes," has returned to France to cover the Aug. 26 celebration of the liberation of the French capital in World War II.

It was Crenesse who first aired news of the liberation in 1944 by the Allies. He's recording an on-the-spot radio program to be used by sister station WNBC in Gotham on the 26th.

It's pretty much of a moot point whether the Broadway-bound musical version of "Peter Pan," now current in San Francisco, with Mary Martin as the star, will wind up on Leland Hayward's NBC-TV spectacular roster during the '54-'55 season. It's down on the NBC books as one of the early Hayward entries as Miss Martin's initial "spec" for the network.

Apparently there's a difference of opinion between producer Hayward and Miss Martin as to the advisability of exposing the musical to tv audiences—at least during its initial weeks on Broadway. Hayward, it's reported, feels that early video exposure would dissipate "Peter Pan's" boxoffice values as a legit. On the other hand, Miss Martin takes the opposite view—that a 90-minute tv adaptation could only enhance its b.o. chances on Broadway. And that's where the matter now stands.

Meanwhile, Hayward's illness on the Coast continues to raise speculation as to just how active he'll be in the tv "spec" sweepstakes this fall. The network is going ahead with its plans as scheduled, since Hayward has already blueprinted the first two "specs," with Richard Whorf all set to assume reins as producer.

## Wynn Or Carson For Buttons Hole

It looks like a tossup between Ed Wynn and Jack Carson for the every-fourth-week slotting in the Friday night at 8 slot on NBC-TV this fall, with Carson in the lead and likely candidate. Decision will probably be forthcoming this week.

Friday at 8 is the Pontiac time, with Red Buttons signed as the half-hour regular comic. However, Buttons negotiated for a three-weeks-out-of-four exposure, with another personality to go in once a month for Pontiac. It'll be accomplished via a continuity that will retain the Buttons identity every week.

## NBC-TV 'COMMENT' GETS SUN. AFT. SLOT

Although the Monday night 8:30 "Comment" show on NBC-TV has gone off, after terminating an eight-week summer run, the program is due for a permanent slotting on the web. It moves into the Sunday afternoon 3 to 3:30 period (occupied last season by the Ford Foundation-produced "Excursion") starting Aug. 29.

"Comment" bowed out of the Monday slot to make way for a test run of the web's news-in-depth "Background" show. After five weeks it must vacate the period for the preem of the new Sid Caesar 8 to 9 show.

## Geritol-Serutan Again Spon's '80' on DuMont

"Life Begins at 80" returns to DuMont Friday night, beginning Sept. 24. Return of the paneler for Geritol-Serutan preempts the summer replacement for the same sponsor, "The Stranger."

Return of "80" at 9 p.m. Fridays makes it the fourth year via DuMont for the Barry-Enright-Friendly package. An increase from its past 25 video market to somewhere around 40 is expected. Ed Kletter agency, handling the Geritol-Serutan sponsorship, figures that the half-hour stanza has been offering an attractive cost-per-thousand impact and "it's selling the older audience." Show will emanate from DuMont's Ambassador Theatre, N. Y.

## TV Still Needs Answer for Music Arranger; Far Cry From Lush AM

By ROBERT J. LANDRY

Musical arrangers, a breed which enjoyed a bonanza from about 1932 to 1948 because of radio's volume use of mood, bridge, narrative and other special music are suffering an "Egyptian exile" at the present time because of television. Television drama uses very little special arrangement music, "Mr. Peepers" and U. S. Steel being exceptions which stand out. Most other tv dramatic programs use canned melody, stock arrangements, an organ, or just sound effects.

An American Society of Music Arrangers was organized earlier in 1954 to seek ultimate labor status so that arrangers may possibly be able to enjoy the protection via re-use fees which union bargaining has secured for literary craftsmen and performing talent. Whether inside the American Federation of Musicians, or outside, arrangers hope somehow to find a payoff pattern. However, it's not quite clear what can be accomplished. Special music for television may have to wait on a number of technical changes in studios themselves, the possible creation of "hidden orchestra pits" protected from leakage (Continued on page 38)

## 'Defender' Gets Ciggie Reprieve

"Public Defender" has won itself a Philip Morris reprieve, at least until the end of the year. Half-hour dramatic series was shifted over from its Thursday night CBS-TV slot to do summer duty for "I Love Lucy" Monday nights at 9, and when "Lucy" returns for the new fall season "Defender" returns to its Thursday berth.

The ciggie company, via the Bow agency, has been testing its "Telltale Clue" series in the Thursday at 10 period this summer, with the agency making the final decision as to whether "Clue" or "Defender" takes permanent possession of the Thursday time. "Defender" renewal takes it up to Dec. 31. If "Clue" in the intervening weeks shows progress it may take over next year, says the agency.

## Rolf Vice H.V.

Rolf Kaltenborn will pinchhit for his father, H. V. Kaltenborn, on "It Seems Like Yesterday," for a today (Wed.) on WNET, N. Y. anchor of NBC-TV. His guests will be Herald Tribune radio-tv pundit John Crosby and Judge Samuel Liebowitz.

This will be Rolf's first tv chore as stand-in for his who's currently on a global jaunt. The son has been subbing for HVK on NBC Radio, also a first.

## WBKB Aimed At 'Thinking Women' In Chi Overhaul

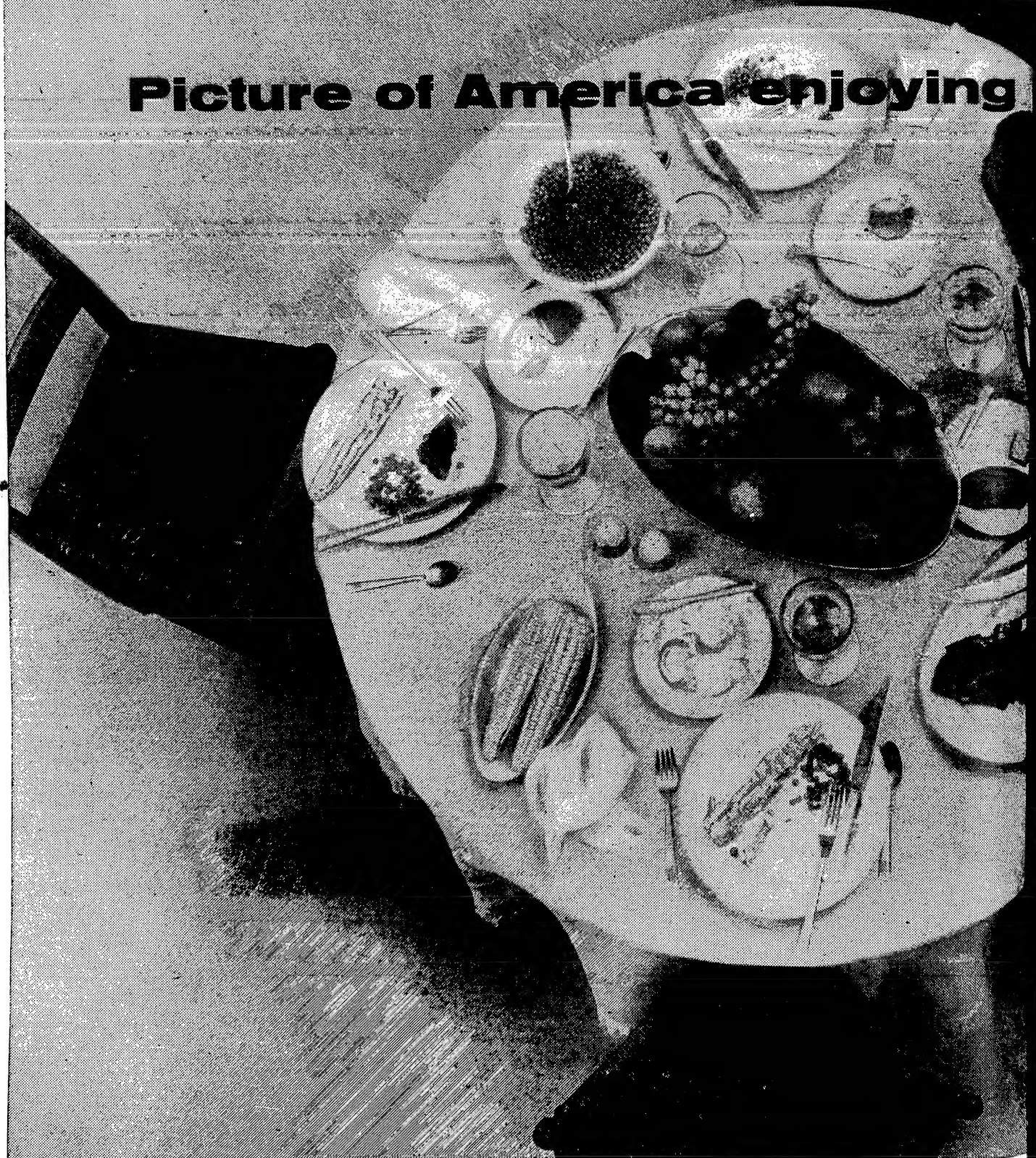
Chicago, Aug. 10. In a major overhaul of its daytime programming lineup, ABC's WBKB is going all-out this fall for the housewife and moppet audience. It's a stem-to-stern realignment tailored strictly to the homemaker service and baby sitter formats with a generous leavening of straight entertainment shows scattered throughout the day.

Although his thinking appears to be in some variance with his network superiors who are planning a couple of morning soap operas, WBKB veep Sterling (Red) Quinlan is making no bones about the fact that he's shooting for what he calls "the thinking women of Chicago" whom he feels don't buy the daytime detergent dramas, misery shows, and quizzers. It's his thinking that the network daytimers of this category, designed as they are for mass cross-country appeal, bypass a sizable clientele in a given market that can be won over by hep local programming.

After much trial and error the past year, Quinlan has built up the biggest stable of tele performers in town on the theory a format is only as strong as its host and that it takes a well-known personality to give that personalized (Continued on page 38)



# Picture of America enjoying



Far be it from NBC to tempt the citizenry to desert its dinner. But the truth is . . . the great new NBC-TV Monday night lineup is about to become America's favorite dish. It's so alluring . . . folks are apt to scurry from table to television half-fed!

### MONDAY...GREAT DAY IN THE EVENING!

Starting with the popular Tony Martin Show at 7:30 (*The Gillette Co.*; *The Toni Co. Division*) . . . the high-rated Camel News Caravan with John Cameron Swayze at 7:45 (*R. J. Reynolds Tobacco Co.*) . . . and then . . .

## s favorite Monday night dish

### PREMIERE! THE SID CAESAR SHOW

**8:00-9:00.** The Colossus of the history-making "Show of Shows," now on his own in a mad and marvelous program complete with Carl Reiner, Howard Morris and guests. Sponsors: *American Chicle Co.*, *Radio Corporation of America*, *Speidel Corp.* Three Mondays a month, Begins September 27.

### PREMIERE! MEDIC

**9:00-9:30.** The American Medical Association calls it "dramatic, informative, authentic." A taut, moving series of medical stories, authorized by the Los Angeles County Medical Association. Sponsor: *The Dow Chemical Co.* Begins September 13.

### ROBERT MONTGOMERY PRESENTS

**9:30-10:30.** Now in its fifth great year. The first July Nielsen Report shows it as the sixth highest-rated show in all television. Averaged a 31.7 Nielsen between September '53 and May '54. Sponsors: *American Tobacco Co.* and *S. C. Johnson & Son.*

### PREMIERE! LELAND HAYWARD PRESENTS 8:00-9:30 . . . every fourth Monday, beginning

October 18. The *ne plus ultra* in Entertainment. Live super-shows in Color, with the *great* Greats of show business! Sponsors: *Ford Motor Co.*; *Radio Corporation of America.*

And so it goes, on into the night . . . into "TONIGHT," the new NBC variety show starring Steve Allen. Five nights a week (11:30 PM-1 AM\*). Begins September 27.

Small wonder that Monday Night on NBC-TV will be America's favorite dish this Fall! And the same thing goes for every night.

**ADVERTISERS:** Obviously the best place to sell your product, is where the viewers come and *stay*. NBC-TV.

\*11 PM-12 Midnight C.S.T.  
All times are New York Time.



# TELEVISION

a service of the Radio Corporation of America



## SO YOU WANT TO LEAD A BAND?

With Sammy Kaye Orch. guests  
Producer-director: Jim Lichtman  
Writer: Jack Raymond  
30 Mins., Thurs., 9 p.m.  
BRILLO

ABC-TV, from New York  
(J. Walter Thompson)

Sammy Kaye has developed his "So You Want To Lead A Band?" gimmick into a peripatetic tv-er. In 1951, CBS-TV had it for Listerine and last year NBC-TV showcased it as a summer series for Philip Morris. Now it's on ABC-TV for Brillo. Although the sponsors and the nets have changed through the years, Kaye has stuck to the original format. It works for him in ballrooms and theatres and since it's given him tv work during the summer months, he hasn't bothered to alter the hokey concept of tyro batoneers directing his orch.

On the opening show Thursday (5), Kaye's four guest conductors were kids whose age average was 12 years. The youngsters led the orch through a series of standard melodies competing for the big prize on applause meter results. There may be something cute about watching a novice maestro on the podium but the music that emanates is not easy on the ears. Before each guest maestro took the stand, Kaye worked 'em through a question & answer bit about "how old are you?" "where do you come from?" "are your parents with you?" "do you have a boy or girl friend?" etc. It was all pretty dull stuff.

To change the rhythm of the batoneering contest, Kaye brought on guest thrush Betty Clooney. She was only so-so on her treatment of "A Good Man Is Hard To Find." Kaye's orch only had time to fit in workovers of "Friends and Neighbors" and "Heart of My Heart." It made for okay listening. Gros.

## THEY'RE OFF AT SARATOGA

With Fred Caposella, others  
15 Mins., Mon., Tues., Wed. & Fri., 7 p.m.  
Fitzgerald Brewing Co.  
WRGB-TV, Schenectady  
(George R. Nelson, Inc.)

They're Off at Saratoga" was running smoothly at the end of the first week of telecasting, under the authoritative guidance of Fred Caposella, official announcer at the Spa and other New York State tracks. Most of the minor flaws had been corrected, in a program consisting of official films on four races, recapping, interviewing (on Tuesday block, of 30-minute length) and advertising. Caposella adds a brief studio rundown to his recorded narration as heard on the course p.a. system. The pictures, unusually clear in the exciting finishes, included a dead heat the first day: Arthur Godfrey's Lord Willin' coming in seventh, after a strong start, in a night-thoroughbred event, and his Fraulein's fadeout, after a fine start, in an 11-horse dash.

Caposella, with Dr. James Catlett, chief veterinarian, and Jerry Burke, a patrol judge, conducted an interesting, if sometimes uneven, exchange about the steps taken to assure safe, honest racing. He teamed on two shots with Bob Cragin for a midway commercial: worked solo the last night caught and did quite well, even with a sudser. Jaco.

## WOR Staff Shifts

WOR and WOR-TV, the N. Y. stations belonging to General Tele-radio, have had a realignment among the research, advertising and public relations execs. Chief promotion came when Bob Hoffman was upped from boss of research to director of planning and development. Actually, everyone in the departments concerned reports to him now.

Bob Sullivan stays as manager of advertising and promotion. Dick Jackson, with the station under a year, jumps from trade editor to top of publicity for the two stations, and along with him Mary Jane MacDougall, also relatively new at the operation, becomes press editor after general flacker duties. Appointments were made by Gordon Gray, top of the combined operations.

## H. K. CARPENTER RESIGNS

Cleveland, Aug. 10.  
H. K. Carpenter has announced his resignation as V.P. of the United Broadcasting Co., a position he has held since 1934. Health is reason given by the radio veteran who has directed activities at WHK for 20 years.

He first broke into broadcasting 29 years ago and had managed WEAR.

## Tele Follow-Up Comment

The "Miracle Mile" that Roger Bannister and John Landy both ran in under four minutes Saturday (7) at the British Empire Games in Vancouver made for some highly dramatic televiewing, even if the trappings with which NBC-TV surrounded it in New York didn't. Web's full-hour commentary of a remote pickup from the CBC-TV coverage and a studio commentary by Ben Grauer and a panel of track experts had its moments of dullness and certainly of confusion, but the fact that the network had an exclusive on the race, that it gave the country a chance to see it happening, more than compensated for the production troubles it encountered.

Web's sports department rates a deep bow on having the foresight and the initiative to program the race in the first place. Track isn't exactly one of America's great spectator sports, and despite the big billing of the event as the so-called "race of the century" there was a widespread belief that it might be a dud. Of course it wasn't, and the sports department and the network brass that ordered pre-emption of an hour of commercial time can rest on their laurels.

For the New York production staff, headed by Warren Jacober, however, it was a thankless task. Web was using the CBS remote, with Grauer and miler Wes Santee, N.Y. Herald Tribune reporter Jesse Abramson and U.S. Olympic secretary Asa Bushnell in the studio for background and commentary. This switching setup is what caused all the confusion and a good deal of bad judgment. Program was scheduled for an hour because there was no definite time assigned by the Games' officials for the race itself, the ceremony involving the Duke of Edinburgh and the awarding of the prizes.

Also web preferred to take its chances with the studio setup as opposed to using the remote entirely, since there are a lot of slow spots in a track meet. Web might have been better off taking the remote for the full hour. However, it made its choice and was stuck with it—stuck because the Duke didn't make his ceremony as sched-

uled, because the presentation of the awards didn't come off until after the hour had elapsed, and because not only did the web have to supply a string of chain breaks that occurred at the most inopportune moments but it also had to fill in the commercial segments on the Canadian web. Result was a mish-mash in what some of the dramatic post-race coverage was lost and some high confusion on when CBC should come in and when N.Y. should stay on.

Nonetheless, the show's the thing and the race in this case was worth all the trouble. CBC-TV's coverage of the meet was superb—lots of cameras at strategic points caught every second of the 3:58.8, including that split second when Landy looked over the wrong shoulder and found Bannister in front of him with less than 120 yards to go. Announcing of the event was also first-rate, with Steve Douglas (an ex-NBC Washington man and sportscaster) handling both the race and the color with authority and accuracy. Incidentally, NBC, which was plugging the technical setup and the fact that it's the first sports event to come out of Canada, missed something in not even mentioning Douglas' name, let alone the fact that he's an ex-NBC'er. Chan.

"On the Carousel" continues to spin itself into the better strata of educational-entertainment video fare in its Saturday morning hour slotting on WGBS-TV, N. Y., with Paul Tripp both as producer and general factotum of the series still the major sparkplug. The show remains a qualitative, refreshing entry for a variety of reasons; while basically the format structure is characterized by simplicity, "Carousel" is enhanced by some neat production values. There is always an element of unpredictability as Tripp-skippers "Carousel" through unexpected excursions of kid (and adult) slanted enlightenment and fun.

Last Saturday's (7) program highlighted a group of girls from the N.Y. Board of Education-sponsored Vacation Playgroup in some interesting samples of their own

choreography plus art and craft exhibits, chitchat with the auto museum "curator" Henry Austin Clark and Joe Tracy, who back in 1906 retired as an auto racer after winning the Vanderbilt Cup Race at a 50-mile an hour clip, marble champs from Brooklyn and Queens; a magico who themed his tricks to health-safety slogans, and some interesting moments with talking-whistling birds ranging from 10-inch tailed finches to South American toucans with their amazing schnozes. Rose.

WGBS-TV, the New York arm of CBS, offered "The Ballad of John Brown" on Saturday (7) to give the summer session of "Camera Three" one of its more powerful programs in the State Education Dept. series produced by Robert Herridge and directed by Frank Moriarty, to moderation of James MacAndrew. Royal Dano in the name role led a quintet that rendered a moving, impassioned reading to the 45-minute tract built around the great pre-Civil War struggle to abolish slavery with the abortive raid on Harper's Ferry as the key incident in the text. It was a scholarly, imaginative approach to drama-by-reading, with a tremendous lift furnished by the cameras as they moved from the protagonist to his family, friends, et al. The other actors, all with skilled portrayals, were Jean Stapleton, Michael Kane, Gerald Sarracini and Thomas Scott, the latter as balladeering guitarist punctuating the "action."

With this and its previous clicks, there's hardly any question that "Camera Three" ranks with the topmost in public service programming, network or local, to the credit of public affairs chief Clancy Worden and WGBS-TV cohorts. Trau.

Ed Sullivan, who was originally slated to give way to Victor Borge as the first of a series of guest emcees while on a summer layoff, delayed his vacation for a week, and consequently carried over for Sunday's (8) show on CBS-TV. Program had its moments, a lot of them, and might have conceivably had more with a bit more judicious editing and distribution of time.

Cutting on the first two acts would have given more time to the performers who came on later and might have given the effect of better pacing.

The Charivels, one of the more accomplished and versatile trios around, took up an undue amount of time. They performed a major portion of their regular nightly turn and still managed to maintain interest. Their dance, acrobatic and instrumental work showed up well, but for video's purposes they could have gotten the same effect in less time.

Mary Small, backed by her husband, Xie Mizzy, at the piano, sang a batch of her hubby's compositions. In the context of the present time, the numbers seemed outdated, especially her finale, a wartime number, "I Had a Little Talk with the Lord." Again, for the best interests of the show, less time would have been in order.

Jack Whiting and Audrey Meadows combined for a graceful and pleasant "I Still Get Jealous" with softshoe accomps in the musical comedy tradition. It was a simple and charming bit that went over well.

Jimmy Edmundson (Prof. Backwards) had a corny but effective bit with his backward writing. Paul Sydel & Smooty were another entertaining turn. His work with the pooches was cute and applause winning. Another brief turn was Nippy Reed Davis, a paddle-ball expert, who can do amazing things with the toy. Stan Fisher's turn was split up in two parts. He harmonica'd "Jungle Fantasy" and came back for "Roumanian Rhapsody" for good results. Jose.

"Man in the Middle of the Ocean," adopted by Tad Mosel from a New Yorker story by Daniel Fuchs, was the intriguing title of the excellent play presented Sunday (8) on "Philo TV Playhouse" over NBC-TV. It was an hour enjoyable both for the quality of its script, the intelligence of its dialog and the roster of top-notch performances that brought this simple story to life in vivid and completely believable fashion.

Produced by David Suskind, the yarn had rare simplicity and emotional appeal. It was geared to everyman's taste, without any sacrifice in quality, and carried with it a rare degree of audience identification.

Story was about a middle-aged couple who have grown apart in the drab and humdrum ways of

## AXEL AND HIS DOG

With Clellan Card, Don Stolz  
Producer-director: Harry Jones  
Writer: Card  
30 Mins., Thurs., 5 p.m.  
Participating,  
WCCO, Minneapolis

Moppets should get a kick out of this show which departs from the usual pattern somewhat by having dialectician Clellan Card, the station's top risibility stirrer, helping to work on youngsters' funnybones.

Card engages in his comicalities in the amusing role of Axel, a Scandinavian treetop dweller, who speaks in broken English and holds conversations with his make-believe Towser, portrayed by a veteran actor, Don Stolz. He also comments humorously on the cartoon comedy films as they unspool and lets loose jokes and riddles likely to please the kiddies.

The "dog" gestulates with his paw, the only part of him that's visible, whimpers and barks and otherwise lends laugh support to Axel. The latter's shenanigans and running fire of small talk pave the way for conventional children's show tv cartoon film fare. From his treetop home Axel looks through his magic telescope to see the animals-disporting in the movies and adds his observations.

It's okay small fry stuff and rates a bow for an original idea well carried out. Rees.

## Lamb

Continued from page 30

that reports were made at meetings of the State Committee of the Party that Lamb had made visits to the State Chairman and made contributions to him. In 1948, agency further charged, Lamb contributed to the Party's so-called "Defense Fund."

Despite Lamb's sworn testimony, the Commission further charged that during the years 1944-48 Lamb was "subject to Communist Party discipline and, for a time during the period 1947-48, the acting chairman of the Lucas County Communist Party organizations was under official instruction to contact Edward Lamb, among others, in the event the Party required his assistance."

The Commission further charged that, despite Lamb's sworn testimony, he was one of the speakers at a Communist dedication of a new political headquarters and that he pledged and contributed money to its support.

Agency will also introduce into evidence at the hearings writings of Lamb, including his book, "The Planned Economy in Soviet Russia." It will also hold Lamb to account for testimony he made before Federal Courts and the U. S. Senate and for statements in newspaper advertisements that he was never a Communist.

The resume was issued in response to Lamb's request for a bill of particulars of the charges against him. The Commission refused to disclose the names of witnesses who will testify, despite continued demands by Lamb and pressure by the Senate Interstate Commerce Committee.

Whether the hearings will go ahead on Sept. 15 is still not certain. Lamb's counsel, McGrath & Brown, feel that the resume offered by the Commission is a far cry from the bill of particulars they contend they are entitled to.

"Unless we have more information than is contained in the basic allegations," a member of the firm told VARIETY, "we don't know what to refute. We feel it is absolutely necessary to know the names of the witnesses who will testify."

daily living. Each in their own way have given up hope for a better life—the man accepting it, the woman rebelling—when he is tempted by graft. By this time they've forgotten how to talk to one another and each must work out their own problem.

Larry Gates was outstanding in his part as the husband grasping for support. Perry Wilson drew a vivid and intelligent portrayal as the wife and mother. Hers was the meatiest part and she exploited every inch of its potential with a moving performance that was full of frustration and irritation. James Gregory shaped his role into the strongest possible support and registered solidly as usual. David Opatoshu is a sensitive actor who never lets the play down. Kevin Coughlin was good as the boy. Direction by Delbert Mann did full justice to Mosel's fine play. Hitt.

## Television Chatter

## New York

Whatever happened to the Goodson-Todman profile long overdue in the New Yorker mag? Bill Davidson, doing the "tv rating story" for Collier's. Bobby Sherwood into "Masquerade Party" this week with likelihood of becoming permanent panelist succeeding Jack Paar. Latter stepped out to do CBS-TV "Morning Show."

Hubbell Robinson, CBS-TV program chief, putting his vacation off to October to get the new fall season off the ground. Legit-tv actor Jay Barney wound up featured role in "Battle of Britain" on the Coast and planned into town Monday (9) to go on two weeks of active duty as a lieutenant colonel in the Signal Corps. Singers Betsy Holland and Joan Gilbert of Katydid's group returned from four months in Europe visiting telecenters in London, Paris, Rome and Madrid. They guested in Rome on "Arrivals and Departures" teleshow.

John Pavelko cast for NBC-TV "Playhouse" Sunday (15). Ed the Masterand, ex-ass't. news writer and telephic documentarist for WOR and WOR-TV, subbing for commentator Martha Brooks on WGY, Schenectady, starting next Monday (16). Alan O'Neal, of CBS production dept. on "Strike It Rich," becomes a first-time father in October.

ABC prexy Robert Kintner off for a month's hiatus in Europe. Lise Malkin added to the tv media and research staff of Charles Schlaifer & Co. Jimmy Yohan on two-day engagement in Philadelphia for a telephic documentary on Moppet Adele Newton had a featured role in last night's (Tues.) "Suspense," while another juve, Ginger Brooks, is set for next Tuesday's (17) "World of Mr. Sweeney."

ABC-TV eastern program chief Bob Lewine vacationing, then takes off for the Coast next week to view the first "Disneyland" rushes and o.o. other of the web's telefilm output. Joyee Ash, young British actress, makes her American teledebut tomorrow (Thurs.) on Kraft Theatre. Felix Deebank also set for same show, "The Bishop Misbehaves."

Bob Blake, NBC o& publicity chief, off on a two-week vacation

to his upstate N.Y. farm. Singers Eydie Gorme and Steve Lawrence aka-skiing at the Steve Allens' (Jayne Meadows) summer place in Bayshore. Alfred Hopson cast for the Charles Ruggles "World of Mr. Sweeney" tonight (Wed) on NBC-TV. WBNT producer Selig Alkon entered a smoking contest at Weymouth (Mass.) Fair Aug. 15. Frank Shakespeare Jr., general sales mgr. of WGBS-TV, has set Oct. 9 as his wedding date. George Skinner will double over from his WGBS-TV morning program to bat for Bill Leonard on feature section of "6 O'Clock Report" during Leonard's two-week sojourn starting Aug. 16.

Perry Bascom to WOR-TV as account exec. Al Kelly, doubletalker, made his first video panel appearance last night (Tues.) via DuMont and "One Minute, Please." Jerry Cohen, ex-flacker and news scribbler, back after a job for military intelligence. Fairmont Foodies as participant in WPXI Bob Kennedy stanza. Dave Lowe, news and special events chief for DuMont, responsible for a news beat last Thursday (5). Was on hand when a cop downed a thief in Manhattan, and exactly 12 minutes later tele station was on with a full report. Keith Culverhouse upped to director of advertising and promotion from WPXI boss of sales presentations.

Chris Schenkel, already handling fights for DuMont, into a goodly share of the web's pro footballers as play-by-play.

Henry Kaplan, who directed "The Desdemona Murder Case" on the "U. S. Steel Hour" on ABC-TV last night (Tues.), has been staging General Motors' 90-minute dramatic series for the Canadian B'casting Corp. during the last 18 months, in addition to other CBS programs plus "Carousel" for the St. Louis Light Opera Co. this summer. What with her best-selling autobiography and ballyhoo on her comeback trail, Lillian Roth figures to be a bona fide lookers this Saturday (14) on the Dorsey Bros. CBS-TV "Stage Show." WGBS-TV's Stan Sawyer will appear in his role of Capt. Jet ("Space Funnies") at Palisades Amus. Park

(Continued on page 38)



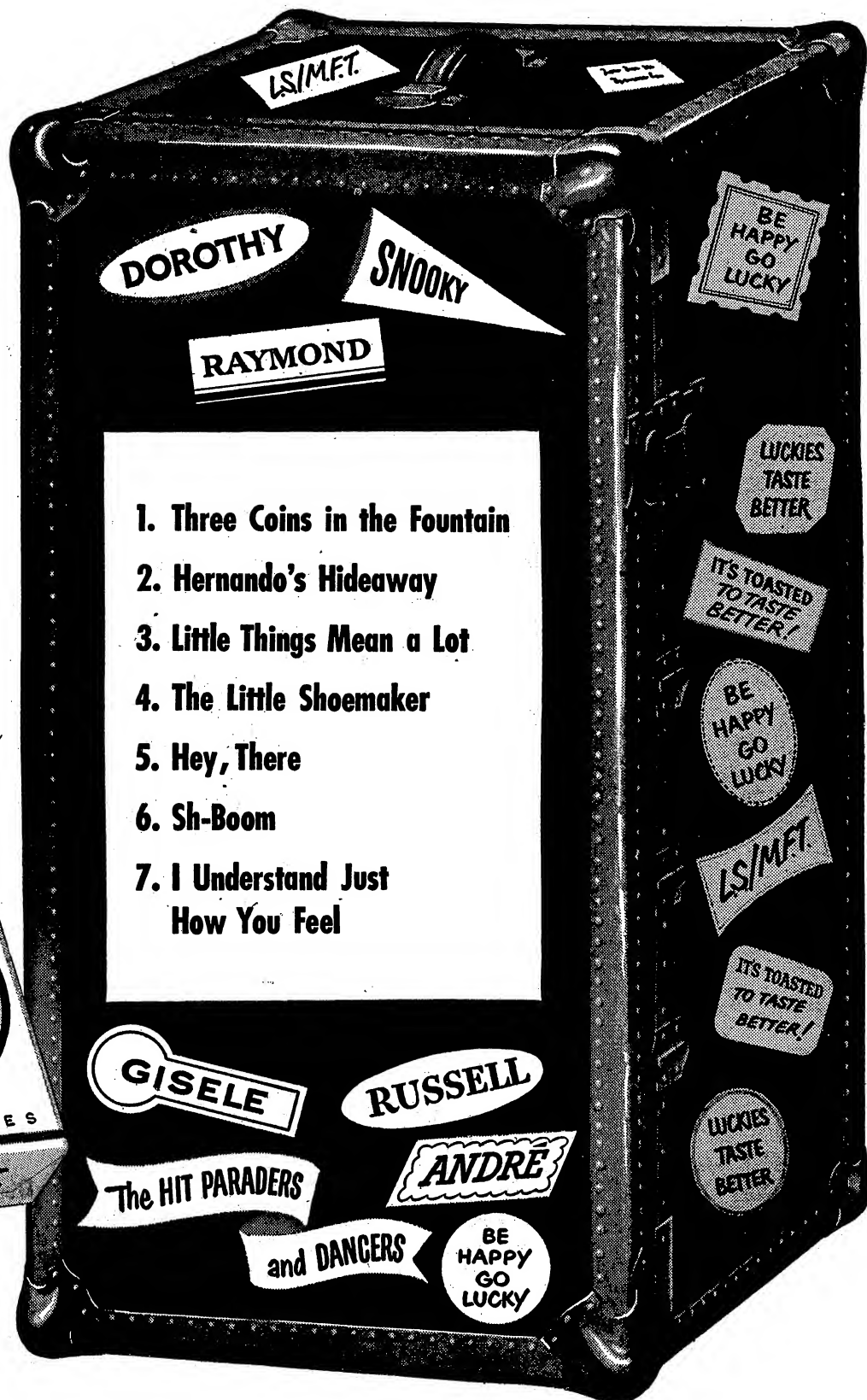
Your Lucky Strike Hit Parade says:

# "So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



1. Three Coins in the Fountain
2. Hernando's Hideaway
3. Little Things Mean a Lot
4. The Little Shoemaker
5. Hey, There
6. Sh-Boom
7. I Understand Just How You Feel

GISELE

RUSSELL

ANDRÉ

The HIT PARADERS

and DANCERS

BE  
HAPPY  
GO  
LUCKY

**P.S.** Be sure to watch Your Hit Parade's summer replacement  
**"PRIVATE SECRETARY"** STARRING **ANN SOTHERN**

Saturdays at 10:30 P.M. (N.Y.T.)  
 NBC Television Network

## From the Production Centres

### IN NEW YORK . . .

Hilda Simms into daily format for WOV. To femcee "Ladies Day," 8:30 ayeamer . . . Fred Grunfeld, Mutual "Musical Almanac" and NBC's "Collector's Item" gabber, struck down by a horse last week. Recovering nicely . . . United Cerebral Palsy's fifth annl on Aug. 12 . . . Evelyn Robinson, sister of Ray and jock for WOV, to Europe on six-week hiatus . . . Sholom Rubenstein, producer of WMGM's "American Jewish Caravan of Stars," motoring cross-country . . . Bertram Lebar Jr., WMGM boss, in the American Contract Bridge League National Tournaments last week . . . The Associated Blind underwriting a series of Wednesday night stanzas on WEVD, three of them, to be done by coloratura Rosina Diaz . . . Larry Schwab Jr. as exec producer for Bernard L. Schubert. His first show to be Mutual's "The Falcon" . . . Art Fleming subbing for Jack Gregson this month on the latter's morning edgy segment on WABC . . . Richard M. Stone left his account exec post at Audio-Video Recording to join the station rep firm of Avery-Knodel in a similar capacity . . . Lots of vacation-subbing on the ABC news staff, with John MacVane taking over for John W. Vandercok for three weeks and George Hamilton Combs and John Edwards pinchhitting for Martin Agronsky, also for three weeks . . . Gladys Tumber of ABC Radio Research and Jay Leon Schiller of the web's television research department crossed wires and got engaged.

Arthur Austin leaving for Evanston, Ill., to handle radio-tv and news-reel coverage of World Council of Churches Assembly, Aug. 15-31, with President Eisenhower speaking on the 19th. Jane Orth will be in charge of N. Y. office . . . John M. Clifford, v.p. over personnel at NEC, named administrative veep, reporting to exec v.p. Robert Sarnoff.

Sid Garfield, CBS exploitation director, to Hyannis, Mass., for three weeks' vacation . . . WNBC vacationers: Staff director Lee Jones in Florida; production aide Helen Fitzpatrick in Spring Lake, N.J.; promotion writer Claude Callison in Florida; deejay Jim Coy in Kansas City . . . WCBs general manager Carl Ward fishing at his Westport home . . . Bob Haymes back after two weeks of spearfishing in the Virgin Islands; Jack Sterling's daughter, Janie, back in St. Loo after spending several weeks here with her father; Martin Weldon back after three weeks . . . WNBC's Sandy Stewart switching from the Allyn Edwards show to Jack LaDelle's "Musical Scrapbook" . . . Busy Lanny Ross: In addition to his WCBs cross-the-board "Showtimer" deejaying which was launched Monday (9), the singer is appearing at Philly's Poor Richard Club today (Wed.), returns for his Thursday-Friday stanzas and then skies to Cleveland for a Cleveland Symphony booking (13) . . . Bill Hickey will do the play-by-play and Howard Eaton the color for the Ivy League football games aired on WCBs for Ford Dealers this fall.

WQXR gets its first jazz stanza on Aug. 16. Station, recognized as a major classical outlet, is picking up, via Coca-Cola sponsorship, a half-hour Mondays, with John S. Wilson, N.Y. Times jazz critic, and Metronome's George Simon gabbing . . . Edith Dick, WRRL topper, vacationing on Long Island . . . Harry Jack has joined the sales staff of that same station.

Walter Preston feting 30th year in radio with a special stanza Sat. (14) via WOR . . . Harrison Products renewed for another four weeks on the "Shadow," one of Mutual's Sunday "multi-message" shots . . .

### TV LURE CUES 2D

#### WIP EXIT IN PHILLY

Philadelphia, Aug. 10. Lure of television is the reason behind one of local radio's biggest deals in recent years, which will switch Mac McGuire, WIP's top-rated wake-up disk jockey, to KYW, of the Westinghouse radio chain.

KYW General Manager Frank Tooke announced McGuire would take over KYW's "Musical Clock" show (6:30 to 9 a.m. weekdays) "sometime this fall." Acquisition of McGuire will release Jack Pyle, KYW's wake-up man, for an expanded afternoon record show.

McGuire is the second top personality to ankle WIP, because of the call of the cameras. WPTZ is the Westinghouse local television outlet and shares the same building with KYW. McGuire, who was on a WPTZ night show in the early days of television, had to give it up because of a clause in his WIP contract.

Two years ago, newscaster John Facenda left WIP for a spot at WCAU-TV. McGuire said his contract with KYW guarantees him the right to do video work, and a WPTZ official said they have several ideas in mind for the deejay. McGuire has been a top ranking record-man here for 10 years.

#### DuM-WABD

Continued from page 26

staff was decimated by three. Reported gone or going are Dick Eckler, Bill Marceau and Al Johnston. Marceau handled "Plainclothesman" and Johnston was a news and special events director. Also one of the web staff indicated that the majority of current directors now are "doubling as supervising producers on other shows" instead of the web looking for outside replacements.

Three others were chopped from program facilities and one more quit.

Second to Wynn's post, the departures of Jim O'Bryon and Art Wlo from publicity leave the biggest holes. Other to go in a shake-up of the pub. department was Ralph Feller.

Frank McCarthy last night (Tues.) announced the "State of the Nation" stanza on Mutual during which Roy Cohn guested.

Pet Milk has bought first quarter-hour of Arthur Godfrey CBS show on alternating basis starting Aug. 31 . . . 26-year old Freeman F. Gooden Jr., son of the Amos 'n' Andy' stricken with polio in Midland, Tex., but reported recovering . . . Howard Weissman now handling Goodson-Todman . . . WNBC's Allyn Edwards making on-the-air appeals for funds in behalf of 18-month-old daughter of jet pilot Capt. William Welland, killed in plane crash at Wantagh, L.I., last week.

### IN CHICAGO . . .

WMAQ's femme commentator Mary Merryfield off on a month tour of Europe with her tape recorder gathering material for her "Radio Journal" series . . . Tony and Dorothy Weitzel auditioned for the WBBM brass a late-night remote from the Conrad Hilton hotel . . . Gordon White and William Williams new Chi BBD&O veepees . . . Johnny Desmond to guest on WMAQ-WNBB's "New Dimensions" simulcast tomorrow night (Thurs.) . . . Doug McKay, ex-U.S. Army, added to the WBBM production staff . . . WGN has set its third annual mechanical corn-picking contest for Oct. 1-2 . . . Chicago Unlimited is sponsoring a softball game between radio and tv artisans Sunday (15) with Danny O'Neill and Vince Garrity recruiting the teams . . . Wheatena and Rad Soap bought into WGN's "Cliff Johnson Family" morning show . . . WBBM news chief Julian Bentley and family vacationing in Upper Michigan . . . Chi Mutual sales manager Virgil Reiter addressed the Hammond, Ind., Kiwanis club last week . . . NBC farm commentator Everett Mitchell and freelance announcer Ken Nordine to narrate a special dramatic production at the World Council of Churches' convale in Evanston, Aug. 22 . . . Shell Oil ordered 15 one-minute blurbs weekly on WGN . . . WBBM announcer Dick Bingham vacationing in West Virginia . . . Keystone Broadcasting added another 10 affiliates to its string . . . Lowell Jackson has rejoined ABC radio web, working out of the Chi office.

### IN SAN FRANCISCO . . .

Pete Worth, KSCB program director injured setting up a swing for his kids, but luckily not seriously and is now back at his desk . . . George Hemmerle, ex-KSFO and KCBS salesman, joined KJBS. This makes three ex-KSFOers on the KJBS six-man sales staff . . . Mario Aliotti dropped his "Music by Mario" KGO-TV Sunday half-hour show . . . Dave Bogard, who recently joined KCBS' sales promotion department, has ankleed the office to join BBD&O as an account exec. He has been replaced by Edward Hayden who became a KCBS apprentice last year . . . Connie Halter, KCBS promotion writer, has been named sales promotion assistant . . . Bill Cullenward, KCBS press chief, vacationing in Santa Cruz . . . KSFO was knocked off the air briefly by a Pacific Gas & Electric Co. trench digger which accidentally dug up an 11,000-volt cable supplying power to the station's transmitter . . . Harold P. See, manager of KRON-TV in Los Angeles, to address the B.M.I. clinic.

### IN WASHINGTON . . .

Peter R. Clapper, son of the late Raymond Clapper, has left radio station KFEL in Denver to join news staff of CBS radio . . . Stuart Finley, in cooperation with U.S. Public Health Service and local conservation groups, currently producing a six-week public service tv series, "Our Beautiful Potomac," documenting river health and recreation problems, over WNBW-NBC . . . WGMS, town's "good music" radio station, broadcasting weekly outdoor concerts of U.S. Air Force Symphony Orch in their entirety . . . WTOP-CBS radio-tv personality Mark Evans currently on a month taping and lensing tour of Africa and Israel, with tapes being flown back for use on his daily shows . . . "Pirate Bill," new moppet show emceed by Bill Wells over WMAL-ABC, has skyrocketed to top of the rating list for its time segment in its three weeks of telecasting . . . American Oil Co. sponsoring the away-from-home Washington Redskins football telecasts over WMAL-TV for eighth consecutive year; Bill Gibbons, station's sports director, will do play-by-play announcing, with Bill Malone handling color commentary.

### IN DALLAS . . .

Gordon McLendon's indie, KLIF, boasting via spot plugs of its top rank among indie AMers nationally in Hooper's June 8 a.m. to noon survey. Only 24-hour AM outlet here is also third in the U.S. in the noon to 6 p.m. slot and fourth ranking indie in the nighttime ratings, Monday through Friday . . . John Allen, veteran WFAA announcer, bowed his own cross-the-board deejay show, 1-2 p.m. . . KIXL general manager Charles Payne reported over 4,600 entries received during station's recent "Think It Over" contest . . . KIXL now airing weather reports in musical format, with a vocal foursome relaying weather bulletins . . . Local Junior Bar Assn. airing a weekly 15-minute series, "The Law and You" on KRLD, explaining legal problems at the layman's level . . . KWBC, 1,000-watt Negro-Mexican AMer, operated by Associated Broadcasters, Inc., celebrates its first anni this fall . . . WFAA-TV, with an FCC okay, will increase its radiated power to 274,000 watts . . . Indie agent Chic Scoggins inked a deal to book WFAA and WFAA-TV artists for one-nighters.

### IN PHILADELPHIA . . .

Wendy Phillips, WIP's women's director, has entered Germantown Hospital for two weeks, tape-recording her daily shows at the hospital . . . Ed Harvey, WCAU staffer, is lining up team of radio-tv personalities to play local sportswriters and columnists in a strictly non-regulation baseball game at Connie Mack Stadium, Aug. 25 . . . In response to appeal on his KYW evening newscast, John Franklin received enough calls to furnish two weeks supply of blood to a young victim of hemophilia in Jefferson Hospital . . . George Marshman, promoter of stock car races at Municipal Stadium, has cancelled his weekly Friday night telecasts of races over WPTZ. Show was unsponsored and Marshman picked up tab . . . Cal Jones, director, has been named an executive producer at WPTZ . . . Joe Grady and Ed Hurst, co-emcees of WPN's "950 Club," received certificate of award for public service work from the National Convention of the Veterans of Foreign Wars. Framed certificate contained wood chip from the original beams used in construction of Independence Hall.

### IN CLEVELAND . . .

WXEL's Maggi Wulf pacted Nu-Soft tv commercials . . . Nancy Dixon off WNBK and Phoebe Wecht, who emceed show, now on European junket . . . WGAR's top flack Robert Smith moved into new suburban home . . . Plain Dealer radio-tv editor George Condon soon New York City bound . . . Tom Manning will do Ohio State football games again on WTAM . . . Sid Anderson started fifth year over WXEL reports adding 6,000 new viewers through master antenna in Meadville, Pa. . . WERE's Bill Randle called into Sheppard murder mystery to tell of his association with defendant Sam Sheppard . . . Cleveland Symphony, minus radio-tv stint in 1953, reported \$38,437 deficit compared to previous year when radio and record royalties were up . . . Joe Mayer left WDOK for WRSR pending Bob Forster's hiatus . . . WJW's Barbara Reikert nominated for Press Club board of directors.

### IN OMAHA . . .

Steve Shepherd filling in for vacationing Ed Morgan on KBON's play-by-play of Omaha Cardinal baseball games. Morgan will return this week to finish season although he will move over to KOWH as (Continued on page 38)

## Lotsa Personnel' Static On Frisco KPFA FM'er (Loyalty Oath Station)

San Francisco, Aug. 10.

Five top officials of the listener-sponsored non-commercial FM station, KPFA, in Berkeley resigned over the weekend because the executive committee of Pacifica Foundation, which owns the station, invited its former chief to return.

KPFA made headlines recently by filing an objection with the FCC against the proposed "loyalty oath" regulations on radio operators' licenses. They were the only radio station to do so. The station also made news last spring when it broadcast a program of a group of marijuana smokers discussing the weed which resulted in the resignation of a group of the station's advisory committee.

Involved in the current hassle, which is the latest public sign of smoldering interecne feud, are public affairs director Wallace Hamilton; William Trieste, program coordinator; Roy Kepler, promotion manager; Watson Alberts, engineer and Bruce Harris, chief engineer. All of them resigned effective Aug. 15.

The former chief invited to return is Lewis Hill, guiding spirit in the formation of the station who had resigned almost a year ago. Whether or not Hill will accept the station offer is not known and a decision is expected this week.

The station's grant from the Ford Foundation, its only income other than subscriptions, has been held up pending a settlement of its internal friction.

### Stock Exchange Coin

Paine, Webber, Jackson & Curtis is following the ad pattern set by other N. Y. stock exchange outfits by starting a radio campaign in four major markets on Sept. 13.

Bought were a six-day news show via WQXR, N. Y., three five minute shows weekly via WBZ-WBZA, Boston, and WWJ, Detroit, and spots via WMAQ, Chicago.



**Billy NALLE** at the  
Piano • Organ • Celeste

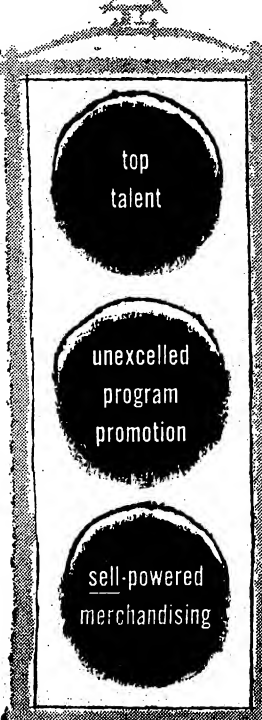
**REMEMBER MAMA**  
• Radio Registry •



**TEXACO STAR THEATRE**  
**Saturdays**  
Mgt. William Morris Agency

**YOUR NEXT JINGLE**  
Should be sung . . . or written by  
**LANNY & GINGER GREY**  
"JINGLES that don't Jangle"  
Write for Brochure  
70 EAST 96th ST., New York 28  
ENlight 9-7777

**SHARE APARTMENT**  
WEST END AVE. 80's  
Beaut. 8-room apt., 1-2 girls—\$135.00  
per month, TV set and piano in apt.  
References required. Call Watkins  
4-1855.



top talent  
unexcelled program promotion  
sell-powered merchandising

that's the  
**CROSLEY GROUP**

WLW  
WLW-A  
WLW-C  
WLW-D  
WLW-T

Radio  
Atlanta  
Columbus  
Dayton  
Cincinnati

Sales Offices: New York, Cincinnati,  
Dayton, Columbus, Atlanta, Chicago

# Inside Stuff—Radio-TV

The Gerry Gross-Norman Baer packaging outfit, one of the more prolific in N.Y., is now working out two sports segments following the success of their WNBT "Junior Champions" show. One is a "juvenile Hall of Fame" t'v'er, which would spotlight praiseworthy youngsters throughout the country. Juves, selected by viewers' mail, would be flown to N.Y., with background shots being filmed at their homes. Other show is "Lucky Scores," a vidversion of the newspaper football score-guessing contests. Contest cards, to be mailed in, would be made available at neighborhood stores, with winners announced on the air on a post-football segment.

The March 28 stanza of WNBC's (N. Y.) "Anthology," which featured the appearance of William Carlos Williams, is to be included in a special reference collection of his works for the public library of Rutherford, N. J., the poet's hometown.

Item in the last issue about a New York secretary who can get only channel 2 on her receiver was correct in every respect but the call letters, which should have been credited to WCBS-TV.

## Tex & Jinx

Continued from page 27

edly gave the McCrarys the lion's share of the commercial take, and since NBC admittedly "made a bad deal" spokesmen for the station observe that "it's a two-way street; we're entitled to make some money too, and if the only way to do so is to cut down the time and spread it around more, that's good business. After all, that's what we are in business for."

NBC also has other views on McCrary's political tangents; and they point to the pro-and-controversial mail it gets when the chief editorial writer for the N. Y. Daily Mirror takes sides, etc.

Back As a Byliner in Fall

McCrary is admittedly a newspaperman at heart. He will see his byline back in a metropolitan New York daily this fall, he admits, but denies any editorial or managerial involvement with the N. Y. Herald Tribune. "When I did a Korea story it was syndicated by the Mirror and the Hearst papers, but nary a word from NBC, for whom I did it in the first place." NBC spokesmen aver that politics and lofty issues, especially during their early afternoon video show, are not for the housewives; that the chit-chat Mrs. McCrary (Jinx Falkenberg) is more to the matrons' requirements.

The McCrarys this week are sort of playing "a week's guest engagement in our own house," says McCrary. "and maybe it should be spelled 'guessed,' because it's anybody's guess what will happen by next week when we are supposed to resume on tv and our late-hour show."

For the past five years the McCrarys have had no agent. Miss Falkenberg started with the William Morris office and for a brief time, when Ted Ashley left Morris to go on his own, he represented the McCrarys, so the MCA hookup is the first major representation they have had, says he. Technically, their contract expired last April, and they have been talking renegotiation ever since. It is here that McCrary observes, "We can sell beer and groceries, nostrums and gadgets, but apparently we can't sell ourselves right to NBC, so Sonny Werblin rightly told us now to 'take all calls but make no move,' and while we have scrupulously refrained from talking elsewhere, now we may have to."



**Eileen BARTON**  
LATEST CORAL RELEASE

**SWAY**

Dir.: William Morris Agency



EVERY DAY  
ON EVERY CHANNEL  
**BROOKS COSTUMES**  
3 West 41st St., N.Y.C. - Tel. PL 7-9900

## LOOK WHO'S HERE

With Jerry Bundsen

30 Mins., Sat. 5-5:30 p.m.

ARTHUR MURRAY STUDIOS

KVSM, San Mateo

Jerry Bundsen, assistant to Frisco columnist Herb Caen, has been conducting a sharp interview program on KGO-TV and when the latter station curtailed its summer schedule, Bundsen switched the show to radio. It now emanates from the Sir Francis Drake Starlight Room where it is taped during the week and broadcast on Saturdays.

Bundsen is a razor sharp interviewer, with a sound knowledge of show biz and general news and a sense of timeliness like a Pulitzer Prize reporter. When dialed he had Don Smith, radioman on the raft Leli, whose s.o.s. kicked off the recent search for the Honolulu-bound expedition and was a front page local story. In addition, there were a pair of skaters from the Ice Follies, Joaquin Garay, currently headlining the show at Bimbo's, and Herb Richards, Coast manager for sponsor Arthur Murray.

Bundsen is an unusually good interviewer, asking leading questions and allowing the interviewees to talk, which in itself is something of a novelty. He obviously had prepared his line of questioning and brought out unexpected points about each guest. In the case of Radioman Smith the subject was delicate as it might have developed into a personality blast against Smith's raftmates, but Bundsen handled it neatly, controlling the conversation with skill.

The commercial for Arthur Murray was given in the form of an interview with Richards and this device, which could be deadly, turned out to be bright as a penny in this instance. Bundsen brought out facts and anecdotes on the Arthur Murray setup overseas and on the West Coast which were not only a good plug for the tab payer but made interesting listening. This looks like one of the best of the local interview shows and a good bet for a major station.

Rafe.

## TV Promotion Setup

Continued from page 30

and proper to effectuate" the group's forestated purposes.

Information from TVAB and NARTB execs at the meetings of last week was carefully stated to make clear that TVB's undertakings would be "performed in behalf of television in its entirety." The meeting was a result of a proposed merger some weeks ago, after TVAB and NARTB announced separate plans for a tele promotion outfit. TVAB, supported by the Station Representatives Assn., was looking for a group comprised of stations, with networks omitted. NARTB, naturally, sought a more inclusive group, such as the one it helped organize for radio a few years ago, Broadcast Advertising Bureau.

Two general areas of work for TVB will be those services "performed in behalf of members" and "those supplied directly to members." In the first realm, TVB will "forcefully promote the use of television" generally. Therefore, an overall presentation will be distributed to agencies and sponsors; facts and figures on tv (histories of all kinds of tv advertising) will be held; "personal" conferences with agencies; contact with trade associations in other fields to implement sales and direct mail campaigns.

TVB offices will be situated in New York, per a suggestion at the meeting. A fulltime prexy and a group of sales directors, modelled to some degree after BAB's will be hired.

**IRON ORE IN '54**  
Producer: Norman McEln  
30 Mins., Sun., 9:30 p.m.  
Sustaining  
CBC, from Toronto

After four years' wrestling with turbulent rivers, muskies, mountain, ice and snow, a Canadian-sorted but largely U.S.-financed project, Iron Ore Co. of Canada) came to fruition July 31, next night on its weekly "Canadian Scene" over the Trans-Canada Network, Canadian Broadcasting Corp. presented a bangup story—mostly recorded, on-the-spot, excellent actuality—on it. (They did the same two years ago, halfway along the project.)

Iron ore had been rolling for a day down the 360 miles from Knob Lake (now regrettably bowdlerized to Shefferville, in honor of the Bishop of Newfoundland) to Seven Islands on the St. Lawrence, and CBC's crew accompanied a diesel-drawn load, recording sounds changing from plateau to winding mountain-face rock out to gorge-spanning bridge to dynamite-blasted tunnel to lowland straightaway to docks and the ore carriers shipping most of it direct to the steel mills of Cleveland.

Brief historical rundown covered the last-century finding of the fabulous lode (417,000,000 tons of ore near the surface and ready to ship right out, besides millions more lower-grade), its rediscovery by an Indian, and the hectic financing—its cost nearly a quarter of a billion so far. Actually then picked up sounds of machines of all kinds, with some vivid descriptions like "takes a room-size bite," and a wide assortment of men, plus a foreman's wife in the heart of Ungava, who said—she liked it fine—they get movies flown in for showing almost every night in the big dining hall. A rich assortment of voices ranged from the deep base of Bob Ross, a Seven Islands fur trader whose business, unlike everyone else's there, hasn't boomed a bit, to the nasal drawl of Charlie Hoyt, boss of the airlift which had to fly everything except some of the lumber in to Knob Lake; and a couple of songs from work gangs of Newfoundlanders and French-Canadians up the line.

They gave the rattling whir of the helicopter that gets men in where no other aircraft can, but not the voice of its pilot, salty Hank Gates.

They also missed Imperial Oil Co.'s head man in Seven Islands (which had 104 inches of snow that winter), ruddy Bill Moroney, former Alberta cowboy, Montreal jeweler ad operator of a swimwear store, who was "Laid" Diamond, and Norman Delmage, Knob Lake boss who almost drowned trying to rescue Defense Minister Brooke Claxton's 19-year-old son last summer when the savage river current swept him to his death while trout-fishing—Delmage who, asked "What's the big attraction here—money?" replied, "That's the only bloody attraction I can think of!" Gard.

## ARTHUR FIEDLER PRESENTS

With Arthur Fiedler

30 Mins., Sun. 12; 12:30 p.m.

KEAR, San Mateo

Currently in San Francisco conducting a series of Pops performances of the San Francisco symphony, Arthur Fiedler turned up as a longhair diskjockey on this classical music station with a bright and entertaining Sunday half-hour that should pick up a lot of extra listeners.

Fiedler has a polished, urbane voice, an easy, knowing delivery and sounds like he had been spinning platters instead of waving a baton all his life. When dialed (1) he was running down some selections of his Boston Pops orch on RCA Victor disks with special emphasis on the lighter numbers such as "Look Sharp," his most recent release. He interspersed the introductions to the records with back-of-the-scene comments on the instrumentalists and arrangers and gave the audience the sort of off-the-record patter about the platters that should be right up the longhair collector's alley. This sort of extra-curricular task could prove a most effective promotional gimmick in any city where Fiedler is appearing. He's a pretty crewcut longhair and has a fine radio personality.

Rafe.

## Jameson for CBS Specs

Marshall Jameson has been pacted by CBS-TV program veepee Hubbell Robinson Jr. to work on spectaculars and specials for the web during the upcoming season. Jameson has had a number of Broadway credits as aide to Joshua Logan and Leland Hayward, the latter in NBC's spec stable.

**LANNY ROSS' SHOWTIME**  
With Ross, Milton Kaye  
Director: Jim Brown  
30 Mins.; Mon.-thru-Fri.; 4:30 p.m.  
Participating  
WCBS, New York

Coincidental with the anking of Emily Kimbrough from WCBS, the CBS N.Y. flagship has realigned its afternoon schedule to make it virtually an all-music lineup. Lanny Ross, the vet singer-emcee, who joined the station at about the time Miss Kimbrough announced her departure, has been slotted into the 4:30-5 strip, between Galen Drake and John Henry Faulk.

Ross fits nicely into the pattern. Although somewhat new to the deejay trade, his taste in pop disks ranks with the best, and the result is a soothing half-hour of good music. He's easy in his between-disks patter, and his voice, which he uses on occasion, is vibrant as ever. He's backed in easy fashion by Milton Kaye on piano.

Entire show could prove a pleasing entry to the housefrau audience, and there's only one department where some improvement is needed. Ross had a little trouble on the preem with his live commercials, faltering in the reading a couple of times. This, however, should prove no problem to a vet radioite like Ross, and in a little time he should be blurring with the best of 'em.

Chan.

## HAUNTED STUDIO

With Don Gillies, others

Producer: Peter Macfarlane

Designer: Rudi Dorn

30 Mins.; Thurs., 10:30 p.m.

Sustaining

CBC, from Toronto

This second of a series of six stems from a dry run that got its feet wet, eight months ago, going on as a last-minute sub and drawing some mail. It's a nice offbeat show, still not completely telled but showing a lot of imagination. Enough pop stuff to fight off the "longhair" label—and too much for taste at a couple of points.

No credits of any kind on this stanza, which opens with femme voice singing a ghostly, wordless air, while camera dollies in to studio, apparently deserted. Picks up a floor shadow, then a guy with a hat and a cigaret who says softly, "Looking for someone?" plus a few eerie words. In through the belly of a squatting Chinese god, camera finds a girl in evening gown and long black gloves, mournfully chanting "Happiness Is a Thing Called Joe." Leaves her, wanders around the piles of props till it turns up a trombonist sitting sadly playing "Tis Autumn."

Again the guy with the hat, talking at a table to an unseen listener. Mood is then shattered by a standard male vocal quartet frenetically crooning "I Get a Kick Out of You"—not so bad in silhouette but mostly lights full up. Then a fellow sweeping the floor, whistling. Knocks jack-in-the-box off piano it reminds him of his kid; he sings "Hushabye," a minor melody, with unseen femme counterpoint.

Gard.

## IF WAR SHOULD COME

With Stew MacPherson, others

Producer: V. A. T. Linder

Director-writer: Jim Bormann

15 Mins.; Tues. & Thurs., 6:30 p.m.

Sustaining

WCBS, Minneapolis

Increasingly refusing to play second fiddle to interloper tv, at least as far as local public service and promotion are concerned, WCCO again comes through with a dilly. This time it's Johnny-on-the-spot in presenting a transcribed eight-part series designed to arouse the citizenry to the danger of eventual air attack, to provide it with the civil defense facts of life and to enlist cooperation and participation in such defense.

The enterprising station, ever alert to timely and vital problems which should be of deep concern and interest to the populace, sent Stew MacPherson, one of its top news and special events staffers, on a 6,000-mile trip through Alaska to gather the material for this factual report on particular phases of the continental defense program. Carrying the indorsement of Minnesota Gov. C. E. Anderson and the state's civil defense director Col. E. B. Miller, the presentation, judging by the initial show, is well calculated to help achieve better defense preparedness by shaking many people out of their present apathy and indifference.

MacPherson, a most capable and effective reporter as well as narrator, tape recorded some of his material during the long trek through Alaska. The first of the series included the recording of a briefing given by Col. Miller to reporters on the dangers inherent in the present world situation and what must be done here to cope with them. The civil defense director declared an eventual Russian air attack upon the U. S. is inevitable and he detailed the manner in which it's planned to meet the aggression. He described the Soviet air strength and emphasized that more money and defense volunteers must be forthcoming.

A tape recording of a recent local practice alert, with the sounds of screening sirens, blasting bombs and whistling jets supplying dramatic realism, helped to bring home what the future may hold in store. MacPherson also vividly described some of his harrowing experiences in World War II during bombings of London where he was engaged in BBC radio. He made it clear how much more destructive the atomic and hydrogen bombs will be than the blockbusters that terrorized Britain.

During his 6,000-mile journey, MacPherson traveled as close as possible to the Russian bases near Alaska from which the enemy will launch their planes against us and his description of the situation and his outline of the likely Soviet air invasion provided plenty of food for thought.

Rees.

Milwaukee — Announcer Paul Skinner has departed WTMJ after a 12-year hitch to become general manager of WHBL, Sheboygan. Larry Clark is returning to the Milwaukee Journal stations' annoucy after two years in sales promotion.

**SUPER POWER**

**WGAL-TV** NBC  
CBS  
DUMONT

LANCASTER, PENNSYLVANIA

**316,000 WATTS**

Covers a vast, prosperous territory—a rich target for your advertising dollar

Steinman Station  
Clair McColough, President

Represented by  
**MEEKER TV, Inc.**  
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO



## TV & Music Arrangers

Continued from page 31

from other open microphones. Technicians point out that most premises currently used for telecasting were not built for that purpose but were radio studios, theatres or halls to start with. Even the Televis City built in Los Angeles by CBS has cement floors and the studios are regarded as far-from-ideal for musical balance. Technicians again point out that such "balance" means much more in video than in radio terms since the arrival of an audience at show time can markedly alter the balance.

Acoustically the radio studio was an ideal setup for music but seldom or ever does the tv studio provide the conductor or arranger with anything but a headache. As many as 20 mikes may be open during a program and the music acquires a "rain barrel" sound. The audio engineer typically is too busy with the booms centered on the stars, the action and the picture to give any but the most superficial attention to the music which once got such tender handling in radio. In consequence, television producers, under existing realities, prefer to use recorded musical bridges which are on a turntable in the control room and thus "sealed off" from leakage.

Part of the paradox of skyrocketing production costs in bigtime television is that one of the "economies" is practiced with regard to the music. Hence the plight of the special arrangers, since television has taken the play away from radio without supplanting radio as an arrangers' market.

### Liebman Comes Closest

The situation is pretty downbeat at present but in time to come it is hoped that some showman or showmen will add values of musical "brilliance" to a popular program and open the door again for special arrangements. Max Liebman's "Show of Shows" in the recent past came closest to the radio type of opulent arranging but it's pointed out that Liebman has enjoyed something like carte blanche as to budget and rehearsal time. Too often in tv the musical conductor is granted a paltry 20 minutes or half-hour to "balance" or "re-balance" and then under awkward conditions. Often, too, the conductor, working a lighted baton, is half a block from the actors and not always in direct visual range of the control room.

Best special music arranging today is in (1) phonograph recording and (2) what's left of radio bigtime. Both operate under conditions permitting mastery of the total totality. Television music tends to suffer from diffusion of sound, leakages from the great number of mikes needed (as against radio's relatively small number) and a certain muddiness. Studiowise conductors have pointed out that the visual preoccupation of the viewers as well as the director and floor crew tends to "distract" attention. In short dull music is less noticed on video than was dull music in radio.

Leith Stevens from the west coast has been a leader in organizing the music arrangers. Arthur Schwartz and Deems Taylor have been acting partly as "fronts." Group is expected to seek a more active support this fall from the AFM. Joe Glover has recently spoken of arrangers talent and training going into "the building of a literature which is continuously used for the financial gain of others" with no return save the original employment fee for the arranger. Majority of arrangers have no social security status since (with the exception of those employed at networks) they are not treated as employees but as contractors. Shut out from unemployment insurance the plight of many arrangers today is pathetic.

However, many studio craftsmen think that the arrangers can benefit only as and when the Hollywood film studio technique of "pre-recording" is more generally adopted in television. Donald O'Connor's song and dance routines on tv are given this treatment. His music, voice and taps go out over the air from a tape played in the control room, the cameras picking him up on the stage in simulated lip sync, precisely as in a screen musical.

Professional opinion classifies television music from Hollywood as somewhat superior to television

music now originating in New York. That is as it may be. So, too, with regard to what's needed in the future to restore arranging to its lost prosperity. Studios built for tv with adequate control of mike leaks may be one answer. Pre-recording in the Hollywood manner may be another. But for the time being a quip of conductor Harry Sosnik is perhaps the most pat summation of the problem: "Television put music back 20 years into the vaudeville pit." Much that was learned and perfected in radio has so far not been transferred to television, where the overworked and cost-groggy producers felt that other things had priority. Meanwhile, the breed of arrangers broods on former fortune and dreams ahead to a distant day when genial with the light green lettuce will return again.

## Tele Chatter

Continued from page 34

Saturday (14) . . . Malt-O-Meal has bought 39 plugs on NBC-TV's "Today" for three-week promotion starting Sept. 27. . . . Paul Tripp-hosted "Carousel" (WCBS-TV) will preview next Saturday (21) the N. Y. Vacation Playgrounds summer circus events, finals of which will be held at Newtown High school on Aug. 24. He'll highlight the most interesting segments of the swadestanza.

Helen O'Donnell, asst. casting director of "Studio One," leaving the CBS'er Aug. 20 for hometown Louisville to marry George Barnes, announcer at WDSU-TV, New Orleans. Incidentally, "Studio One" is solidly represented in Europe. Eugene Cines is in London arranging for more recordings of his pops by Melodisc, while producer Felix Jackson's music comedy, "The Journalists," first produced in Berlin in 1932, is a click revival at the Schiller Theatre there. Jackson wrote book and lyrics. Theo Mackeben the music.

### Chicago

Charles Powers checks off as producer-director of CBS-TV's "Welcome Travelers" at month's end. Over 300 agency and client reps attended WGN-TV's "Film Festival" showcasing of currently available telefilm product last week. Cliff Soubier, head clown on ABC-TV's "Super Circus" on a Canadian fishing junket. Quaker Oats for the fourth season is staying aboard "Zoo-wild-out-of-the-basis" Chunky Chocolate Corp. bought the Abbott & Costello vidpix series for a run on WNBQ starting in October. . . . Ulmer Turner's mid-afternoon news squibs on WBKB sold to Carnation. Ed Pazdur new editor of the Chi edition of TV Guide. WBKB director Dick Locke and scripter Harry Hunter vacationing in Florida. . . . Mary Davis has signed off as writer on NBC-TV's "Out on the Farm" with producer Ben Park taking over the added duty. Color-Stone Corp. participating Mondays and Fridays on Tom Duggan's late-evening gam sessions. Chalmers Marquis to produce Charles A. Stevens' special fashion previews via WBMB-TV the next three Saturday mornings. Coca-Cola Bottlers renewed Norin Barry's Thursday night WNBQ sports show.

### Skelton

Continued from page 27

ter bought into the show via a complicated "open end" deal. It's understood TPA originally pitched the series to Harvester for spot bookings but the Burnett reps sold the client on network exposure provided an alternate bankroller could be found. That was okay with TPA but with a deadline proviso on the network deal, that fell due last weekend. Distrib had the Bank of America practically in the bag for a Coast regional buy pending Harvester and its agencies' ability to work out a web setup.

This touched off a red hot battle between CBS-TV and ABC-TV for the biz which hinged upon finding a suitable alternate. (NBC-TV counted itself out early with its last network time half-hour Saturday nights going to Toni). ABC-TV remained in the running until the Nabisco buy-in started jelling last week.

Some significance is being attached to the fact that it was Na-

bisco, a McCann-Erickson account, that came in the last minute to make the network venture possible. The Harvester billings are split four ways between Burnett, McCann, Young & Rubicam, and Aubrey, Finlay, Marley & Hodgson, with the usual inter-agency jockeying for the client's favor. It's still being worked out just how the "Ivy" billings will be booked but it's likely that Burnett will handle the show itself with the other agencies cut in for the various products. (Y&R has long been associated with "Ivy," having launched it on radio for the Schlitz brewery).

## TV Quizzers

Continued from page 31

Red Buttons on CBS. "Party" is going over to ABC Wednesday for Remington and Knomark.

High in the Goodson & Todman sweepstakes is Herb Shriner's "Two For the Money," which with an Old Gold \$12,000 production and talent list is perhaps the costliest in the quiz biz. Slotted between Jackie Gleason and "My Favorite Husband" on Columbia, it's in one of the most enviable spots and was credited with an assist in knocking "Show of Shows" out of the box. (Shriner will have Imogene Coca against him next season.) Packager's other gamecocks are "Beat the Clock," backed by Sylvania, and "It's News to Me," summer sub for Ed Murrow's "Person to Person" along with the identical sponsors. But there's no news yet on a fall time slot for "News." (Curiously, of G&T's six shows the only one clearly out of the running at the moment as far as the immediate future is concerned is the ABC-slotted "Name's the Same." The other five G-T quizzers are under the Columbia banner.)

There'll be at least a dozen guestanzas on the tv webs next season, with ABC's seven leading the pack ("Break the Bank" for Dodge, with sustaining "Dr. I. Q." ahead of it, and "20 Questions" for Florida Citrus in addition to those previously mentioned). There's a "for sale" tag on Jimmy Nelson's new show, "Take My Word," a Monday at 8 starter. CBS has five quizzolas in camp and NBC apparently will go it with a single, Groucho Marx's "Bet Your Life," not counting the co-op "Who Said That." The Marx show, sole bigtime quiz on film, placed third in ARB's Top 10 for July. As a matter of fact, two others in the ask-me-another class were in the "dream circle"—"I've Got a Secret" (sixth) and "What's My Line" (eighth).

Industries may not like the trend, but quizzers seem to get there fastest with the leastest.

## WBKB

Continued from page 31

sell for the advertisers. And except for the mid-afternoon "Home Theatre" which will be built around two back-to-back half-hour vidpix with Claude Kirchner as host, the full WBKB daytime schedule from its 7 a.m. "Chicago Parade" eyeopened will be live shows, all aimed at the hausfrau and/or their young 'uns.

Especially signed for Mom will be the services like "Creative Cookery" which goes into the 10 a.m. strip. Daily 55-minute culinary showpiece which returns to WBKB Aug. 30 after a hitch on WNBQ will also be fed to WABC-TV, New York. The current "All About Baby" and "Ask the Doctor" continue in the 1-1:30 slot, with the medico show being augmented Tuesdays and Thursdays by a dental hygiene program. The doctor show, dealing with general health problems, is conducted with the help of the American Medical Assn. and the dental package has the blessings of the Chi Dental Society.

Quinlan has no less than seven daytime kiddie-slanted strips planned for the fall. The mid-morning and mid-afternoon offerings are designed as baby sitters for the preschoolers and the late afternoon projects are aimed at the gradeschoolers. Holding down the 9:30 a.m. half-hour daily will be Angel Casey's "Playhouse" and Win Stracke has the 3:30 p.m. period for his "Time for Uncle Win" show.

Dick (Two Ton) Baker continues with his "Happy Pirates" lunch show for the kiddies and Art Hern's "Pied Pipers" moves into the 4 p.m. berth. Frazier Thomas' "Garfield Goose" follows and

## From the Production Centers

Continued from page 36

a salesman after baseball season . . . World Distributing Co. of Cleveland took over sponsorship of KFAB's "Later Show" . . . KRVN, Lexington, Neb., will furnish the free acts for Hall County Fair Aug. 25-27 at Grand Island . . . Frontier Broadcasting Co. of Cheyenne last week applied to FCC for a tv station on channel 10 at Scottsbluff, Neb. Frontier, op of KFBC-TV in Cheyenne, plans to rebroadcast its channel 5 shows on the Scottsbluff outlet . . . Ernest Sanders, manager of WOC and WOC-TV at Davenport, has been named new prexy of the Iowa Broadcasters Assn. Group joined the National Assn. of Radio and Television Broadcasters' stand against the Bryson Bill which proposes abolition of alcoholic beverage advertising.

## IN MINNEAPOLIS . . .

Here for the International Anglican Conference, the Archbishop of Canterbury appeared on WTCN star's Sunday "Episcopal Hour" show . . . Mel Jensen, Minneapolis Star-Tribune newspapers' advertising sales department member for 14 years, an addition to the WMIN-TV sales staff . . . Bob DeHaven, WCCO personality, now doing 22 programs weekly on tv and radio . . . Allen Jackson originated two of his CBS radio network newscasts this week from WCCO here and had Minnesota Governor C. A. Anderson as his guest on one of them . . . WMIN-TV having its annual kids' day this week at Excelsior Amusement Park, a tieup with a local chain food store outfit which distributes free tickets to all rides. The video station puts on a stage show . . . When KSTP-TV starts carrying the NBC network "Tonight" Sept. 27 late week evening movies will be eliminated to make room for it, and, say station officials, "without regret" . . . Macalester College here to offer new "Writing for Radio and Tv" course this fall.

## IN PITTSBURGH . . .

Al Nobel and the E.Z.C. Ranch Gals booked for personals at Kenwood Park on Labor Day . . . Everett Neill has checked out as pianist and leader of the trio which backs Sun Drug Co.'s half-hour musical, "Rhythm Rendezvous" on WDTV Thursday nights and Bobby Cardillo has taken over . . . Peter Thornton, publicity director for WENS, has bought his first home, in Ruthfield Acres . . . Ricky Wertz, Playhouse actress, and Tom Borden, program director of Channel 16, will tie the knot Saturday (14) . . . Ginger Brock retiring to await the stork and Florence Sando takes over the commercials on "Heart of the City" series on WDTV. Miss Brock, however, continues for remainder of summer to do the sales pitch on Ethel Barrymore stories for Di-Dee Service, a natural for her under the circumstances . . . Jimmy Murray, manager of KQV, has taken his wife and three of their children to the Poconos for a couple of weeks . . . Bill Dowling, program manager for WEDO, called back by the army for another hitch . . . Homer Linert just started his 13th year as studio control engineer at WJAS.

## Colgate

Continued from page 27

"Home.") "Hawkins Falls" goes at 4 p.m. for Wesson Oil on Wednesday and Friday, with Samish's "First Love" at 4:15 backed by Jergens thrice weekly. The 4:30 slot will be a sustaining soap, ousting the Betty White show, whose fate is undetermined.

Jergens currently underwrites three-a-week of "Bride and Groom" at 4:15, so the bridal show will be hung up at the altar by the "First Love" slotting unless the web can find a spot for the show in the fall. Incidentally, Samish's third weeper, "A Time to Live," has drawn the interest of Borden's as far as the 10:30 time is concerned, but whether this will extend to the show as well remains to be seen.

Tootsie Rolls has bought 13 participations in Pinky Lee's 5 o'clock show.

## Chevrolet

Continued from page 26

(Sammy Kaye for Brillo at 9 and Kraft Theatre from 9:30 to 10:30). Show presumably would have been produced by Herb Brodtkin, who turns out "Center Stage," the alternate to the U. S. Steel segment.

Web was particularly anxious to sell "T-Men," however, since in Juring the Bernard Procter package over from NBC, it had committed itself heavily on the show. Chevieve (via Campbell-Ewald) came along on the "T-Men" deal, and the web guaranteed the auto dealers the Thursday at 8:30 period (same as it occupied last season on NBC), with another Procter package to which it's committed "Postal Inspector," slated for 8 p.m.

Effect was to chill J. Walter's interest in the dramatic segment. There's still some chance of a deal, however, web has the Wednesday 9:30 to 10:30 period open with Saturday 8 to 9 (opposite Jackie Gleason) and Sunday 8 to 9 (vs. Colgate and Ed Sullivan) still available. Everyone discounts the Sunday slot as a possibility, but there's still some interest in Wednesday and Saturday. Meanwhile, the network is reportedly close to a sale on "Postal Inspector," which if forthcoming would make Thursday the web's first SRO night. On tap is the possibility of a split sponsorship, with two bankrollers sharing the costs, along with an interesting client who would assume the whole nut.

## WOR Format

Continued from page 26

las Nickelby," among others. Bob Hoffman, WOR researcher (upped to a new post this week), supplied Menkin and Gray with a trend in radio listening that brought about the emphasis on classics. Hoffman found that the few classics—compared to the upcoming number—attracted an audience, better in most instances than shows starring Hollywood faves. Many of the classics, done in Australia and which Goodman distributes here, have no names—"It's the author who counts."

The promotion staff of the N. Y. GT station intends capitalizing on the listening public's present bent for classics. Pitches are to be made through the Board of Education, parent-teacher groups and other civic groups. As a matter of fact, the latest plan along this line is an essay contest for high schoolers for which the winner will get an all-expense trip to the annual Shakespeare festival at Stratford-on-Avon, as well as junkets to London and Paris.

Gray is going Gaines one better, it is understood, in that he intends extending the two-hour afternoon "Playhouse" block, by tacking on a 2:30 start. If it goes through WOR will use a name network dramatic property in the time. Decision here should be in by the week's end.

If a participating advertiser buys "Radio Playhouse" he gets a bonus deal, wherein for each one-minute spot purchased daytime he gets another one night, plus a guaranteed rating of 4.5 per participation. On such a guarantee, a sponsor of 10 one-minute announcements reaches 1,000 homes at a cost of 39c.

There are in all 780 total hours of programming.

# VIDPIX SYNDICATORS CRACK Y&R

## Fedderson's Hour Film Dramas

Hollywood, Aug. 10.

Don Fedderson admits he likes to gamble in tv and is sending in \$60,000 of his own money on what the trade would call the longest shot in film production. Unprecedented is his newest venture, a full hour dramatic show on film, not for syndication but network sale.

Teleyap is called "The Millionaire" and is both factual and fiction. Fedderson describes it as "a study of the morals of man" and adds, "it may yet set a standard for tv dramas, of which there is none." After exhaustive research, Fedderson found that of the world's 2,400,000,000 there are only 20 persons whose wealth exceeds \$300,000,000. These will be his subjects although not by name and "certain liberties" will be taken in dramatizing the immense wealth.

It is Fedderson's own idea and he wrote the first draft which Charles Hoffman is adapting for the camera. Shooting starts next month at Republic studio, with MCA participating. Format of the telepic will be so devised that it can be sold to four sharing sponsors without affecting the play's continuity.

## Gen. Teleradio Recaptures Coin On 30 Feature Pix; 25 Markets

The Film Division of General

Teleradio has just about recaptured all of its roughly \$1,350,000 investment in the 30 feature films of the Bank of America. The pix were sold in 25-26 markets at last report. The top-titled features have been in GT hands since last spring, and were sold in the first five or six markets over two months ago.

The GT o&o station, WOR-TV, N. Y., one of the two having option on the feature films, is close to partial sale it would appear. Gordon Gray, station topper, has been dickering with two bluechippers over sale of an eighth of the package each at \$125,000 (for 14 weekly showings of each pic), and one of the other station execs assures that at least one of them should be inked by Friday (13).

GT's "Gangbuster" series has 13 in the can, and now has Max Bradford spreading his sales activities for the outfit from a pitch on the GT juve stop-motion films alone.

## Donlevy Details New Vidpix Series

Washington, Aug. 10.

Brian Donlevy is readying a new vidpix series under aegis of his own producing company, Donlevy Development Corp., he disclosed last week. He said series, currently being scripted by Oitt Rbitt, who wrote the "Dangerous Assignment," will be a departure from the latter.

New teleseries will be built around the South Sea adventures of three seamen on a schooner—an ex-Marine, ex-Coast Guardsman, and a former soldier. Donlevy will play the lead, and is looking for two solid supporting players.

Hollywoodite, who wound up a straw hat stint in "Country Girl" at Olney Theatre past Sunday (8) night, also stated he plans a theatrical film version of "Dangerous Assignment," along the lines of such adaptations as "Dragnet." Timetable on latter, which will be filmed in Europe, is still uncertain, depending on progress of the vidpix series. However, if there are no commitments for latter by early fall, he may tackle the picture first.

Olney stint was second in a four-city strawhat tour for Donlevy, his first in 12 years.

## Coke's 'Kit Carson'

Coca-Cola, which has MCA-TV's "Kit Carson" telepic series on a virtual national spot basis, has once again landed the cowboy series on WNBT in New York. It's the second go-around for the series on the NBC Gotham flag, since it played on the station last year.

Series of new films, currently in production on the Coast under the Revue banner, starts in October for 26 weeks.

## SEEN OPENING AGENCY GATES

One of the major stumbling blocks faced by the syndication business may soon be a thing of the past. It's the indifference shown so far to spot buying via syndicated films by the major ad agencies and with them their blue-chip national clients. And the reason for the industry optimism is the fact that Young & Rubicam, the kingly agency and thus far a strict adherent to network buying, has finally taken the syndication plunge for Lipton Tea.

Deal, which superficially would appear a routine one, is an eight-market buy on the Coast of CBS Television Film Sales' "The Whistler." Lipton is going in with Signal Oil (which previously bought the series for those eight western markets) on an alternate week basis, with markets ranging from Los Angeles north to Seattle.

But it's of more than routine significance in that Young & Rubicam has been a holdout against spot buying of syndicated telepic all along. And Y&R, more than any other agency, is the bellwether of the agency business insofar as radio and tv are concerned. And with Y&R and a client like Lipton in the fold, vidpixers are hopeful that it won't be long before others follow suit.

Of course, syndication has attracted bluechip sponsors and top agencies in the past, but for the most part only in those cases where the sponsor has only regional distribution. Oil companies and breweries, in particular, fit this category; they're top spenders and employ top agencies, but can't buy network simply because they have no need of national coverage with a limited distribution setup. They, of course, are among the top regional and local vidpix buyers.

### Others Taking Cue?

But Lipton's represents another type of bankroller entirely. It's a national outfit with national distribution, a natural for network timebuying (witness its sponsorship of Arthur Godfrey's "Talent Scouts.") Yet, it's moved into syndicated telepic on a regional basis, not so much because of the lack of network availabilities but because of the flexibility that syndication affords.

It's anticipated that the Lipton buy will pull many more national bankrollers into the syndication fold. A top bankroller who's rolling up sales in the northeast but is having trouble in the southwest, for example, would buy a film series for his trouble spot. Another, who has a network show but can't get time for a second, might buy one show for national spot showings or might enter into a series of deals for different shows in different regions, but the whole blanketing the country.

More forceful and direct, however, is the fact that it was Y&R that made the purchase. Up to now it's been virtually impossible for a syndicator to get his foot into Y&R's door insofar as national clients are concerned. Agency has done plenty of syndicated buying on a local level (Piel's Beer, for example, in N. Y. and Philly), but it's the first time a national client has entered into the picture.

## Dennis O'Keefe Peddles Europe-Made Telepic

Dennis O'Keefe, who took over emcee chores on "I've Got a Secret" last week upon his return from a year in Europe, is peddling a pilot of a series he made overseas, "Adventure Is My Game." O'Keefe starred and directed in the pic, which was produced by Steven Pallos.

Besides his subbing chores (vice Garry Moore) on "Secret," he's been set for the lead opposite Ethel Barrymore in "The 13th Chair" on Chrysler's CBS-TV "Best of Broadway" series Oct. 14.

## Sillerman Projects TPA Gross Of \$9,000,000 for '54 Semester

### Optional Yocks

That those canned laugh-tracks are no laughing matter is demonstrated by the latest method of skirting the problem.

United Television Programs execs showing the initial prints of the new Rawlins-Grant Thomas Mitchell starrer, "Mayor of the Town," are carrying around two audition prints on their agency calls. One has a laughtrack, the other doesn't. Agency can take its choice.

Television Programs of America, currently concentrating on its "Elery Queen" series in the syndicated field and "Halls of Ivy" in the national balliwick, has already hit a sales mark of \$6,000,000 this year, according to exec v.p. Michael M. (Mickey) Sillerman. Total includes some \$750,000 in sales already racked up by the "Queen" series.

Sillerman predicted that on the basis of current sales the firm will do a total business of \$9,000,000 in 1954. He took issue with recent estimates that the firm would gross some \$5,000,000 this year, pointing out that that figure has already been exceeded by sales on the Edward Small features, "Queen," "Ramar of the Jungle," "Your Star Showcase" and "Lassie" and "Halls of Ivy" (the latter two sold on a national basis).

Figure of \$9,000,000 would put TPA on top of the heap for the year, with gross billings outranking those of Ziv and NBC Film Division, long acknowledged the top syndicators. Sillerman's projected gross of \$9,000,000 includes anticipated sales on two upcoming series, the firm's "Captain Gallant of the Foreign Legion" and the five-a-week soaper being turned out by Bernard Prockter, "Family Next Door." It marks the fastest growth of any outfit in the telepic business, since TPA was founded only last September.

## Syndicated Vidpix Now Backbone Of WABC-TV Setup

With a solid core of syndicated film shows already under its belt for fall start, WABC-TV looks to be on its way to becoming New York's "film station." The ABC-TV flagship last week followed its acquisition of "I Led Three Lives" by nabbing "Mr. District Attorney," sponsors and all, from WCBS-TV, the CBS flag, and is planning to spot both Ziv entries back-to-back and Friday at 10 p.m., with "Three Lives" going in first.

In addition, it's sold "Three Lives," which it bought directly from Ziv under a 52-week firm deal. Ronzoni is back as alternate-week bankroller, with Marcal Paper Products replacing U. S. Tobacco as the other sponsor. "Mr. D.A." sponsors are Carter Products and Schwayder Bros., who've got the series in over 30 markets. Also being considered is a rerun of the 13 films already shown on WCBS-TV this spring, as a Tuesday at 11 entry (the Friday night pix will be first-run).

Station's definitely out to build its rating via syndicated pix. Veep John Mitchell makes no bones about the fact that he's attempting to emulate the job done by KTTV in Hollywood, which though without a network affiliation, has built solid ratings via the vidpix route. While WABC-TV of course is a network outlet, it's ratings in N. Y. haven't reflected the fact, and Mitchell is convinced that local as well as network programming must be upgraded.

Coincidental with the upgrading process is the fact that the station is gradually reaching the point where national spot business is being placed on the outlet when the national spot buyers are looking for N. Y. exposure. "Mr. D.A." is an example, and there's a good chance that "Foreign Intrigue" and "The Star and the Story" may end up on the outlet. Station virtually had the Heinz "Studio 57" wrapped up, but the deal fell through because ABC-TV refused to supply the spot network which DuMont finally cleared for Heinz.

Anent the business end, station has firmed another deal with Whelan Drug Stores for run-of-station exposure for six vidpix series to carry through the next year. Involved are 13 episodes each of "Biff Baker," "Colonel March," "Jeffrey Jones," "Crown Theatre," "Boston Blackie" and "The Unexpected." Films in each case won't be those currently being shown regularly in the 6-7 cross-the-board hour, but will be held out of the group for exclusive exposure for Whelan. They'll be spotted in open time on a run-of-station basis. Outlet is also close to sales on "Victory at Sea," which it plans to air Sundays at 10:30, and "The Falcon," which will be spotted Wednesday night either at 10 or 10:30, depending on network plans.

## Prockter's 'Badge' In Live-to-Film

Bernard Prockter's "Man Behind the Badge" is going film with a complete series of 39 half-hours. Show, leaving the ranks of live tele exposures when it ends on CBS-TV's Sundays at 9:30 p.m. spot at the summer's close, will be handled by MCA. MCA is not considering anything but syndication or regional sponsorship.

"Badge," recently cancelled by Bristol-Myers, will have Charles Bickford as narrator of the vidpix series, it's reported. Prockter is already leasing the first of the films. This is the producer's second venture into vidpix, the other being a network deal via ABC wherein "T-Man in Action" is on celluloid.

## From Chunky Chocolates To Olds, A&C Vidpix All Over the Spectrum

While the Abbott and Costello vidfilms are making their heaviest coin from what was once an unexpected source, they are still making neat returns via the original scheme of things. As a matter of fact, the show might readily appear in the same market during the day for kids and at night for adults. The sponsors might be Chunky Chocolates or Oldsmobile.

The MCA package is appearing currently on over 30 network stations for Campbell Soups on Saturday mornings. As a matter of fact, the soupy contract with MCA specifies before 5 p.m. on weekdays and before 6 on Saturdays. The current big news with A & C is that Chunky Chocolates, which left the show after a run in 8-10 markets, is now renewing for 16 markets.

The package, in MCA syndication for about three years, lost most or all of its original sponsors, including several breweries ("Apparently," said one MCA exec, Abbott and Costello don't drive you to drink.") Instead today the vidpixers are carried after 7:30 p.m. in several markets by the likes of Westinghouse, a dry cleaning establishment, Olds dealers and like sponsors seeking an adult buying market.

## Monsanto's Vidpix Buy

Guild Films this week followed up its first regional sale of the upcoming Frankie Lane telepic series with a second, pacting Monsanto Chemical (All Detergent) to a four-market deal on the series.

All will sponsor the musicals in Detroit, Phoenix, Tucson and Portland, Me. First regional on the series, wrapped up a month back, was a 10-market regional through KTTV, Los Angeles.

## Petrillo Refuses To Lift Vidfilms' 5% Clef Format

Hollywood, Aug. 10.

American Federation of Musicians prexy James Caesar Petrillo has rejected telepic producers' pleas to lift union's 5% format for music used in vidfilms, but the prez agreed to a slight modification of the plan.

Where producers previously paid 5% of station time charges, they now have a choice of either continuing such payment or of paying 5% of their gross revenue, AFM figuring some producers may find the latter course more economical. Coin gathered from the 5% format goes into the union's Music Performance Trust Fund, where it's eventually disbursed to tuner members via cuffo concerts staged by AFM in various other ways.

When vidfilm producers met in Chicago with Petrillo recently they asked him to revoke the 5% format on ground it was too stiff a tab, contending removal of it would provide more work for musicians. Petrillo, however, in notifying producers of his decision, told them the two methods he outlined will be in force for at least five years "because there is such a difference of opinion by producers as to what should be done."

## GUY LOMBARDO IN SYNDICATED VIDPIX

A half-hour musical show starring Guy Lombardo and his band is before the cameras. MCA, handling the distribution on the series, has fixed it to a firm 39 films.

A strictly syndication property, the Guy Lombardo series will be similar in presentation to the baton man's current WNBT, N. Y., Friday night casing from a hotel. Herb Sussan, also directing Eddie Fisher's live 15-minute stanza via NBC for MCA, will handle the film. He's lined up a different guest vocalist for each session.

The orch film will be made available in New York to a non-competing product to Lincoln-Mercury, underwriting the WNBT series.

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM	STA.	RATING
<b>WASHINGTON</b> <i>Approx. Set Count—575,000</i> <i>Stations—WNBW (4), WTTG (5), WMAL (7), WTOP (9)</i>									
1. Foreign Intrigue (Dr)	WNBW	J. Walter Thompson	Wed. 10:30-11:00	17.2	42	41.0	Baseball; Tenth Inning	WTTG	16.7
2. Superman (Adv)	WNBW	Flamingo	Thurs. 7:00-7:30	16.1	72	22.3	Tenth Inning, Film Shorts	WTTG	9.0
3. Badge 714 (Myst)	WNBW	NBC	Wed. 7:00-7:30	14.0	74	18.8	Range Rider	WTTG	3.8
4. Mr. District Attorney (Adv)	WMAL	Ziv	Tues. 10:30-11:00	12.8	30	42.5	News, Don Richards	WTOP	3.6
5. Racket Squad (Adv)	WMAL	ABC	Thurs. 10:30-11:00	12.7	43	29.6	Mark Evans	WTOP	1.8
6. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	12.2	37	32.1	See It Now	WTOP	13.4
7. Abbott & Costello (Com)	WTOP	MCA	Sat. 11:30-12:00	11.3	98	11.6	Favorite Story	WTOP	8.7
8. I Led Three Lives (Dr)	WTOP	Ziv	Fri. 10:30-11:00	10.7	24	44.9	Red Skelton	WTOP	11.2
9. Wild Bill Hickok (W)	WNBW	Flamingo	Thurs. 7:00-7:30	10.4	68	15.2	Other	WTOP	0.3
10. Liberace (Mus)	WTOP	Guild	Sun. 7:00-7:30	10.1	34	29.4	Cavalcade of Sports	WNBW	18.8
							Sports; Greatest Fights	WNBW	14.0
							Waterfront	WTOP	2.4
							You Asked For It	WMAL	10.4
<b>PROVIDENCE</b> <i>Approx. Set Count—530,000</i> <i>Stations—WBZ (4), Boston; WNAC (7), Boston; WJAR (10), Prov.</i>									
1. Favorite Story (Dr)	WJAR	Ziv	Thurs. 8:30-9:00	45.4	87	52.4	Four Star Playhouse	WNAC	6.2
2. Mr. District Attorney (Adv)	WJAR	Ziv	Mon. 9:00-9:30	39.2	59	66.1	I Love Lucy	WNAC	24.6
3. City Detective (Myst)	WJAR	MCA	Mon. 10:30-11:00	28.9	82	35.5	Studio One	WNAC	5.7
4. Range Rider (W)	WJAR	CBS	Sun. 6:30-7:00	27.7	91	30.4	Pleasure Playhouse	WBZ	2.3
5. Liberace (Mus)	WJAR	Guild	Sun. 5:30-6:00	25.4	92	27.8	Kukla, Fran & Ollie	WBZ	0.8
6. Superman (Adv)	WJAR	Flamingo	Mon. 6:00-6:30	21.2	90	30.4	Baseball	WNAC	0.8
7. Your All Star Theatre (Dr)	WJAR	Screen Gems	Sun. 7:00-7:30	20.8	77	27.0	Kit Carson	WNAC	2.3
8. Foreign Intrigue (Dr)	WJAR	J. Walter Thompson	Tues. 10:30-11:00	20.4	71	28.9	Stories of the Century	WNAC	3.1
9. Kent Theatre (Dr)	WJAR	Ziv	Sat. 7:00-7:30	16.9	79	21.5	Mr. District Attorney	WNAC	6.2
10. Death Valley Days (W)	WJAR	McCann-Erickson	Sat. 7:30-8:00	15.4	72	21.6	Two for the Money	WNAC	3.8
							Ethel & Albert	WBZ	5.4
<b>SYRACUSE</b> <i>Approx. Set Count—300,000</i> <i>Stations—WSYR (3), WHEN (8)</i>									
1. Liberace (Mus)	WSYR	Guild	Wed. 7:00-7:30	26.4	77	34.3	Make Room for Daddy	WHEN	7.9
2. Badge 714 (Myst)	WSYR	NBC	Sun. 6:00-6:30	21.4	81	26.4	My Favorite Husband	WHEN	5.0
3. Tales of Jeffrey Jones (Myst)	WSYR	CBS	Tues. 10:30-11:00	20.7	64	32.5	See It Now	WHEN	11.8
4. Wild Bill Hickok (W)	WHEN	Flamingo	Wed. 6:00-6:30	14.3	83	17.2	Canyon Jack	WSYR	2.9
5. Favorite Story (Dr)	WSYR	Ziv	Thurs. 10:30-11:00	14.3	43	33.6	Place the Face	WHEN	19.3
6. Cisco Kid (W)	WHEN	Ziv	Sun. 5:00-5:30	14.0	67	21.1	Hall of Fame	WSYR	7.1
7. Ramar of the Jungle (W)	WSYR	TPA	Sat. 7:00-7:30	10.0	49	20.4	Red Skelton	WHEN	10.4
8. I Led Three Lives (Dr)	WHEN	Ziv	Fri. 7:00-7:30	7.9	53	15.0	Life With Elizabeth	WSYR	7.1
9. Life With Elizabeth (Com)	WSYR	Guild	Fri. 7:00-7:30	7.1	47	15.0	I Led Three Lives	WHEN	7.9
10. Abbott & Costello (Com)	WHEN	MCA	Sat. 11:30-12:00	6.8	100	6.8	None		
<b>SAN ANTONIO</b> <i>Approx. Set Count—180,000</i> <i>Stations—WOAI (4), KGBS (5)</i>									
1. Mr. District Attorney (Adv)	KGBS	Ziv	Fri. 8:30-9:00	29.6	62	48.0	Cavalcade of Sports	WOAI	25.6
2. Favorite Story (Dr)	KGBS	Ziv	Tues. 8:30-9:00	26.4	57	46.4	Greatest Fights	WOAI	11.2
3. Ramar of the Jungle (W)	WOAI	TPA	Sun. 4:00-4:30	24.8	79	31.2	Milton Berle	WOAI	20.0
4. Eversharp Theatre (Dr)	KGBS	Ziv	Mon. 9:00-9:30	24.4	62	39.2	American Week	KGBS	6.4
5. All Star Theatre (Dr)	WOAI	Screen Gems	Thurs. 9:30-10:00	18.4	53	34.8	Stu Erwin	WOAI	14.8
6. Racket Squad (Adv)	KGBS	ABC	Sun. 10:00-10:30	18.0	62	29.2	Baseball	KGBS	15.2
7. Duffy's Tavern (Com)	WOAI	MPTV	Thurs. 9:00-9:30	15.2	49	31.2	News	WOAI	13.6
8. Superman (Adv)	KGBS	Flamingo	Tues. 6:00-6:30	14.8	77	19.2	Man Against Crime	WOAI	8.8
9. Wild Bill Hickok (W)	WOAI	Flamingo	Mon. 5:00-5:30	11.2	82	13.6	Baseball	KGBS	15.2
10. Big Playback (Sports)	WOAI	Screen Gems	Tues. 9:30-9:45	7.2	18	39.2	6 O'Clock Report	WOAI	6.4
							News Desk	WOAI	2.4
							Sagebrush Shorty; News	KGBS	2.4
							Army-McCarthy Hearings	KGBS	32.0
<b>PORTLAND</b> <i>Approx. Set Count—140,000</i> <i>Stations—KOIN (6), KPTV (27)</i>									
1. Favorite Story (Dr)	KOIN	Ziv	Mon. 9:30-10:00	42.9	73	58.3	Name That Tune	KPTV	15.4
2. I Led Three Lives (Dr)	KOIN	Ziv	Tues. 9:00-9:30	37.1	59	63.0	Liberace	KPTV	25.9
3. Badge 714 (Myst)	KPTV	NBC	Mon. 7:00-7:30	36.6	68	55.9	Studio One	KOIN	19.3
4. Death Valley Days (W)	KPTV	McCann-Erickson	Wed. 9:30-10:00	28.8	62	46.8	Strike It Rich	KOIN	18.0
5. Range Rider (W)	KOIN	CBS	Tues. 7:00-7:30	27.1	67	40.3	Midwestern Hayride	KPTV	13.2
6. Amos 'n' Andy (Com)	KOIN	CBS	Wed. 7:30-8:00	26.3	47	56.1	My Little Margie	KPTV	29.8
7. Liberace (Mus)	KPTV	Guild	Tues. 9:00-9:30	25.9	41	63.0	I Led Three Lives	KOIN	37.1
8. The Visitor (Dr)	KPTV	NBC	Mon. 7:30-8:00	24.9	53	47.3	Studio One	KOIN	22.4
9. My Hero (Com)	KPTV	Official	Tues. 9:30-10:00	24.4	44	55.1	Suspense	KOIN	30.7
10. Waterfront (Dr)	KPTV	UTP	Thurs. 7:30-8:00	23.9	53	45.4	Place the Face	KPT	



## New Telepix Shows

**TENTH OF A NATION**  
With John Cannon, narrator  
Producer: American Newsreel  
26 quarter-hours  
Distrib: Essex Films

First documentary telepix series on the American Negro is "Tenth of a Nation," a sort of newsreel on the accomplishments of leading Negroes. As both programming material and as a tribute to accomplishments of the Negro, it fails to impress.

Trouble is its approach, which is an attempt to encompass too much in the short space of a quarter-hour. Films consist of edited newsreel clips, and the first segment has a parade of 15-20 personalities spotlighted in the 15 minutes. Second segment is somewhat better, with a little more attention paid to each person, but the treatments are still superficial.

As it stands, the series is little more than a lot of name-dropping with pictures. Far more effective (although probably expensive too) would be to do a blog or even an interview of one or two of the personalities in each segment.

On the credit side, the films are done in good taste, and shouldn't have very much trouble finding southern markets. Quality of the clips are good, and John Cannon's narration is on the plus side. While films are angled for a Negro audience, they're general enough in scope and approach to reach white viewers. Chan.

**HOLLYWOOD TO BROADWAY**  
With John Conte, guests  
Producer: Emanuel Demby  
Director: Myron L. Brown  
26 quarter-hours  
Distrib: Atlas Television Corp.

"Hollywood to Broadway" is a low-budgeted quarter-hour series which seems best suited for an early evening slot. If nothing else, it should cement relations between the local motion picture exhibitor and the local station, for fully half of each film consists of a clip from an upcoming release of one of Hollywood's major studios. By far, the clips are the longest to hit tv thus far, and comprise a solid plug for the upcoming pix. As a trailer for the industry and the local exhibitor, the series can't be beat.

But as a source of programming,

## Sen. Bricker

Continued from page 27

out to the agencies, the sponsors, the packagers, the talent agencies (MCA, William Morris), etc.

Such a possibility, far from being a figment of the imagination, is "too close to reality for comfort," the networks fear, and they shudder to think of the consequences should a Senate Interstate Commerce Committee fullscale investigation encompass programming, personalities and a parade of subpoenas.

The fact that ex-FCC commissioner Robert F. Jones, practicing law in Washington, has been nominated as general counsel in charge of the investigation, has only served to heighten the anxieties. Jones demonstrated while with the FCC that he's no friend of the networks. He's taken more than one potshot at CBS and NBC. The probability that he'll be eager to expose to the public ears a lot of the dirty linen that rubbed off on him during his FCC regime has more than frightening implications.

In his testimony before the Potter Committee probing the UHF fiasco some weeks back, CBS prexy Frank Stanton foresaw the possibility of the Bricker bill hitting at the heart of network programming. At that time Stanton testified: "I would like to comment on S. 3456 (the Bricker-Bill). On its face this bill is a simple one, providing for the regulation of networks. But since the Commission already exercises rather considerable regulatory powers over the networks through its licensing of the stations owned by the networks, as well as through its licensing of stations affiliated with networks, the implications of S. 3456 are rather large. Perhaps this bill can most clearly be viewed as though it proposed to regulate and license a network as a supplier of programming material—just as do film producers, independent program packagers or advertising agencies which produce programs."

It has some serious drawbacks, namely in a lack of production knowhow by Demby Productions, which lensed the films. The shoe-string budget was apparent in the live segment, which consists of interviews of legit personalities by John Conte. Sets, props and even opticals show lack of imagination that gives an impression of overall poor quality.

Strangely enough, the interviews themselves are excellent. Conte scores as a pleasant and glib questioner, and the three legions caught on three separate shows were equally voluble. Result was interesting conversations with Ona Munson (who spoke on wise and their importance to the actress), Paul Stewart (how to avoid type casting as a heavy) and Una Merkel (who talked about the backstage activities at the Broadway production of "The Remarkable Mr. Pennypacker").

Clips themselves were also good, with "Knock on Wood," "Apache" and "Tanganyika" excerpts shown in the three pix caught. Excerpts had plenty of action and were better than the filmhouse trailers. Series would prove a good buy for the local theatre operator who's been looking for a way to advertise institutionally on tv. Chan.

## Goodson-Todman 'Web' Vidpix May Wind Up Network & Syndication

While Goodson & Todman definitely plan to put "The Web" on film, there's a good chance that it may end up back on a network basis, according to Mark Goodson. The package hasn't made up his mind as to whether to assign the series to a distributor or not, but meanwhile the possibility of a limited network showcasing with syndication in remaining markets has popped up, and that's getting immediate consideration.

In any case, however, the series won't be ready until late winter or spring. It stays live on CBS-TV through early fall, when Screen Gems' "Father Knows Best" moves into its spot on CBS-TV. No production plans have been set yet, with Goodson scheduled to plane to the Coast in a couple of weeks to make arrangements for its conversion to film. If the limited network-plus-syndication deal does go through, it won't start until late winter.

Meanwhile, Goodson is mulling his own distribution setup for the series in the event it does go syndicated. He said initial station and agency reaction to announcement of lensing the series has been excellent, so much so that G & T may be able to handle sales for major markets on its own. If this decision is made, the firm would probably work out some deal for a distributor to handle the smaller markets, with G & T handling regionals and major markets themselves.

## Vidpix Chatter

### New York

Television Programs of America prexy Milton Gordon slated as one of the principal speakers at the Commercial Finance Industry annual convention and dinner Oct. 11 and 12 in N.Y. He'll speak on "Motion Picture and Television Program Financing" as part of a panel on "Secured Commercial Financing." Nola Studios prexy Vincent Nola has worked out a group plan on filming audition prints, under which musical artists can get audition prints of themselves at a fraction of the regular cost under an expense-sharing arrangement of three or more artists. Scripter Newton E. Meltzer has authored tv and theatrical versions of "This Is Your State," p.r. pic shot by Information Productions for the N.Y. State Dept. of Commerce. Thomas H. Wolf produced and Rene Bras directed the films. TPA added Gerard H. Slattery, formerly with Nona Kirby station rep firm, to its sales staff, with headquarters in Boston. U.S. Information Agency is using prints of Transfilm's documentary for the Greater N. Y. Fund, "What Makes A City Great," to its information centers throughout the world for local showings.

## CBS-TV Dogs It

Summer used to be known as the "dog days" on television. Now Sundays on CBS-TV can take that billing. National Biscuit Co. has signed to sponsor Screen Gems' "Rin Tin Tin" on the net Sundays at 4:30, starting in the fall, and that gives the web two canine vidpix series. The other is "Lassie," which goes in on the Sabbath at 7. Deal was set this week, although the contracts haven't been signed. Screen Gems has a number of the pix already in the can and has been pitching the series since the spring. Sale gives the firm its second new network showcase for the fall ("Father Knows Best" is the other, also set for a Sunday night CBS ride) and its third (other being the vet "Ford Theatre" on NBC).

## Dicker Lowell Thomas To Narrate 'Navy Log'; CBS Film Sales Tie-Ins

"Navy Log" producer Sam Gallu and CBS Television Film Sales are dickering with Lowell Thomas to take the narrator role in "Navy Log," the telepix series which Gallu is producing and which the John Gibbs agency has been peddling on a national basis. If Thomas can take the part, the series would go into production for syndication by CBS Television Film Sales, with the latter also in on the financing and as coproducer. Series would be pitched at banks and other institutional sponsors. Gallu has secured Navy cooperation in shooting the series, and has already turned out a pilot (which got an unusual press and agency screening by Gibbs a couple of months ago via a party-screening on an aircraft carrier harbored in N. Y.'s North River). CBS would enter the deal only if Thomas stars (as the Navy commander who narrates the film). It had previously been planned to get Arthur Godfrey to narrate, but other commitments forced him out.

## Don't Blame TV

Continued from page 30

President Eisenhower's inauguration less solemn and dignified than it was. Services have been televised in churches of various faiths, and without any complaints that they changed worship into a sacrilegious carnival and made the clergy appear as clowns. The United Nations operates unruffled under tv's eye. The Metropolitan Opera and symphony orchestras have been brought into homes without leaving "circus" sawdust on the floor.

James L. Caddigan, DuMont director of programming, testified that televising of hearings does not interfere with conduct of proceedings. Through pooling of equipment by networks, he pointed out, only one set of cameras is necessary to provide the whole nation with service. And tv cameras, he added, are "utterly silent."

Ralph W. Hardy, NARTE veepee, told the subcommittee that problem posed by televising of hearings is "not how to withdraw this great service from the people, but rather how to make more adequate use of it. . . . Whatever will aid the process of bringing closer together those who govern and those who are governed cannot help but make the flame of democratic freedom burn brighter."

## UTP Gets Coast Client For Ken Murray Vidpix

United Television Programs last week wrapped up the first regional deal on the upcoming Ken Murray telepix, "Where Were You?" by pacting a moving company for 12 western markets. UTP signed Bekins Van & Storage through the Brooks agency to sponsor the show for 31 weeks in L.A., San Francisco, Seattle, Portland, Spokane, Omaha, Dallas, Phoenix, Tucson, Boise, San Diego and Denver. Show is being produced by Bing Crosby Enterprises, with Murray acting as star, producer and director. UTP distributes.

## Gotta Plan for Vidpix Like Mass Production Outfits, Sez Gottlieb

### New Religioso Vidpix

Washington, Aug. 10.

A local tv religious program, which has run live successfully for the past two years on the DuMont station WTTG here, is to be filmed and offered to stations throughout the country.

It is the weekly "Hand to Heaven" program, featuring the evangelistic sermons of Rev. Joseph Uhrig, and sponsored by the non-denominational Hand to Heaven Evangelistic Assn. Its soloist is Bob Daniels who recently recorded a series of sacred music releases with the MGM Orch.

Filming will be done here by National Video Productions at Capital Film Studios. NVP produces many of the tv shows emanating from Washington.

## 'Harlem-Variety Revue' On Syndication Agenda As 1st Negro Series

First Negro variety series for syndication goes into production Aug. 23 at the Biltmore Studios in N. Y., which were acquired this week by Louis L. Klotz, who heads both his own producing firm and the newly organized Biltmore Productions. Klotz claims the studios, in downtown Gotham (E. 4th St.), are the largest in the east, with four stages (50x140 feet, 50x100 and two 50x65), recording, screening and editing facilities.

Syndicated series is titled "Harlem Variety Revue." Cast will be all-Negro, and 39 films are slated for the series. Klotz is dickering a distribution deal for the series. He'll follow that with another 39 musical half-hours, the latter featuring white artists. While Klotz will be turning out his own product, studio is also available to outside producers and agencies.

## Industrial Vidpix Get Festival Spotlighting

Industrial films produced for television appear to be getting in their licks at overseas film festivals. Latest to get top recognition is Marathon TV Newsreels' "Airhead," the quarter-hour documentary produced in cooperation with the U. S. Marine Corps for Sikorsky Aircraft. Film, which depicted the work of helicopters in evacuating wounded in the Korean war, was one of nine U. S. pic selected for showing out of a total of 90 entered at the Venice Film Festival.

Pic, which has had 400 showings on 250 stations in the U. S., has been entered for the Edinburgh Festival later this summer, and is one of the Golden Reel winners at the recent American fete in Chicago. Another Marathon tv industrial, "The Mailed Fist," (produced for American Car & Foundry and the Army Ordnance Corps) is now making the theatrical rounds, with a N. Y. showing current at the 49th St. Trans-Lux.

## 'Invitation Playhouse' Set For German Theatres

Hollywood, Aug. 10. "Invitation Playhouse," vidpix series produced by the Tee Vee Co., will be shown in German theatres, following inkling of a deal between Eugene A. Borkum of Munich and Marc Frederic, general manager of Tee Vee.

Borkum has been here from Germany scouting for short subjects to pair along with a single feature for theatrical bills. "Invitation," a 15-min. tv series, will be dubbed into the German language. Walter Kohner agented the deal.

### Salt Lake Office

Salt Lake City, Aug. 10. The 16th field office of MCA-TV has been opened here. Head of the film distrib outfit is Tom McMahon.

Area for sales out of the office here will be Montana, Idaho, Wyoming, Colorado and Utah.

Hollywood, Aug. 10. Telefilm producers would do well to take a lesson from the nation's mass production industries, who sponsor 90% of the tee-vee shows, by adopting such production methods to cut costs and at the same time turn out quality product.

So asserts Alex Gottlieb, producer of a new vidfilm series, "Dear Phoebe," starring Peter Lawford, with Marcia Henderson, and sponsored by Campbell's Soup. "Campbell's Soup or Chrysler Motors wouldn't begin their production line rolling without extensive meetings of every department. They do this to insure the best product with the most efficient use of money. That's why we have been holding pre-production meetings, and will continue to have others," remarked Gottlieb, a film producer making his tv bow.

He said as a result of the sessions, his company has okayed 11 scripts before filming began; that on the whole the thought and suggestions made during such huddles have already saved the company lots of money.

Participating in the sessions were Gottlieb, American National Studios manager William Stephens and his staff; director Don Weis and his assistants, and Al Ward and Peter Frank, repping BBD&O. Also in on the talks were cameraman Joseph Biroc; supervising film editor Jason Bernie, and art director Daniel Fapp.

Company which began lensing last Thursday plans to shoot three telepix every two weeks, rehearsing when it isn't actually shooting.

## SG's Major Regional 'All-Star Theatre' Deal

Screen Gems this week set its biggest regional deal to date on "Your All-Star Theatre," the "Ford Theatre" rerun series. Gallo Wine picked up for 17 markets scattered throughout the country on a 26-week deal. Series starts for Gallo in September.

Meanwhile, the firm's commercial department in New York has stepped up production, largely due to the recent addition of an animation department. Firm has 19 blurbs on the drawing boards and before the camera, 10 of them animated. Among clients now being serviced are RCA, Sunshine Biscuit and Minute Rice.

## Ex-'Omnibus' Vidpix Set for Syndication

Transfilm, the N.Y.-based commercial and industrial telepix production outfit, is going into syndicated sales for the first time with a package of four quarter-hour documentaries it originally produced for "Omnibus." All four played on the Ford Foundation Radio-TV Workshop production last year.

Three of the pix are filmbiogs—one is of Nobel Prize winner William Faulkner, reportedly the only film of the author ever produced. It was shot at his home in Oxford, Miss. Others are of designer Raymond Loewy and photographer Philippe Halsman. Fourth pic is "Tugboat," depicting the daily activities of a tug and its crew.

## 134 For 'Range Rider'

Langendorf United Bakeries has added four more Coast markets to its "Range Rider" exposure, bringing up its total regional coverage on the CBS Television Film Sales property to 10 markets. New outlets are KEYT in Santa Barbara, KERO-TV in Bakersfield, KTVU in Stockton and KIMA in Yakima. Biow agency's San Francisco office agented the deal, which brings the "Range Rider" total markets to 134.

## SALESMAN

Highly successful background and position in diversified field. Presently seeking change to TV Film Organization. Sincerely interested in this specialized field. Write Box V-9554, Variety, 134 W. 46 St., New York 36.

# Jocks, Jukes and Disks

By MIKE GROSS

**Georgia Gibbs:** "More Than Ever"—The Man That Got Away" (Mercury). "More Than Ever" is Georgia Gibbs' initial try at the multiple-tracking gimmick and her first attempt at an Italian lyric interpolation. She's tops in both departments, making it a surefire side. Tune is a standout ballad entry with a rhythmic beat and an effective lyric. All spinning outlets will pick it up. Her workover of "The Man That Got Away" is excellent but it's a bit too heavy for pop appeal.

**Jane Morgan:** "Fair Weather Friends" (Kapp). Nitery thrush Jane Morgan gets off to a solid start with this coupling. Both sides are attractive items and should put the Kapp label into the pop hit lists for the first time. "Fair Weather Friends" looms as the big side in the long run. It's a meaty ballad with a hillbilly flavor and Miss Morgan gets the message across with impact. "Baseball" is a lively novelty which helps showcase her piping versatility.

**Dean Martin:** "That's What I Like"—The Peddler Man" (Capitol). Currently riding high with "Sway," Dean Martin has a neat follow-up entry in "That's What I Like." Tune's melodic line and romantic lyric are right up Martin's

mood for "These Things God Fashioned For Me." On this side the production as well as the tune get in his way.

**Felicia Sanders:** "Don't Stay Away Too Long"—My Love Belongs To You" (Columbia). "Don't Stay Away Too Long" gives Felicia Sanders her best chances for a breakthrough slice in some time. It's a simple ballad with a neat blending of words and music. She gives it a warm reading via the multiple-track technique. "My Love Belongs To You" is a cumbersome ballad with slim spinning chances.

**Karen Chandler:** "Heartbeat"—Where Is The One For Me" (Coral). Karen Chandler knows how to make the most out of a mood ballad and "Heartbeat" fits the bill. Tune is an above average Tin Pan Alley concoction and she builds it into a good commercial entry via her effective piping attack. "Where Is The One For Me" is a neat change of pace. It's a light-hearted rhythmic piece that'll get its share of spins.

## Album Review

**Frank Sinatra:** "Swing Easy" (Capitol). Sinatra's second album for Capitol should repeat the success of his initial package try. "Songs For Young Lovers." This set is switch in mood from the pre-

## Best Bets

GEORGIA GIBBS	MORE THAN EVER
(Mercury)	The Man That Got Away
JANE MORGAN	FAIR WEATHER FRIENDS
(Kapp)	Baseball
DEAN MARTIN	THAT'S WHAT I LIKE
(Capitol)	The Peddler Man
BULAWAYO SWEET RHYTHMS BAND	SKOKIAAN
(London)	In the Mood

alley and he belts it out with the kind of captivating lilt that nabs spins. Tune is from the Martin-Lewis starrer, "Living It Up," which should help platter's commercial potential. Flip side is less successful. There's no melody or lyric to latch on to but Martin does the best he can.

**Bulawayo Sweet Rhythms Band:** "Skokiaan"—In the Mood" (London). This is the platter that started the "Skokiaan" avalanche. It got to market first and it looks like it'll hold its lead. The Zulu tune has a fetching beat and the Bulawayo boys, a South African group, give it the right touch. It's a natural for the coinboxes and the jocks should stick to it despite the flood of other waxings. On the bottom deck, the band works over "In the Mood." It'll lose out to the "Skokiaan" kick and it's just as well.

**The Four Lads:** "Skokiaan"—Why Should I Love You" (Columbia). The Four Lads are getting in on the "Skokiaan" surge with a lively lyric version. The boys capture the mood and the beat and the addition of words may help 'em steal some of the play away from the strictly instrumental versions. The flip side is a routine item with a standard interpretation.

**Henri Rene Orch:** "Manhattan Mambo"—Please, Please" (Victor). "Manhattan Mambo" is a tamale-style tune out of Tin Pan Alley that could cash in on the current mambo sway. Henri Rene, however, fails to get much of the chile flavor into his interpretation and it emerges as a so-so slice. Columbia Records' cut with the Pete Rugolo orch is more in the spirit of the frenetic mood and it could make some noise. Rene switches to a rhythm & blues beat on "Please, Please" with better results.

**Roy Hamilton:** "Ebb Tide"—Beware" (Epic). Roy Hamilton has taken last year's hit, "Ebb Tide," and given it such a vivid vocal play that it should take off again in the rhythm & blues market where he's most popular. His powerful pipes take the tune for a potent emotional spin. "Beware" is a pleasant item which Hamilton gives an easygoing ride. Okay for occasional spins.

**Danny Machin:** "A Dollar, A Nickel and a Dime"—These Things God Fashioned For Me" (Derby). Danny Machin won't reach the hit lists with this disk, his debut in wax competition, but he impresses as a crooner who could hit paydirt with the right material. "A Dollar, A Nickel and a Dime" is a cute piece of material and Machin gives it an enjoyable interpretation. It'll get spins but it's not strong enough to buck the powerhouse competition. He switches to a religious

ious in that the Nelson Riddle orch beat swings in a bright and exciting style. Sinatra's pipes excellently complement the zingy rhythm. Set includes eight standard items and Sinatra gives them all a fresh, vibrant quality with his breezy interpretations. Best of the lot are "All Of Me" and "Just One Of Those Things." The album cover, too, is a knockout.

**Bernie Wayne:** "The Broadway Story" (Coral). "The Broadway Story" is a top example of the wax showmanship that's going into the production of pop album sets today. It's a musical fable especially created for a shellac production. Piece was composed and conducted by Bernie Wayne with Danny Scholl, Jim Hawthorne, Audrey Marsh, Chipper Nathan, and Jan Magnas handling the vocal chores. In melody and words, Wayne attempts to capture the heartbeat of the city. It's all seen through the eyes of the cop on the beat at Broadway at 50th St., sung by Scholl. There are some bright, lyrical passages and though Wayne gets a bit trite and corny at times, it all adds up to neat wax produc-



LAWRENCE WELK

and his  
CHAMPAGNE MUSIC  
153d Consecutive Week, Aragon  
Ballroom, Santa Monica, Calif.  
Will Appear  
CORN PALACE  
Mitchell, So. Dakota  
Sept. 19th through Sept. 25th

tion. Flip side of the 10-inch platter includes four Wayne originals. They're all lush and easy on the ear.

**Josh White:** "Josh White Comes A Visitin'" (Livingston). This is a good bet for the folk fans. Josh White is in fine form as he plows through eight folk ballads, six of which are originals. On this package he strays a bit from his usual form by using a combo backing (Jimmy Crawford, drums; Al Hall, bass; Sammy Benskin, organ and piano). The group doesn't get in his way and he delivers with his usual charm. The set also is available on tape.

**Liane-Boheme Bar Trio:** "Boheme Bar" (Vanguard). Potpourri of vocal and instrumental offerings from a small bistro in Vienna brings up a solid German-language chanteuse in Liane, cool-voiced, smooth and superior, who knows her way around a song. Sentimental ballads are affecting; opening number, imitative of U.S. jazz, is least effective. Vocal trio backing is unimpressive. Instrumental accomp is deft, unobtrusive and stands up well on its own in a Kalman medley, waltz melange, etc. An appealing album.

**Martha Schlamm:** "Songs of Many Lands" (Vanguard). Another Viennese singer, Miss Schlamm's forte is folksongs of all nationalities. Good soprano voice, musical background and sympathetic feeling bring fine results on Yiddish, Israeli, Russ and Irish tunes, done lustily or tenderly, as mood commands. Western songs are less effective, and the spiritual offering is out of character. Good all-round album, though.

## LEWIS' AMERICAN O.O.

E. R. (Ted) Lewis, head of English Decca, arrived in New York last week for a month's o.o. of the disk biz scene.

He's headquartered at London Records' Gotham office. London is English Decca's U.S. subsid.

## Longhair Disk Reviews

**Falla:** El Amor Brujo & El Retablo (Angel; \$4.95). Lusty, authentic version of "Brujo" by Conservatoire Orch under Argentina, with a fine, rich colored mezzo in Ana Maria Triarte for soloist. Puppet show score on reverse, though less important, is also interesting.

**Beethoven:** Sonatas No. 30 & 31 (RCA Victor; \$5.95). Expressive, poetic performances by Dame Myra Hess of the dramatic Op.709 (in E) and the simpler, but just as beautiful and melodic Op.110 (A-flat). Fine coupling.

**Vaughn Williams** (Westminster; \$5.95). Philharmonic Promenade, under Sir Adrian Boult, in vivid recreations of mostly unfamiliar, but appealing works—the flavor, some strongly nationalistic "English Folk Song Suite," charming pastoral "Fantasia on Greensleeves," lyric, gentle "Norfolk Rhapsody," and w.k. affecting "Fantasia on Theme of Tallis." Tchakovsky (Vox; \$5.95). Three

warhorses, "1812 Overture," "March Slave" and "Capriccio Italien," rousing played by Vienna State Philharmonic under Perle. "Romeo and Juliet" starts slowly, but picks up pace and vigor.

**Taylor:** Through The Looking Glass (Mercury; \$5.95). Fine, sharply-etched reading by the Eastman-Rochester Symp under Hanson of the evocative, impressionistic score, which is occasionally rich and lush as it is sometimes wayward and thin.

**Byrd:** Great Service (Vanguard; \$5.95). Little-known early 17th-century religious choral work, with its somewhat involved rhythms but even repetition of themes, has a sturdy, impressive recording here by the Chamber Chorus of Washington under Paul Callaway.

**Spanish Gypsy Airs** (Remington; \$2.99). Guitarist Carlos Montoya and ensemble of singers, dancers and musicians in skillful, authentic renditions of a highly varied, appealing repertory. Bron.

## MORE FEYER DISKS WITH 'ECHOES' SURGE

With the George Feyer 10-inch piano potpourris proving to be one of its most successful pop items, Vox Productions has skedded several more disks of the Hungarian-American artist. Three weeks ago, Vox issued "Echoes of Latin-America" to follow on the other four "Echoes" albums ("Paris," "Italy," "Vienna," "Broadway"). In September, company will issue Feyer's "Echoes of Childhood," comprising tunes one remembers as a kid. There will be 42 tunes in all, with rhythm accompaniment to the keyboard work, as usual.

In the fall, Vox is planning an entirely new line for Feyer, away from the "Echoes" series.

## Decca Shares Up to 75c On Six-Month Earnings

Decca Records' earnings went up to 75c. per share for the six-month period ending June 30, 1954. In the same period last year diskery reported earnings equal to 32c. per share.

The boost in earnings is attributed to Decca's move-in on Universal Pictures. Diskery now owns 718,585 share of U, representing 73% of the pic company's outstanding common stock. The 1953 earnings did not include Decca's then proportional share of U's undistributed earnings.

The undistributed earnings for the six-month period this year amounted to \$1,204,288 on 1,602,501 outstanding shares of capital stock. The '53 earnings for the corresponding period were \$430,063 on 1,354,158 shares.

## Rival Mgt.'s Maestro OK Needed to Set American Tour of Berlin Symp

Curious and probably unique situation has arisen in connection with the highly-touted visit next winter of the Berlin Philharmonic Orchestra to the U. S. under the baton of Europe's top conductor, Wilhelm Furtwangler. Orch's tour will be under the Columbia Artists Mgt. banner. But Furtwangler is under contract (for the U. S.) to Columbia's arch-rival, National Concert & Artists Corp., and Columbia had to dicker with NCAC to get the okay for the German maestro to lead his own band here.

Tangle came about due to the fact that NCAC, along with its closely-allied Sol Hurok office, started negotiations several seasons ago to bring the Vienna Philharmonic to this country, also with b.o. magnet Furtwangler as conductor. Hurok pulled out of the deal because of the conductor angle, feeling that Furtwangler was too controversial. Marks Levine, NCAC prez, strung along with the maestro and got his verbal okay to a personal pact. This was signed about a year ago.

The Vienna Philharmonic is now due here in the winter or fall of 1956, under NCAC aegis instead of Hurok-NCAC. Levine, who returned from Europe last week after a seven-week holiday, finalized the visit during his stay.

The Berlin Philharmonic will be here next winter, opening in Washington, Feb. 27, '55. It will play 26 concerts in 21 cities and the veteran Furtwangler expects to conduct them all.

## BOB MERRILL'S NEW PUB CO.; KAUFMAN PARD

Tunesmith Bob Merrill, who recently ankled a longtime tieup with Joy Music, has launched his own publishing firm, Goldenbell Music. Merrill teamed up with deejay Murray Kaufman in the operation. Pubbery will be affiliated with ASCAP.

Goldenbell's first big push will be on Merrill's own tune, "Tell Me, Tell Me," which June Valli has waxed for RCA Victor.

## MGM Adds More Masters In Weems, Vino Buyout

MGM Records continues to add to its release output via the buyout of masters. Latest independently-made disks to be purchased by the diskery were cut by crooner Al Vino and orch leader Ted Weems.

The Vino release will be a coupling of "I Heard You Cried Last Night" and "Ondine." Weems' platter mates "Polka Dot Rain" with "I Never Knew." Both waxings will reach the market during the last week in August.

## Haber Joins Reis

Bert Haber joins Herb Reis' publishing firms this week. Haber, formerly contactman for Sheldon Music, will assist Reis in the operation of latter's ASCAP and BMI firms.

Reis launched his publishing activity about six months ago when he ankled Frank Music, Frank Loesser's publishing firm.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

\* ASCAP † BMI

National Rating		Title and Publisher	New York	Boston—(Mo)	Philadelphia	San Antonio	Chicago—C	Indianapolis	Detroit—(Gr)	Minneapolis	Kansas City	St. Louis—(S)	Cleveland—	Los Angeles	Seattle—(Ca)	POINTS
This Last wk.	wk.															
1	1	*Things Mean a Lot (Feist) ..	8	1	1	1	1	5	3	1	1	1	2	5	92	
2	5	†Sh-Boom (H&R).....	3	4	4	5	3	10	9	4	2	4	5	2	77	
3	3	*Coins in Fountain (Robbins) ..	6	5	6	2	4	...	...	3	2	2	1	4	75	
4	3	*Little Shoemaker (Bourne) ..	4	...	5	4	...	8	2	4	5	4	4	1	69	
5	6	*Hey There (Frank) ..	2	2	3	7	5	...	1	6	...	9	9	3	63	
6	8	*High and Mighty (Witmark) ..	1	...	2	2	3	5	9	8	...	5	...	...	62	
7	2	*Hernando's Hideaway (Frank) ..	9	10	...	3	...	1	...	6	5	3	3	6	58	
8	7	*Happy Wanderer (Fox) ..	3	9	6	8	4	...	...	7	6	6	3	...	47	
9	9	*Chapel in Moonlight (S-B) ..	5	6	1	...	7	...	2	9	...	9	...	...	42	
10	13	†Goodnight, Sweetheart (ARC) ..	7	...	...	8	6	3	7	...	10	7	8	10	36	
11	...	†I'm a Fool to Care (Peer) ..	...	...	...	...	5	4	...	...	...	...	...	...	13	
12	9	*I Understand (Jubilee) ..	...	...	9	...	...	...	10	8	...	...	7	9	12	
13	11	†Really Love Me (Duchess) ..	...	...	9	...	...	...	7	...	...	10	7	...	11	
14	14	*I'll Walk With God (Harms) ..	...	...	...	...	...	1	...	...	...	...	...	...	10	
15	...	*Green Years (Harms) ..	8	...	...	...	7	...	...	...	...	...	...	...	7	

# MAJOR DISKERS IN NEW RIVALRY

## Payola III—Worse Than Ever

"Gee, how I long for the olden days of good clean payola. It's always been with us ever since publishers came to Jolson or Vallee with cut-ins on songs, but that was a 'clean' payola because a great singer did do much for a song. But today, with the a&r setups being what they are, it looks like the job is a license to steal." That is one publisher's observation.

"And why not?" adds a songwriter, "considering that the a&r men figure they may as well get theirs while they can." (One a&r man observes, "You know the mortality rate of these jobs; while we have the hits we're heroes but if the tide turns you can't blame me for setting up a little side-business just in case.")

"It's a garbage business and you're bound to get filthy when you play with dirt," adds BMI's Bob Burton. "On the other hand, it's the only one of the show biz arts where a guy with a short bankroll can shoot the works and maybe come up with a fortune. There's no exclusive patent on any guy who can make a hit nowadays, so a few bucks here and there they figure can achieve the proper plugs or recordings. But it is ridiculous for anybody to fingerprint at Broadcast Music Inc. and say that because we pay off on performances this has stimulated the payola to records, record-makers, and record jockeys. As a matter of fact most of our publishers are country & western firms, where the artist is the publisher so, obviously, the payola figures with the major disk labels. And who goes after the top artists?—not us but the top ASCAP publishers. The hillbilly and country artists mostly do their own songs.

"Incidentally, if the ASCAP songwriters' suit has substance, that RCA and CBS can influence their Victor and Columbia diskery affiliations into giving them preferential treatment with artists, then how do you figure they should also be the targets of payola from publishers who want to achieve a greater amount of recordings?"

A common complaint to VARIETY has been the insistence to "name names" and "don't make it such a broad swipe at the entire industry." MGM Records' Harry Meyerson points up that "the evil is born of the fact that there's no such thing as 'second money' for anybody. It's sudden death. With me they want Joni James; the pressure isn't so great on our other artists. You'll hear all over that publishers used to balk at Vaughn Monroe but now that his 'Mambo' is No. 1 at Victor they're pressing him all over again. Tommy Edwards did 'Secret Love' first for us but Doris Day on Columbia soon stole the entire market. There's no such thing as 'second money.' Archie Bleyer walks away with 'Hernando's Hideaway' on his indie Cadence even though Columbia has the album. And when Eddie Fisher goaled them with 'Wish You Were Here' for Victor, who else wanted to make the tune? Occasionally 'Three Coins in the Fountain' or 'Moulin Rouge' or 'The High and Mighty' get the cross-the-board treatment, but even that's hazardous. You'd think that Sinatra, who did the original soundtrack in the film, would wham 'em with his recording, so the Four Aces step out and take it away. That's why the dealers and coin-machines don't want anything but the one smash seller; and when we get a piece of material it's a cloak & dagger whodunit, everybody's sworn to secrecy, just to be first on the market."

"This too shall pass," is the nice-Nellie wishful thinking of a name songsmith who at the same time deplores that "they butcher our copyrights; they want in on the very basis of our creative work. At least in the old days if we put a bandleader's name on the sheet music he did or didn't get a third or the mechanicals or the sheet music, but his name-power might have had a potent value in selling those records and sheets. Today they don't want the billing; they'd rather have the payoff sub rosa."

The big question is "how do the executives at the top stand for this, unless of course they're satisfied so long as the a&r men produce the hits. Maybe they'd rather have a hep guy with a little larceny than an honest character who doesn't know what it's all about."

The this-too-shall-pass wishful-thinkers look to television as the panacea, pointing to Jane Froman's "I Believe" as a sample of making a hit via video. The harker-backers, of course, can recall the "royalty" deals Max Dreyfus gave George White and Earl Carroll as inducement for using his (Chappell's) stable of writers. This was considered a legitimate business arrangement in the heyday of Broadway revues.

The earlier songwriters complain, "We used to squawk when they called us barflies, or hopheads, or dese&dose guys, but this 'romancing' of the a&r guys, just to get a record, is even more degrading. How low must you get to land a record nowadays; you gotta romance the executive, the artist, the disk jockey and everybody right down the line."

"This is democracy at work," says another music man, "when a guy with a manuscript and the enterprise to get it to the right artist and the right recording company can get a hit and achieve as many performances as anybody else, and not be afraid of (Max) Dreyfus or (Louis) Bernstein or 'the Big 3'."

RCA Victor's Manie Sacks says, "I purposely pay our people more to keep them above temptation," and Meyerson scoffs at the publisher who complained about "a plug song." Says the MGM a&r chief, "Outside of an office in Hollywood a publisher no longer has an office in Chicago, or Pittsburgh, Frisco or New Orleans. Maybe it's a case of the tail wanting to wag the dog. Our biggest problem is to keep our artists alive. Without material they're no good, and if a Joni James, who makes 12 sides a year let us say, records four standards, and that leaves her eight to go, we must make sure the material is right. She wants it that way too. Sure, maybe she is friendlier with one firm than another, but friendship must be supported by the right material for her."

"Perhaps an even greater problem to all concerned," says an-

(Continued on page 49)

## VYING NOW ON HIT TUNE POTENTIALS

By MIKE GROSS

The major record companies are beginning to buck each other on hit tune potentials. Heretofore, the top disk companies were interested primarily in exclusive songs and if a rival company broke through with a click platter, they were willing to let it have the field to itself. In recent months, however, the majority of top artists & repertoire men have taken to lining up their top artists to battle a similar slotted disk on a rival label with the same tune.

Most of a&r men still believe that only one disk version of a tune picks up all the marbles and that second money seldom is worth the effort. Switch in thinking is based on the fact that now the a&r men believe that if they can get to market before the rival company's disk has made any impact, their chances for a breakthrough are just about even.

RCA Victor and Columbia are pointing up the new intensity of the battle for top shellac version of a tune. Both labels became aware of the excitement stirred up by Connie Boswell's etching of "If I Give My Heart To You" on Decca. Although the Decca disk didn't step out, the tune created plenty of interest and Victor jumped in immediately with a cutting by Dinah Shore. Columbia then rushed in with a slice by Doris Day.

Another disk company battle is brewing on cuttings of "Smile," Charlie Chaplin's 20-year-old theme for the pic, "Modern Times." London Records has cut it three ways, Frank Chacksfield, Lita Roza and David Whitfield. Victor has pitched in Sunny Gale for a vocal workover and The Melachrino Strings for the instrumental version. In its desire to get in on the "Smile" bandwagon, Capitol Records scrapped one side of an already released Nat (King) Cole platter so it could get out fast with his version of the song. Tune shelved, "Je Vous Aime Beaucoup," has been scheduled for the next Cole release.

There's also a record company battle developing over the Zulu entry, "Skokiaan." Tune broke out via the London Records' waxing by the Bulawayo Sweet Rhythms Band about two weeks ago and Capitol came in fast with a Ray Anthony cut, Mercury joined in with Ralph Marterie and Victor is in for its crack at the "Skokiaan" coin with Perez Prado. Columbia got into the act with its top vocal combo, The Four Lads.

## CARLTON MAPS O'SEAS TREK ON VICTOR SALES

Indicative of the growing realization of the importance of the international market, RCA Victor's pop artists & repertoire chief Joe Carlton will trek to Europe next month for a hurried round of conferences with execs of His Master's Voice and other overseas affiliates of the platter. He expects to be gone about two weeks.

Carlton will visit London, Paris, Rome and Berlin, discussing promotional plans, helping map sales drives and dickering for the exchange of artists and materials with the European platteries.

## Cap Sets Global Plug For Kidisk Artist Bozo

Capitol Records has line up a global plug for Bozo, its kidisk artist, via a tieup with the U. S. Air Force. Bozo, the Capitol clown, will tour bases in England, France, Germany, Austria and possibly Italy. The clown will appear at post exchanges for the children of armed forces personnel.

Tour, which will run a month, will be kicked off Aug. 16 when Bozo takes off from Westover Field, Conn.

## Victor's Fall Sales Album Pitch Keyed to Pops, Hi-Fi & Toscy

### Have Disk, Will Travel

Something of a record for hedge-hopping was set by George R. Marek, manager of RCA Victor's artists and repertoire, in the interests of new overseas recording and domestic field contacting in behalf of the new Listener's Digest.

In three weeks this has been his chronological itinerary: a one-week quickie to London and Brussels, and upon his return to Philadelphia, Newark, the Chicago National Assn. of Music Merchants convention, Los Angeles, Frisco, Portland (Ore.), Pittsburgh and Montreal.

## Mills Wins Rights To 'Tzena' Tune

Mills Music won its battle against Cromwell Music over the rights to the tune, "Tzena, Tzena, Tzena." In a decision handed down in N. Y. Federal South last week, Judge Vincent Leibell upheld Mills' claim that Isachar Miron, formerly known as Michrowsky, was the original composer of the melody. Cromwell, a Howie Richmond sub-

sid, alleged that the melody was in public domain. As a result of the decision, Cromwell is discontinuing publication of its version of the tune containing an English lyric by Gordon Jenkins. Tune was turned into a disclick a few years back by Jenkins and The Weavers on the Decca label. The case had been pending in Federal Court since 1950. The trial took place in February, this year. Cromwell attorneys currently are studying the decision and an appeal is contemplated.

## Palitz To Head Up New BMI Pubbery For Gale

Moe Gale is expanding his publishing activity next month with the formation of another BMI firm. The new pubbery will be tagged Stratton Music, and Gale is bringing ex-Decca artists & repertoire chief Morty Palitz as general manager. Gale's other pubbery, Sheldon Music, will continue to be managed by Goldie Goldmark.

The Palitz move into the pubbery field follows the line already taken by two other a&r men. Ex-RCA Victor a&r chiefs Joe Csida and Charlie Green are now in the publishing biz together under the Trinity Music banner. Palitz, who takes over Stratton Sept. 1, recently was a musical director at Bell Records.

## Rynd Renamed Prexy Of Audio & Video Firm

Charles E. Rynd was reelected chairman-of-the-board and prexy of Audio & Video Products, Corp. at firm's annual stockholders' meet recently.

Conclave also reelected the board of directors; Irving Buckley, Max Graff, Edward V. Otis, Bernard Smith, Sidney K. Wolf and Erwin Wolfson. The reelected officers of A&V are Thomas Merson, v.p., Richard Rynd, v.p.-treasurer, and Joseph G. Connolly, secretary.

## Miller's N.Y.-L.A.

Mitch Miller, Columbia Records pop artists & repertoire chief, heads to the Coast this week for a series of recording sessions. He'll be gone about 10 days.

Joe Carlton, pop artists & repertoire chief at RCA Victor, arrived back at his New York desk Monday (9) after a quickie trek to the Coast.

RCA Victor's pitch for the fall album trade hinges on more than wax alone. In its upcoming package push, diskery is going, all-out on new disk showmanship techniques, which includes specially designed laminated album covers, emphasizing art work, and liner texts by top writers.

Victor is tagging its fall drive "1954's Best Buy Program" in a program based on "Four Keys To Greater Profits." The new line will feature five new Toscanini albums, a series of four top songs of the years between 1926 and 1945, three longplay mood music platters and a flock of new high fidelity albums waxed in label's "new orthophonic" sound technique.

To get the new sets off to a fast start on the dealer level, Victor is offering a special bonus platter plan. For every \$30 of "Best Buy" merchandise bought, diskery will cuff a \$6.95 album. Victor is not limiting the number of bonus albums to the dealers but the offer applies to the initial "Best Buy" order only. Five "Best Buy" platters have been set aside for the bonus offer. The cuff sets are Melachrino's "Music For Two People Alone," "Music For Day-dreaming," and "Music To Work or Study By," Toscanini's work-over of Schubert's Ninth Symphony and a special "Adventure in High Fidelity" set.

Hi-Fi

The "Adventure in High Fidelity" album will come boxed with a booklet explaining the new recorded sound vogue as well as a

(Continued on page 48)

## Big Play Set On 'Star' Pic Album

Hollywood, Aug. 10.

Columbia is planning the most diversified packaging in its history for the original soundtrack album of "A Star Is Born," the Judy Garland starrer. Set will be completed this week with the inclusion of the final "Born in a Trunk" production number, which runs approximately 14 minutes.

"Star" album will occupy both sides of a 12-inch LP and is the biggest soundtrack album ever offered.

Columbia is scheduling a deluxe package which will include a story of the film and a biography of Miss Garland as the leader. It will retail for around \$10. In addition, there will be a 45 EP album, a standard 12-inch LP and a condensed 10-inch LP as well as a 78 rpm album.

Score, by Harold Arlen and Ira Gershwin, has seven new tunes including "The Man Who Got Away," which is already breaking for a hit. It also includes bits and snatches of almost two dozen standards.

## London's Fall Push To Stress Packaged Goods

London Records is following the line already set by the major U. S. diskeries by gearing its fall push on packaged goods. On London's fall agenda are 12 new 12-inch longplay sets. Among the diskery's paces highlighting the fall program are Frank Chacksfield, Ted Heath, Stanley Black, Bob Farnon and Edmundo Ros.

The fall drive, which will kick off in October, also will include counter rack merchandise as well as dealer sales and promotion aids. Label's annual summer sales program winds up Sept. 17. The summer plan includes a special 10% discount and payment in October, November and December on orders taken during the July 26-Sept. 17 drive.



# VARIETY DISK JOCKEY POLL

**TABLE 4.** This compilation is designed to indicate those records rising in popularity as well as the top 100. Ratings are computed on the basis of one point per week. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Citings and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP † BMI

100

Pos. wk.	Pos. last wk.	No. in log	Artist	Label	Song
1	1	7	Crew Cuts	Mercury	*Sh-Boom
2	2	21	Kitty Kallen	Decca	*Little Things Mean a Lot
3	4	8	Gaylords	Mercury	*Little Shoemaker
4	6	6	Rosemary Clooney	Columbia	*Hey There
5	3	15	Four Aces	Decca	*Three Coins in Fountain
6	5	15	Archie Bleyer	Decca	*Herando's Hideaway
7	7	7	Kitty Kallen	Decca	*Chapel in the Moonlight
8	14	5	Baxter	Capitol	*High and the Mighty
9	9	9	Joni James	M-G-M	*In a Garden of Roses
10	11	9	McGuire Sisters	Coral	*Goodnight, Sweetheart
10B	35	6	Connee Boswell	Decca	*If I Give My Heart to You
12	17	16	Betty Madigan	M-G-M	*Joey
13	15	6	Les Paul-Mary Ford	Capitol	*I'm a Fool to Care
14	23	5	Vaughn Monroe	Victor	*They Were Doing Mambo
15	10	3	LeRoy Holmes	M-G-M	*High and the Mighty
16A	13	8	Dean Martin	Capitol	*Sway
16B	8	11	Eddie Fisher	Victor	*Green Years
18	7	7	Hugo Winterhalter	Victor	*Little Shoemaker
19	23	8	Nat (King) Cole	Capitol	*Make Her Mine
20	29	15	Four Tunes	Jubilee	*Understand How You Feel
21	29	4	Victor Young	Decca	*High and the Mighty
22	1	1	Rosemary Clooney	Columbia	*This Ole House
23A	16	12	June Valli	Victor	*Understand How You Feel
23B	1	1	Patti Page	Mercury	*I Cried
23C	29	6	Eileen Barton	Coral	*Sway
26	20	9	Perry Como	Victor	*There Never Was a Night
27A	35	12	Patti Page	Mercury	*Steam Heat
27B	32	9	Frankie Laine	Columbia	*Some Day
27C	6	6	Hugo Winterhalter	Victor	*Magic Tango
30A	26	3	Tony Bennett	Columbia	*Cinnamon Sinners
30B	1	1	Denise Lor	Major	*If I Give My Heart to You
30C	1	1	Johnnie Ray	Columbia	*To Every Girl-Every Boy
33A	21	4	Dean Martin	Capitol	*Money Burns a Hole
33B	39	2	Frank Sinatra	Capitol	*Half as Lovely
33C	44	3	Fantane Sisters	Dot	*Happy Days-Lonely Nites
36	19	18	Kay Starr	Capitol	*If You Really Love Me
37A	23	5	Georgia Gibbs	Mercury	*Wait For Me, Darling
37B	18	17	Frank Weir	London	*Happy Wanderer
39A	35	5	Sunny Gale	Victor	*Goodnight, Sweetheart
39B	12	14	Crew Cuts	Mercury	*Crazy Bout You, Baby
39C	15	Henri Rene	Victor	*Happy Wanderer	
42	1	Gaylords	Mercury	*Meque, Meque	
43A	2	Frank Sinatra	Capitol	*Gal That Got Away	
43B	4	Hiltoppers	Dot	*Sweetheart	
45	1	Four Aces	Decca	*Dream	

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# Caedmon Sets Fall Educ'l Disk Push

Caedmon Records, indie label specializing in recitation platters, is eyeing the educational market in its fall merchandising push. Diskery is prepping a series of long-play platters to be tagged, "Monuments of Early English Drama." The series will serve as a showcase of the earliest examples of English theatre.

Caedmon's 24-year-old femme excec, Marianne Roney and Barbara Cohen, headed up the sessions disked recently at St. Bartholomew's Church, N. Y. Among the 20 legit actors used on the dates were Burgess Meredith, Frederic Worlock, Terence Kilburn, Darren McGavin, Richard Purdy, Frank Silvera, Frederick Rolf and Sybil Baker.

The series will be issued as separate LPs and in a volume of four platters. The first volume will include "Quem Quaeritis," considered by Caedmon to be the earliest church play; "Banns," read by J. Bessinger, English prof at Brown U.; "The Deluge," "Robin Hood" and "The Shetland Word Dance." The second volume will

be composed of "Everyman" in its entirety starring Burgess Meredith. The third volume will include "The Second Shepherd's Play," "Gamma Gurtin's Needle," Ralph Royster Doyster, "The Merry Play" and "Gorboduc." The final volume will present the earliest "Faustus."

Also on Caedmon's fall sked are an LP of Edgar Allan Poe's poetry read by Basil Rathbone, with an album cover by Charles Addams; William Carlos Williams reading his own poetry; Marianne Moore, ditto; Padraic Colum reading James Joyce; Louis Jourdan and Eva LeGallienne reading "Les Fleurs de Mal," and Alfred Drake reciting the "Rubiyat of Omar Khayyam."

## Decca Sets Up 50 Dealer Meets in Big Sales Drive

Decca Records has scheduled close to 50 dealer meets around the country this week as part of its 20th anni sales push. Confabs will be conducted by diskery's branch and sales managers, who'll brief dealers on upcoming packaged goods product.

The packaged goods program, which is being sparkplugged by the five 12-inch longplay platter set by Bing Crosby, is up for a hefty coast-to-coast plug Sunday (14) when CBS salutes Crosby's album with a special half-hour show.

## Label X Inks Manson

Harmonica player-composer Eddy Manson has been inked to a longterm pact by Label X. Manson's last shellac entry was for Columbia Records last year when he worked over the theme music he composed for the pic, "Little Fugitive."

Manson, who is managed by (Joe) Csida-(Charlie) Grean, has an exclusive writer's pact with Trinity Music.

## VICTOR USING L. A. AREA AS TEST FOR POP TUNES

Hollywood, Aug. 10. Skyrocketing Los Angeles record market has prompted some experiments on the part of RCA Victor, which is now using the area to test pop tunes. Final figures aren't in, but sales locally in July boosted Los Angeles to second place nationally, or within a fraction of that mark.

As a result, Victor is pre-releasing its top disks on the Coast first to get an idea of potential nationwide reaction. Eddie Fisher's "I Need You Now" was released here almost two weeks before it was available elsewhere, and Dinah Shore's "If I Give My Heart To You" also had several days' run here before it was shipped elsewhere.

# Major Diskers in All-Out Bid To Overtake Indies in Jazz Field

## Mills Buys Share Of Siegel's German Tune

Mills Music has bought a share of the U. S. publishing rights to the German click, "Leg Deine Hand In Meine Hand," from Paul Siegel's Symphony House Music firm. The tune has been published here as "Forevermore" and has been recorded by Johnny Desmond and Jane Russell for Coral and Eddy Howard for Mercury. English lyrics were written by Paul Siegel, Estelle Moss and Herbert Nelson.

Meantime, Siegel is on a mid-west deejay trip plugging the disks.

## Entratter Inks Cole For 3 Years of Sands Dates

Hollywood, Aug. 10. Jack Entratter has signed Nat (King) Cole for three years, three weeks annually, and will open him at the Sands, Las Vegas, shortly in a "revolutionary" stage idea. Dates are not definite.

Cole's Sands bow may be in a "Ziegfeld Follies" format.

The upcoming fall release schedule, accenting packaged goods, marks the major record companies' first allout bid to overtake the indie labels in the jazz field. During the war years and for some time thereafter, the majors fluffed off jazz and rhythm & blues, with the result that a host of small companies sprang up in both fields. In the past few years, however, Columbia with the Okeh line and RCA Victor with Groove have tried to recover the lost r&b market with small success. Though both Col and Victor have had an occasional disclick in the r&b field, the bulk of the biz has stayed with the indie labels like Atlantic, Specialty, Cat, etc.

In the jazz field, on the other hand, the majors are meeting with better success. Col is increasing its passes at the jazz collector in projects sponsored by George Avakian, label's pop album head. Recently Victor has gotten back into the act and Decca, Capitol and Mercury are prepping a fall drive on jazz product. Tradesters are eyeing the major's initial serious move into the jazz market, because the big companies can give the indies a lot of trouble with their superior distribution plants and the possibility that they can market a 12-inch platter for the same price as an indie 10-inch.

**Delayed Take**  
However, the big hitch in the majors' resurgence of interest in jazz is the fact that the indies have tied up the majority of top jazz names to exclusive pacts. Norman Granz, who operates the indie Clef and Norgran labels, has the largest stable of artists, with over 50 jazz names recording for the two companies. With the other top jazz tooters pacted to such indies as Prestige, Fantasy, Pacific Jazz, Blue Note, Good Time Jazz, Contemporary, Roost and Discovery, the majors are being forced to dig up new faces. This reverses the situation wherein the indies were the experimental outlets for jazz artists. To beat the indie competition, the majors now have to become experimental and develop new jazzmen.

Mercury already is prowling for its EmArcy line and has come up with Paul Bley, Helen Merrill and Med Flourey. Victor has just signed Dick Collins, trumpeter with the Woody Herman orch, and there are deals being dickered at all the majors. Even Capitol's new "Stan Kenton Presents" line is pegged at developing new talent.

## First Entirely Jazz Background on Pic Set On Coast by Stevens

Hollywood, Aug. 10. The first entirely jazz background for a film has been completed by composer-conductor Leith Stevens, who batoned some of the top jazz sidemen on the Coast in recording the score for "Private Hell 36," the new Film-makers release. Stevens also composed the score for "The Wild One," which included some jazz passages.

"Hell," however, marks the first time a Hollywood feature film has made use of jazz for the entire background score. Music was recorded by Shorty Rogers, whose "new school of jazz" technique was figured by Stevens and producer Collier Young as being especially appropriate for the story of two cops who find a hidden cache of \$200,000 in stolen money.

Score includes one song number, "Did You Know," which was written by the film's dialog director, John Franco.

Sidemen on the date with Rogers included Pete Candoli, Carlton McBeth and Charlie Griffith, trumpets; Milt Bernhart, Harry Betts, Bob Enevoldson and George Roberts, trombone; John Graas, French horn; Paul Sarmiento, tuba; Jim Giffure, Bob Cooper, Bud Shank, Lennie Niehaus and Sal Franzella, saxes; Claude Williamson, piano; Monte Budwig, bass, and Shelly Manne, drums.

Ralph Stein, newly-appointed artists & repertoire chief of Original Records, has pacted the University Four, vocal combo, and pianist Joe Pica.

# RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This Last wk.		Artist, Label, Title		New York	Washington	Boston	Albany	Philadelphia	Pittsburgh	Birmingham	Miami	Louisville	Memphis	Dallas	San Antonio	Chicago	Indianapolis	Minneapolis	Kansas City	St. Louis	Cleveland	Phoenix	San Francisco	Denver	Seattle	Total Points
1	2	CREW CUTS (Mercury) "Sh-Boom"		5	1	..	2	..	1	1	1	3	1	..	2	1	5	3	2	2	2	1	3	2	1	170
2	3	KITTY KALLEN (Decca) "Little Things Mean a Lot"		2	2	2	3	1	..	..	4	..	8	4	1	..	1	..	6	4	..	2	6	1	4	125
3A	4	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"		1	3	..	8	4	..	..	2	..	2	2	4	9	2	..	9	3	7	4	2	5	5	115
3B	1	GAYLORDS (Mercury) "Little Shoemaker"		4	..	4	..	5	2	..	5	..	10	10	5	3	..	2	3	1	1	..	1	3	2	115
5	5	ROSEMARY CLOONEY (Col.) "Hey There"		6	5	1	4	..	3	6	..	4	..	3	6	2	..	..	5	7	..	6	..	6	7	94
6A	7	FOUR ACES (Decca) "Three Coins in the Fountain"		3	8	..	5	2	7	..	..	..	7	7	3	..	3	..	10	..	..	9	..	4	..	64
6B	12	VICTOR YOUNG (Decca) "High and the Mighty"		8	..	..	1	..	..	..	7	1	..	1	..	7	..	..	1	6	..	..	..	..	3	64
8	10	MCQUIRE SISTERS (Coral) "Goodnight, Sweetheart"		..	..	4	..	..	8	7	3	..	..	8	7	8	8	4	4	..	..	..	8	10	10	54
9	6	FRANK WEIR (London) "Happy Wanderer"		..	..	..	9	10	3	..	..	6	..	..	8	..	6	..	7	..	3	5	..	..	..	42
10	9	KITTY KALLEN (Decca) "Chapel in the Moonlight"		..	..	..	5	..	..	9	..	6	5	..	..	6	..	..	8	..	6	..	9	..	..	34
11	8	LEROY HOLMES (M-G-M) "High and the Mighty"		..	..	6	6	..	7	..	..	..	..	..	..	..	..	5	..	4	..	..	..	..	..	27
12	..	HUGO WINTERHALTER (Vic.) "Little Shoemaker"		..	..	..	6	..	..	..	3	..	..	..	..	..	4	..	..	..	5	..	..	..	..	26
13	18	CREW CUTS (Mercury) "Crazy 'Bout You, Baby"		..	..	7	..	..	..	5	10	..	..	..	10	5	10	..	..	..	..	..	..	..	..	19
14	11	FOUR TUNES (Jubilee) "I Understand How You Feel"		..	10	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	7	9	..	9	18	
15A	22	VAUGHN MONROE (Victor) "They Were Doing the Mambo"		7	..	..	..	..	6	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	17
15B	..	JUNE VALLI (Victor) "I Understand How You Feel"		..	..	..	..	..	..	..	8	..	5	..	..	7	..	..	..	..	..	7	..	..	..	17
17A	22	EDDIE FISHER (Victor) "My Friend"		..	..	..	..	..	..	4	..	..	6	9	..	..	..	..	10	..	..	..	..	..	..	15
17B	12	ROSEMARY CLOONEY (Col.) "This Ole House"		..	..	..	..	..	..	..	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	15
19	19	PAUL-FORD (Capitol) "I'm a Fool to Care"		..	9	..	..	..	..	8	..	10	9	..	..	..	7	..	9	..	..	..	..	..	..	14
20A	..	FRANKIE LAINE (Columbia) "Some Day"		..	..	..	..	8	..	..	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	12
20B	..	DAVID WHITFIELD (London) "Cara Mia"		..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	12
22A	12	KAY STARR (Capitol) "If You Really Love Me"		..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	8	..	8	..	..	11
22B	..	DRIFTERS (Atlantic) "Honey Love"		..	..	..	..	..	..	8	..	3	..	..	..	..	9	..	..	8	..	..	..	..	..	11
24A	22	FONTANE SISTERS (Dot) "Happy Days—Lonely Nights"		..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	..	..	..	10	..	..	..	10
24B	15	DEAN MARTIN (Capitol) "Sway"		..	..	..	..	..	4	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

## SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837	PAJAMA GAME Broadway Cast Columbia ML 4840	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	GLENN MILLER STORY Film Soundtrack Decca DL 5519	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488

# Berkshire Fest Winding to Biggest Season, With \$350,000 Gate Seen

Lenox, Mass., Aug. 10. — The Berkshire Festival, at nearby Tanglewood, is winding up its 17th season next Sunday (15), with new attendance and boxoffice marks in prospect. Fest, now recognized as the most important and distinguished summer longhair event in America, had its best weekend of the season with a 10,600 attendance last Saturday (7) and 12,700 on Sunday (8). It's biggest weekend—the finale—is still to come, with about 30,000 expected.

Last year's fest set a record with 118,000 patrons and a \$311,600 take. Attendance this year should be near 150,000, while the take may exceed \$350,000. Threats of rain kept crowds down in early weeks, but this seems to have been overcome later.

Success of the fest proves the wisdom of the decision by music director Charles Munch and manager George E. Judd to enlarge the setup this season, bringing the full Boston Symphony Orchestra here for six weekends of concerts instead of three. Other new development, which followed as a corollary, was the incorporation of chamber music concerts into the regular festival as a major feature. The new six-week setup has paid off boxoffice-wise, while music—and artistic-wise the fest has maintained its rep and standing, and added new patrons.

This week's final events comprise a sonata program by violinist Zino Francescatti tomorrow night (Wed.), a Saturday concert by the full BSO, and the Sunday windup, when Berlioz's Requiem will be done, with orch, soloists and chorus. In addition, Friday will witness the annual Tanglewood on Parade feature, with the BSO and various departments of the Berkshire Music Center participating. Thomas Schippers will conduct the BSO, Arthur Fiedler will be guest as batoneer of the Boston Pops, and Brenda Lewis will sing the title role in the final scene from "Salome."

Judd, who have been an official of the Boston symph for 40 years and its manager since 1935, as well as the fest's manager, is retiring from both posts Sept. 1. Thomas D. Perry Jr., assistant manager of the orch, is replacing Judd.

## Decca, Victor Vie On 'Show Business'

Decca Records and RCA Victor are gearing for another battle via album releases of the same Irving Berlin score. Both labels are prepping sets of Berlin's forthcoming 20th-Fox pic, "There's No Business Like Show Business." Decca's set will include three of the stars from the pic, Ethel Merman, Donald O'Connor and Dan Dailey. Victor, on the other hand, will battle it out with only one of the pic's stars, Marilyn Monroe.

Both labels tangled on a Berlin score a few years ago when each waxed a "Call Me Madam" album. Decca was in the catbird seat, since it had the show's star, Ethel Merman, under contract. Victor got the original cast rights, sans Miss Merman, since it had a hefty investment in the legituner.

## Best British Sheet Sellers

(Week ending July 31)

London, Aug. 3.  
Things Mean a Lot... Robbins  
Cara Mia... Robbins  
Happy Wanderer... Bosworth  
Wanted... Harms-Connelly  
Coins in Fountain... Feist  
Secret Love... Harms-Connelly  
Little Shoemaker... Bourne  
Friends, Neighbors... Reine  
Idle Gossip... Bron  
Heart of My Heart... F.D.&H.  
I Get So Lonely... Maddox  
Never Land... Keith Prowse

### Second 12

Young at Heart... Victoria  
Story of Tina... Macmelodies  
Don't Laugh At Me... Toff  
My Friend... Chappell  
Someone Else's Roses... Fields  
Cross Over Bridge New World  
The Book... Kassner  
Gilly Gilly Ossenfeffer... Spier  
Changing Partners... Mell'n  
Make Love to Me... Morris  
West of Zanzibar... Bluebird  
Such a Night... Sterling

## Newest Amateur Bait Is Project for Home For Aged Songwriters

If a songwriter can't make a bankroll when he's young, he's now assured of a luxurious home when he grows old. All for a \$2 membership fee. That's the newest angle being worked among amateur clefters.

The latest pitch covers plenty of ground. It's called "The National Home for Aged Musicians, Songwriters, Composers, Lyricists, Poets & Music Teachers" and is operated by one Leo Leonard out of a postoffice box in Los Angeles. Leonard is raising coin for his projected home for the aged by soliciting contributions from possible future inmates with a grandiose prospectus.

A sample of Leonard's prose follows: "We can picture a large, beautiful administration building with homey interiors, with a large library housing statues of the masters, and a vast index of books and musical compositions. This structure also to house on one side its offices, a large concert hall with all of the modern scientific developments including soft opera chairs, a sunken and movable orchestra pit, a revolving stage with the best acoustical developments... This central structure to be surrounded by beautiful paths, lawns, a golf course with an inviting green..."

## NEW CALLOWAY COMBO TO DEBUT IN LAS VEGAS

Los Angeles, Aug. 10. — Cab Calloway finishes his legit stint in "Porgy and Bess" this week and begins rehearsing a new small combo to return to the niter and vaude circuit. Outfit will debut Sept. 7 at the lounge of the Sahara Hotel, Las Vegas.

Calloway has several radio and television guests scheduled for the next month and may unveil his new combo on one of these.

Four Tunes booked for the Chicago Theatre, Chicago, Sept. 3.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	2	CREW CUTS (Mercury)	(Sh-Boom) Crazy 'Bout You, Baby
2	1	KITTY KALLEN (Decca)	(Little Things Mean a Lot) Chapel In The Moonlight
3	6	ROSEMARY CLOONEY (Columbia)	(Hey There) This Ole House
4	5	ARCHIE BLYER (Cadence)	Hernando's Hideaway
5	3	GAYLORDS (Mercury)	Little Shoemaker
6	4	FOUR ACES (Decca)	(Three Coins In The Fountain) Dream
7		MCGUIRE SISTERS (Coral)	Goodnight, Sweetheart
8		VICTOR YOUNG (Decca)	High and the Mighty
9	8	FRANK WEIR (London)	Happy Wanderer
10		HUGO WINTERHALTER (Victor)	Little Shoemaker

### TUNES

(\*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	3	†SH-BOOM	Hill & Range
2	2	*LITTLE THINGS MEAN A LOT	Feist
3	1	*LITTLE SHOEMAKER	Bourne
4	7	*HIGH AND THE MIGHTY	Witmark
5	5	*HERNANDO'S HIDEAWAY	Frank
6	6	*HEY THERE	Frank
7	4	*THREE COINS IN THE FOUNTAIN	Robbins
8		†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc
9	8	*HAPPY WANDERER	Fox
10	9	*CHAPEL IN THE MOONLIGHT	Shapiro-B

## Cornell-Fielding Combo Draws Good Frisco Gate

San Francisco, Aug. 10. — The only local appearances of the package show headed by Don Cornell, and featuring the Gaylords and Jerry Fielding's band, drew good houses despite the fact that they were not presented in the usual package concert halls.

The San Francisco appearance was at a Market St. dancehall, the El Patio ballroom, where a

little over 1,000 customers sat on the dance floor during the show time and otherwise terped to Fielding's rhythms. The following night, Aug. 4, they played a Northern California summer resort, Rio Nido at Russian River, and drew 1,500.

San Antonio—The Jacoby brothers, Boy and Gene, appearing here on WOAI-TV, have signed a new recording contract with Columbia. They have just waxed four sides, including "One Man's Opinion" and "Laredo," both original songs.

## Gayle Inks New Thrush

Hollywood, Aug. 10. — Tim Gayle, one of the first to use indie masters as a means of introducing and building new singers, has signed Pat Casey to a management-publicity contract and will cut several sides with her shortly using his usual formula. His most recent acquisition in the field is Johnny Holiday, signed by Pacific Jazz on the basis of two indie masters.

Gayle has been associated with such singers as Marion Morgan,

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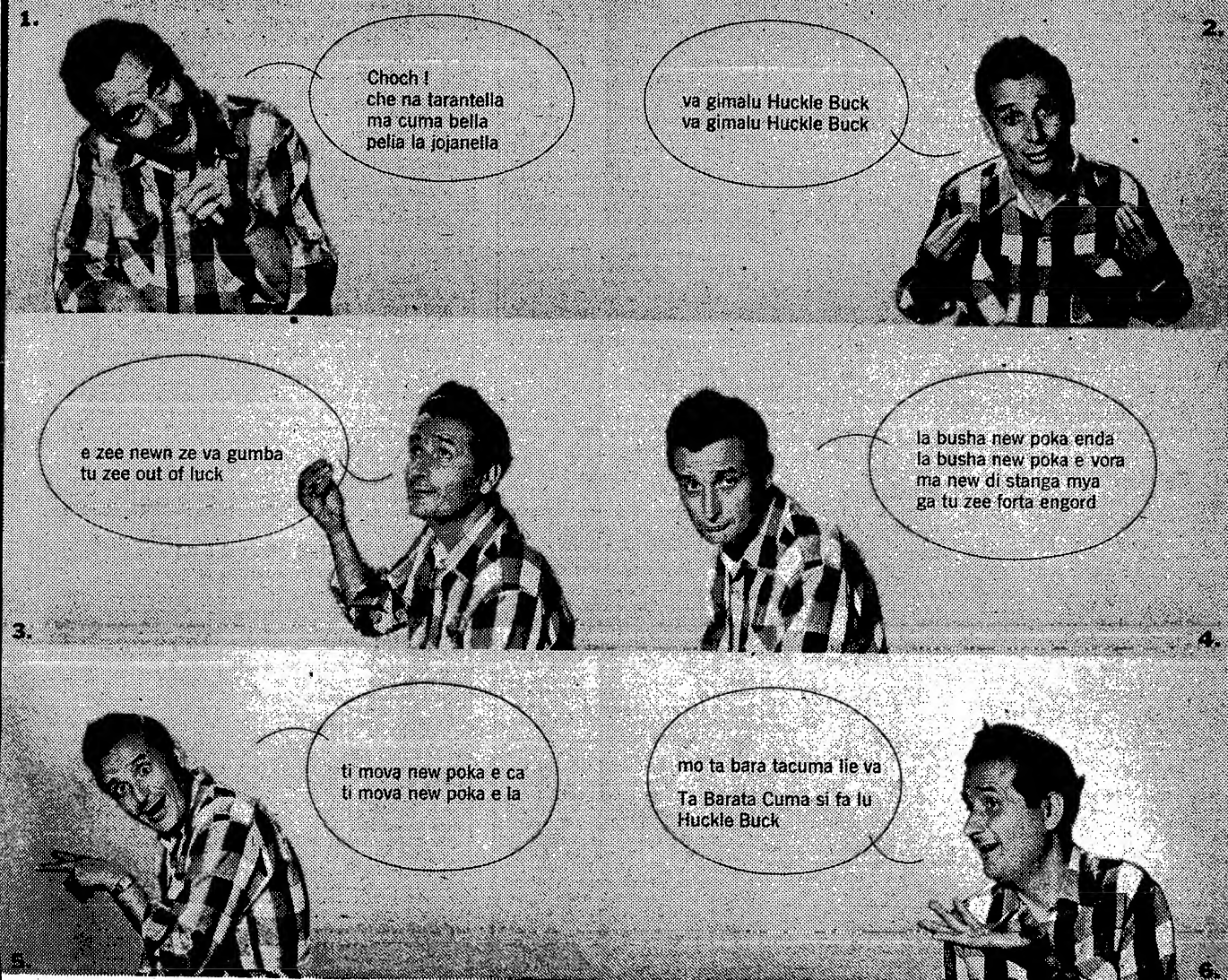
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## LONDON

RECORDS



# First pictures of Lou Monte doing the "Italian Huckle Buck"!



## Lou Monte ITALIAN HUCKLE BUCK

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## On The Upbeat

### New York

**Patti Page** tees off the entertainment policy at the Laurel Hills Supper Club, Columbia, S.C., Aug. 23. . . . Vocal coach **Bobbie Kroil** collaborating on a flock of tunes with **Milton Berle**. Initial effort, "Stars Never Cry," is being published by Bregman, Vocco & Conn. . . . **Jon! James** into the Conn. Supper Club, Wildwood, N.J., Aug. 23. . . . **Fran Warren** opens at Fazio's, Milwaukee, Friday (13). . . . **Betty Madigan** nabbed a two-week date at the Chicago Theatre, Chicago, beginning Aug. 20. . . . **Bob Devere** in from Chicago to set up his own publishing and management office. . . . **Leonard Feather** pacted by Horizon Press to pen a "Jazz Encyclopedia." . . . **Charlie Fuqua's Ink Spots** booked into the Walkiki Lau-Yee-Chai, Honolulu, for three weeks beginning Dec. 11. . . . **Merle Miller** profiles **Artie Shaw** in September issue of Esquire mag. . . . **Laurie Sisters**, Mercury recording artists, hosted the New York deejays at a cocktail party last Wednesday (4). . . . **Georgia Gibbs** off on a European tour next Monday (16).

### Chicago

**Don Glasser** orch set for Dutch Mill in Delavan, Wis., Aug. 20 to Sept. 6, following with indefinite stand at St. Anthony Hotel, San Antonio, beginning Sept. 9. . . . **Count Basie** pegged for Blue Note two-weeker on Aug. 25. . . . **Tex Beneke** to Surf Club, Virginia Beach, Aug. 20-25, then to Coney Island Park, Cincinnati, Aug. 27 for week. . . . **Buddy Morrow** broke this year's record at Pla-Mor Ballroom, Kansas City, on July 31, playing to 2,113 paid admissions. . . . **Ted Weems** to Roosevelt Hotel, New Orleans, Aug. 12 for fortnight. . . . **Dick La Salle** to Shamrock, Houston, Aug. 16-27.

### Dallas

**Johnny Cola Trio** returned to the Penthouse Club, Fort Worth. . . . **Teddy Phillips** orch one-nighting at Dallas Country Club. . . . **Hugh Fowler** crew into Louann's al fresco terrace. . . . At Hotel Adolphus **Esco LaRue** & **Trixie** topline **Dot Franey's** newest icer, "Say It With Skating," in the Century Room, while singing 88'er **Mal Fitch** bowed in the Burgundy Room. . . . **Deacon Andy Griffith** inked for a fortnight, Aug. 27-Sept. 9, in Baker Hotel's Mural Room, following **Sunny Gale's** Aug. 13-26 date. . . . **Joe Reichman** and his new crew one-niting in Arkansas prior to a Thursday (12) opening at the Rice Hotel, Houston. . . . **Don Cornell**, **Gaylords**, **Peggy Barrett** and **Jerry Fielding's** orch set for Aug. 20 solo stand at the Plantation. . . . **Lillian Roth** inked for two-week stand at Dallas Athletic Club in September, opening a name-act policy for spot's **Mayan Room**. . . . **Hal Mc-**

**Intyre** orch set for Oklahoma U.'s annual Texas U.-Oklahoma U. football game Oct. 9 in the Cotton Bowl.

### Hollywood

**Russ Morgan** returning to the west with an opening Aug. 19 at the Flamingo, Las Vegas, for three weeks, followed by a month of one-nights before returning to New Orleans to open a location date at the Roosevelt Hotel Oct. 7. . . . **Elliott Bros. Orch.** with **Tony Paris** vocaling, playing a series of six Saturday night dates at the Rendezvous Ballroom, Balboa. . . . **Chico O'Farrell** mambo band treks east to open Sept. 16 at the Birdland, N.Y. . . . **Chet Baker** opens Friday (13) at the Tiffany for a seven-week stand. . . . **Sauter-Finegan Orch.** after a five-week stand at the Crescendo, back on the Coast concert kick with dates set for the Ventura College Auditorium Aug. 17 and the Shrine for Bigelow and Stutz general manager. . . . **Sid Dickler**, local deejay and record promotion man, has been taken on as promotion man for the outfit. . . . **New Deuces Wild** group is made up of **Flo Cassbell**, sax; **Ray Crummie**, piano; **Dan Mastri**, bass, and **Carl Pettica**, drums. They're at Gene's Musical Lounge on Route 30 for a run. . . . **Billy Merle's Tunetoppers** held over again at Sleepy Hollow. . . . **Brad Hunt's** orch playing without him for couple of weeks while he and his wife are vacationing at Stone Harbor, N.J. . . . **McLennan** here, at Colonial Inn in Provincetown, Mass., following two-week stand at Horseshoe Bar.

### Pittsburgh

**Tommy Carlyn** band booked for 29th Division dance at Roosevelt Hotel Sept. 4. . . . **Al Marsico** and **Richard (Babe) Stutz**, both musicians, have formed a new recording outfit, the Bigelow label, and have signed **Joe Negri** Trio and **Tommy Turk** combo for their staff, with **Chauncey Lively** as arranger. **Marsico** will be musical director for Bigelow and Stutz general manager. . . . **Sid Dickler**, local deejay and record promotion man, has been taken on as promotion man for the outfit. . . . **New Deuces Wild** group is made up of **Flo Cassbell**, sax; **Ray Crummie**, piano; **Dan Mastri**, bass, and **Carl Pettica**, drums. They're at Gene's Musical Lounge on Route 30 for a run. . . . **Billy Merle's Tunetoppers** held over again at Sleepy Hollow. . . . **Brad Hunt's** orch playing without him for couple of weeks while he and his wife are vacationing at Stone Harbor, N.J. . . . **McLennan** here, at Colonial Inn in Provincetown, Mass., following two-week stand at Horseshoe Bar.

### Omaha

Bands booked for V. C. Sloan's Pla-Mor in Lincoln remainder of this month are **Bobby Mills** (11), **Skippy Anderson** (14), **Lambert Bartak** (18), **Eddy Haddad** (21), **Skeets Mahoney** (25) and **Hank Winder** (28). . . . **Joan Murray** is vocalist for **Sammy Stevens** Quintet, which opened the new Hide-A-Way Club at Lincoln. . . . **Bobby Mills** orch slated for Oscar's Palladium at Sargent, Neb., Aug. 20. . . . Record sales up at Brandaes Dept. Store. . . . **Peony Park** here, **Al Vincent** and **Jean Kelly** of the **Blue Barron**, **Chuck Foster** and **Ray Pearl** orgs in this month.

### San Francisco

**Charlie Whitfield's** band with **Rabon Tarrant** on vocals now at the Casbah-by-the-Beach, Santa Cruz. . . . **Ralph Sutton** has added trumpeter **Clyde Hurley** from Los Angeles to his group at the Hangover. . . . **Kid Orty** returns to the spot Aug. 16. . . . **Red Norvo Trio** booked for three weeks at the Black Hawk opening Aug. 27. . . . **Georgie Auld** opens at Fack's Friday (15). . . . **Jack Sheedy's** Dixieland Band into the Top Hat in Oakland Aug. 6 for a month.

## Memphis Cops Get Tune Yanked From Jukes As 'Suggestive'; Stores O.K.

Memphis, Aug. 10. The Memphis police took the play away from censor czar **Lloyd T. Binford** and stepped in last week to put the kibosh on "Honey Love," top rhythm and blues platter hereabouts. Acting Chief **J. C. McDonald**, who will move into the chief's chair Sept. 1, told VARIETY: "we (Memphis police) did not ban this record, but we just told the jukebox officials to take it off their jukeboxes, as sort of suggestive." McDonald further pointed out that operators usually go along with suggestions. Disk was removed.

**Joe Coughlin**, w.k. dealer at Popular Tunes store here, told VARIETY "the sales of 'Honey Love' were the hottest I've ever had here in Memphis. They were terrific and what's more I sold more records to white teenagers than I did to Negro customers." "Honey Love" is on the Atlantic label and features the Drifters.

Memphis police have not contacted record shops or distributors on "Honey Love." It is still in store racks. No radio or tv stations hereabouts have spun the platter. The pancake is distributed locally by **Glenn Allen**.

## Victor's Pitch

Continued from page 43

special foam rubber mat to cushion platters on the turntable. The single 12-inch platter includes a special composition demonstrating hi-fi sounds by **Robert Russell Bennett** as well as sound demonstrations by such Victor pates as **Henry Rene**, **Sauter-Finegan**, the **Three Suns**, **Leonard Warren**, **Hugo Winterhalter**, **Roberta Peters**, **Jussi Boerling** and **Victoria de Los Angeles**.

The new **Toscanini** sets in the fall line are **Schubert's Ninth**, "Pictures at an Exhibition," "Falsstaff," "Toscanini Plays Favorites" and "Toscanini Plays Wagner." The **Schubert** package includes a special essay penned by **Andre Maurois** while the **Wagner** set features an offset move in album design with a metal plate figure of the composer embossed on the cover.

### 20 Years of Top Hits

The 1926-45 song series have been culled from sides cut during the 1926-45 period by Victor artists. The series will be issued on both extended play platters and longplay disks. Each LP will cover four songs of one-year and will peddle at \$1.47 while each LP will cover two years and be priced at \$3.15.

The mood music albums include three 12-inch LPs waxed by **George Melachrino** and a full orchestra. Album titles are mentioned above in Victor's bonus disk plan.

Among the titles in the hi-fi series are the **Boston Symphony's** "Damnation of Faust," **Stokowski's** "A Night At Bald Mountain," **Hugo Winterhalter's** "Theme Music On Television" and a disk panorama of the ballet featuring such symph orch leaders as **Toscanini**, **Stokowski**, **Charles Munch**, **Arthur Fiedler** and **Pierre Monteaux**. Also in the hi-fi series is a two-12-inch platter package of the **Boston Symphony's** (Arthur Fiedler conducting) June, 1954, concert at Symphony Hall, Boston, saluting **Johann Strauss**. Album, which is tagged "Mr. Strauss Comes to Boston," has a liner by author **Lloyd Morris**, who died in New York Monday (9).

Victor's sales brass hit the road this week to brief label's distributor's on the new line. **Larry Kanaga**, diskery's sales manager, kicked off the confabs Monday (9) for the New York area. He trekked to Philadelphia yesterday (Tues.) for a similar sales stint. Other homeoffice men who fanned out around the country are **Bob Yorke**, covering the midwest; **Jack Burges** covering the south, and **Bill Bullock**, covering the Coast. **RCA Victor** diskery topper **Manie Sachs** is also doing the Coast pitch. Manager of a&r **George R. Marek** is dittoing all over the map. The cross-country sales confabs will wind up Friday (13).

**Do-Re-Me Publishing Co.** has been chartered to conduct a music publishing, radio and television business in N.Y., with **Harry Revel** as one of the directors.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of July 30-Aug. 5, 1954

Answer Me, My Love	Bourne
Bugler's Holiday	Mills
Dream	Goldsen
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Green Years	Harms
Happy Wanderer	Fox
Heaven Was Never Like This	Famous
Hernando's Hideaway—"Pajama Game"	Frank
Hey There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Understand Just How You Feel	Jubilee
If I Give My Heart To You	Miller
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In A Garden Of Roses	Goday
In The Chapel In The Moonlight	Shapiro-B
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Her Mine	BVC
Man That Got Away	Harwin
Man Upstairs	Vesta
Sh-Boom	H&R
Some Day	Famous
Steam Heat—"Pajama Game"	Frank
Sway	Peer
That's What I Like	Chappell
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain—"Three Coins In Fountain"	Robbins

## Top 30 Songs on TV

(More In Case of Ties)

And This Is My Beloved	Frank
Answer Me, My Love	Bourne
Cinnamon Sinner	Raleigh
Down By The Riverside	Spier
Four Horsemen	Zephyr
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Girl With The Figure Like An Hour Glass	Morris
Goodnight, Sweetheart, Goodnight	Arc
Happy Wanderer	Fox
Hernando's Hideaway	Frank
Hey There	Frank
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Knock On Wood	Famous
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Man That Got Away	Harwin
Man With The Banjo	Mellin
Marie	Berlin
My Friend	Paxton
Oh My Papa	Shapiro-B
Say Hey	Tulla
Secret Love	Remick
Skokiaan	Shapiro-B
Sway	Peer
Three Coins In The Fountain	Robbins
Wanted	Witmark
Who's Afraid	Advanced

† Filmusical. \* Legit musical.

## MITCHELL, MARTINO TO EXTEND SOCK BRIT. STAY

London, Aug. 10.

Both **Guy Mitchell** and **Al Martino** have had such successful British tours that they will extend their stay.

**Mitchell**, due to remain until end of September, is now to stay for a further two months, owing to a rearrangement of the starting date of his film, "Covered Wagon," in which he is featured with **Alan Ladd**.

**Martino** is staying until early December. Both cases represent a record number of weeks that a leading American star has appeared continuously in Britain. They both started their British tours in May.

Dallas—**Alfred Breuning**, concertmaster of the New York City Center Opera Co. for the past four years, will be the new concertmaster of the Dallas Symphony Orchestra.

New Hit!

JO STAFFORD

THANK YOU FOR CALLING

words and music by Cindy Walker  
Columbia Record 40250

HOLLIS

The Character Who STOMPED his way to ANCHORAGE, Alaska

# STOMP GORDON

"America's Most Unique Quintet"  
Now Playing ANCHORAGE, ALASKA  
(Booked Indefinitely)

MERCURY RECORDS EXCLUSIVELY  
Recent Release: "DRAGNET"

## ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

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## Another BMI "Pin Up" Hit SKINNIE MINNIE (Fishtail) RECORDS

TERESA BREWER ..... Coral  
RED FOLEY ..... Decca

Published by  
WEMAR MUSIC CORPORATION



VARIETY

# 10 Best Sellers on Coin-Machines

1. SH-BOOM (4)
2. LITTLE THINGS MEAN A LOT (15)
3. THREE COINS IN THE FOUNTAIN (12)
4. HERNANDO'S HIDEAWAY (10)
5. LITTLE SHOEMAKER (6)
6. HEY THERE (3)
7. I'M A FOOL TO CARE (4)
8. THEY WERE DOING THE MAMBO (1)
9. IN THE CHAPEL IN THE MOONLIGHT (4)
10. CRAZY 'BOUT YOU, BABY (6)

- Crew Cuts ..... Mercury  
Kitty Kallen ..... Decca  
Four Aces ..... Decca  
Archie Bleyer ..... Cadence  
Gaylords ..... Mercury  
Rosemary Clooney ..... Columbia  
Les Paul-Mary Ford ..... Capitol  
Vaughn Monroe ..... Victor  
Kitty Kallen ..... Decca  
Crew Cuts ..... Mercury

## Second Group

- GOODNIGHT, SWEETHEART, GOODNIGHT  
HAPPY WANDERER  
I UNDERSTAND JUST HOW YOU FEEL  
MAGIC TANGO  
THIS OLE HOUSE  
SH-BOOM  
HIGH AND THE MIGHTY  
IF I GIVE MY HEART TO YOU  
HIGH AND THE MIGHTY  
HIGH AND THE MIGHTY  
SOME DAY  
CINNAMON SINNER  
THE GREATEST FEELING IN THE WORLD  
I CRIED  
LITTLE SHOEMAKER

- McGuire Sisters ..... Coral  
Frank Weir ..... London  
Four Tunes ..... Jubilee  
Hugo Winterhalter ..... Victor  
Rosemary Clooney ..... Columbia  
Chords ..... Cat  
Les Baxter ..... Capitol  
Connie Boswell ..... Decca  
Johnny Desmond ..... Coral  
LeRoy Holmes ..... M-G-M  
Frankie Laine ..... Columbia  
Tony Bennett ..... Columbia  
Four Tunes ..... Jubilee  
Patti Page ..... Mercury  
Hugo Winterhalter ..... Victor

Figures in parentheses indicate number of weeks song has been in the Top 101

## PINCUS' NEW BMI FIRM TO KICK OFF ON OCT. 1

George Pincus will kick off his new BMI firm, Gil Music, Oct. 1. Deal is reported to run for five years with a \$30,000 guarantee. Pincus, who was longtime general professional manager of Shapiro-Bernstein, launched his own publishing operation less than a year ago under the ASCAP banner.

He'll start the Gil operation with "A Blessing In Disguise" by Bob Marcus and Joe Lubin. The Gil tag, incidentally, was culled from the initials of his children's first names, Gloria, Irwin and Lee. With the opening of the BMI firm, Pincus also is expanding his office quarters.

## Audivox to Add Talent Break Into Kid Disks

Audivox Records is embarking on a program of expansion. Diskery will break into the kid field next month and is also in the process of augmenting its talent roster which, to date, has been confined solely to Dorothy Collins and her husband, Raymond Scott.

A Solid Hit!

# If I Give My Heart To You

MILLER MUSIC CORPORATION

SONG FROM THE CAINE MUTINY

# I Can't Believe That You're In Love With Me

by JIMMY McHUGH and CLARENCE GASKILL  
MILLS MUSIC, INC.  
Recorded On All Major Labels

DECCA RECORDS

# DECCA

Records

Ju've platters will be issued for both moppet and pop consumption. The small fry product will be released in special folders and will sell for \$1, while the pops will be peddled in regular sleeves at the standard 89c tab. Disks will be released on both 78 and 45 rpm, with Miss Collins doing the vocals.

Waxery's Lenny Wolfe has been scouting acts and expects to have some new talent signed shortly.

## Coral's New Quartet

Coral is hunting a name for a new vocal quartet signed last week after a-topper Bob Thiele heard them audition several original tunes. Lads were brought to the plattery by WMGM deejay Bill Silbert.

Coral plans to build the outfit with the original material. Group signed a management contract with Fred Amsel, Karen Chandler's manager. Tim Gayle has been set to handle Coast promotion.

## British Bar Kletzki From Edinburgh Fest Podium

Edinburgh, Aug. 10.

Paul Kletzki, who was to have conducted the Danish State Radio Symphony Orch during the upcoming Edinburgh International Festival, has been refused the necessary labor permit by the British Ministry of Labor. Festival Society was informed that, as conductor of the Liverpool Philharmonic Orch, Kletzki has already been granted his full quota for appearances in the United Kingdom.

Despite the short notice, Eugene Ormandy, conductor of the Philadelphia Orchestra, has accepted an invitation from the Danish orch to conduct a concert at the Festival Aug. 24.

Professional Music Men, contact-man org, will hold its annual golf tourney at the Aldecress Country Club, Alpine, N. J., Aug. 17.

## Payola III

Continued from page 43

other music man, "is the disk jockey. So we get a good record, and right away they play it to death. If they don't play it, we squawk. If you say, try and educate them to 'program' their stuff so as not to overdo the Top 10 or Top 20, how can you control it? There are 1,400 key deejays to whom we send records. The artist tries to insure it by sending him a record. The publisher sends him two. He's up to his ears in records. On top of that they're all on the phone with the deejay. When they tour they drop in and tape interviews and in the case of the record company or publisher they take 'em to dinner and the like. The disk jockey thinks he's doing you a favor when in actuality this constant plugging quickly kills off what you may have built up."

On the "spray-gun technique" objection, Victor's Joe Carlton is another who urges to "name names," adding that "otherwise somebody may get the wrong impression about who is guilty and who isn't." Sacks agrees, but also understands the timidity of certain publishers who don't want to risk "blowing the whistle" for fear of "retaliation." To this Sacks observes, "You can quote me that nobody need fear retaliation from RCA Victor. After all, I represent the company, and it's not the individual, so if anybody has any complaints they always know where to find me."

In this feverish economic determinism one common conclusion looms: it is unsound and economic waste to cut-in, subsidize, bribe, "entertain," overstimulate via "drives," or whatever else may be the form of payola.

But it is not as pat as that. Most of it is unrealistic in light of the competition. And some of it is highly suspect as calculated and deliberate talk to coverup. Because in the same breath that they can everything, the same grippers will point to the "charts," or the choice disk jockey plugs. It's like the disgruntled radio and tv sponsors and artists who pan the Nielsens but are quick to brag about their "ratings" if they're flattering.

To be continued

Abel

## Decca Inks Anderson To Another Three-Year Pact

Decca Records has repacted LeRoy Anderson to another three-year deal. Anderson, who joined the label three years ago, has turned out such disclicks as "Blue Tango" and "Syncopated Clock."

Anderson's first 12-inch longplay album is part of Decca's 20th annl packaged goods push.

# Inside Stuff—Music

George Frazier has a hep piece on songs and songwriters in the current Vogue, a slick mag which seems rather removed from Tin Pan Alley, particularly some of the interecine references to RCA Victor's Manie Sacks. Frazier, for a time, did a stint for Victor, researching the Glenn Miller \$25 album, which has resulted in a legal claim by the writer, or so he states he will make. Frazier's reference to Sacks is looked upon with askance by the trade, particularly the puff for the now departed David Kapp, who preceded Joe Carlton, the incumbent a&r man.

Dave Dexter is next in line on Capitol's shuttling artists & repertoire system for its New York office. Dexter is due in Gotham from Cap's Coast headquarters in about three weeks to replace Yoyle Gilmore. Cap launched its shuttling a&r plan early in the year when Sid Feller ankled to freelance. Since then Alan Livingston, diskery veepee-a&r chief, has been scouting a permanent man for th N. Y. office. None of the Coast staffers wants the post on a permanent basis. Lee Gillette kicked off the shuttling plan and was relieved by Gilmore, who'll return to the Coast base when Dexter comes in for his eastern hitch.

More than just throwaway copyrights fall into the catalogs of publishing firms owned by the record companies. Decca's publishing enterprise, Northern Music, for example, has come up with such hits over the years as "Into Each Life Some Rain Must Fall," "You Always Hurt The One You Love" and "Till Then." In the rhythm blues field, Northern has clicked with "Fine Brown Frame" and "Honeydripper" while in the big score field, it publishes Gordon Jenkins' "Manhattan Tower."

Do you want the old Paul Whiteman with the old arrangements or the "new" Paul Whiteman with the old arrangements? That's the question music dealers will be asking customers within the next few weeks because "Pops" will be in competition with himself. Coral plattering of "Whispering" and "You're Driving Me Crazy," recorded recently from the old arrangements, is beginning to show some activity. So RCA Victor, for whom Whiteman originally recorded, is reissuing the original platter. In this case, it's "Whispering" backed by "Japanese Sandman."

Stress publishers put on promoting their tunes is pointed up by the new publication put out by Joe Csida and Charlie Grean for their Trinity, Towne and Edgar Music firms. Publication, tagged DJ News, will feature music biz news as well as plugs for firms' copyrights and current waxings. It'll come out monthly and be shipped to about 3,500 deejays around the country. Cost of the printing run will be close to \$500. First edition was put into the mails Monday (9).

Johnny White, who took over as general professional manager of the Warner Bros. music firms around the first of the year, has spark-plugged the pubbery into five rack order requests. Since White's takeover, the firms have clicked with "Secret Love," "Wanted," "Speak To The Stars," "Green Years" and "The High and The Mighty." The rack order guarantees the pubbery about 75,000 sheet sales.

Rudy Vallee is writing an autobiographical "Your Time Is My Time," covering, principally, highlights in his show business career, and targeted for publication in Women's Home Companion. So he revealed recently in Saratoga Springs, N.Y., where he starred in "Jenny Kissed Me" at the Spa Summer Theatre. Reporting that he had 400 pages written and planned to do 200 more, Vallee told VARIETY he might induce Frank Scully to act as collaborator.



# BOB STEWART

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OF THE HOURS

78 RPM  
45 RPM

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

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America's Fastest Selling Records!



## Less Gold Now in Them Thar Hills; Catskill Use of Talent Dwindling

Although the borscht belt in the N. Y. State Catskill Mountain area is still one of the more important areas of talent employment, the amount of work in the mountains is gradually dwindling. There has been some diminution of the spots that have been using acts, but the more important loss is the decreasing budgets of individual hotels.

Not only is it comparatively rare to have an act triple on Saturday nights, but there are weeks that certain brackets of acts cannot get any work at all.

In the first place, the spots using names have dwindled to only one, the Concord at Kiamasha Lake. It's the only spot that has virtually no limit when it comes to buying talent. It's chief competitor, Grossinger's, at nearby Ferdale, uses a good grade of talent and the shows are in excellent taste, but it's not going out of its way to get a higher strata of acts. Other inns will frequently get standard turns, but the major traffic now has gone into the lower-priced acts.

There are still many hill-country operators that mourn for the good old days when the social staff sufficed. They point to the fact that many names on the talent rosters of today started that way, and they decried the fact that they had to be replaced by imported shows. There's little chance that the social staff will come back to its preeminence of previous years, but with the longing for the low-priced staffs goes the even stronger yearning to employ acts that get very little money. This turn of events is being realized by these owners and there are indications that tariffs will be beaten down even more by next year.

**Eye Other Areas**  
At this point there's little that the present batch of acts relying on the borscht belt can do about it. They feel that as long as work is scarce they will be at the mercy of the handful of mountain bookers.

However, there's hope that other areas using talent will develop more importance. For example, the White Mountain circuit in New England, which presently has about a dozen or so hotels, booked by the Baum-Newborn Agency, may be enlarged to include other spots.

The Pocono Mountains in Pennsylvania also present another possibility.

For example, Unity House, a resort operated by the International Ladies Garment Workers Union, has been buying a good grade of talent. Herman Fialkoff, booking the spot, has had his budget upped this year so that this spot presents shows at least twice a week. Another in that area is the Log Tavern, Milford.

The spots around Mt. Freedom, N. J., have also become important talent buyers. All are within easy travel of New York.

The acts reason that talent helped build the Catskill area, and if they decide to minimize use of acts other areas may go in for expansion, which might end the Catskill supremacy as a talent center. Some officials in the American

Guild of Variety Artists feel that the Catskill hotel operator associations have deliberately gone in for a collective policy of brushing acts. That attitude, they say, if true, may give competitive vacation areas an advertising point to go after trade now in the Catskills.

### Leon & Eddie's Reunion 'Strictly Social'; Hint Davis' Buy of Gay 90s, N.Y.

Miami Beach, Aug. 10.

Eddie Davis, now in semi-retirement in Fort Lauderdale, near here, has been a social caller on Leon Enken Sr., his longtime partner in the famed Leon & Eddie's West 52d St. (N.Y.) bistro, which was as much a tourist stopoff spot in its era as the Empire State Bldg. "But it has been strictly social," says Enken, in answer to columnist reports of a possible reunion and reviving of the famed L&E billing, which was a bistro adorning for a quarter-of-a-century, dating back to their mutual start during the Prohibition era.

Davis, who had been operating the West 52d St. spot solo, after buying out Enken—the team was always Eddie on the stage and Leon at the door—has also been reported interested in Bill's Gay 90s, N.Y. This is Bill Hardy's East 54th St. nostalgia parlor, in association with Harry Tannen (of the 21 Club clan), but since Hardy's recent illness he has made no bones about possible retirement. Hardy's siege, involving considerable surgery, was at a critical stage at one time.

Leon Enken Jr. meantime is managing the Robins' chain of theatres in Warrenton, O.

### SPITALNY'S FAIR DATES AFTER CHI CHEZ PAREE

Phil Spitalny has been booked for the Chez Paree, Chicago, Sept. 6 and a couple of fair dates.

Maestro and femme orch will go into the Bloomsburg (Pa.) Fair for six days immediately after his two-week stand at the Chi Nitery, and follow with the Trenton Fair.

Deals were set by Joe Glaser's Associated Booking Corp.

### \$20,000 Fire Destroys East St. Louis Nitery

St. Louis, Aug. 10.

The Illinois State Fire Marshal's Office has been asked to investigate an explosion and fire that destroyed The Flame, a nitery between East St. Louis and Collinsville, last week at a loss estimated at \$20,000. Only the charred walls of the one-story structure remains.

Marvin Dixon, 35, lessee of the building, owned by a Collinsville, Ill., man, is being sought for questioning. He is under bond as result of a gambling charge preferred against him last March when a punchboard was seized in the place.

## CLARK IS CLEARED ON TAX EVASION CHARGES

Los Angeles, Aug. 10.

Wilbur Clark, operator of the Desert Inn, Las Vegas, was acquitted here last week of tax evasion on four counts. The Government had charged that Clark and his wife had failed to pay \$50,000 taxes for 1946 and 1947.

Federal Judge Leon R. Yankwich, who ruled on the acquittal, noted in his comments that despite the fact that Clark was a gambler, his activities constitute no wrongdoing since gambling is legal in Nevada and therefore he is a legitimate business man. Judge Yankwich also rapped the use of the "net worth" method by the Government in prosecuting Clark, declaring that such tactics were not warranted in this case.

## Walters to Sue On Use of L.Q. Title

Latin Quarter, N.Y., operator Lou Walters got into a very belligerent mood shortly after his arrival from Europe last week. Walters learned that Metro is planning a film to be called "Latin Quarter," with Leslie Caron, which will be a musical set in Paris during the gashlight era.

Walters declared that he'll sue anyone who uses that title. He says that he now operates niteries with that name in New York and Miami Beach, and in the past he had Latin Quarters in Detroit and Boston. He also produces traveling units with that tag, and therefore has a proprietary interest in that title. He says he won't stand for "pilferage" by anybody.

## M. RAYE INKED AT 10C FOR 500 CLUB WINDUP

Atlantic City, Aug. 10.

Martha Raye has been signed as final attraction at the 500 Club, Atlantic City. Miss Raye goes in for eight days, starting Aug. 28, at \$10,000. On the bill with her will be the Kirby Stone Four.

The 500 Club has had an extremely successful season, despite the fact that it had to close after the Martin & Lewis date because a suitable headliner wasn't available. Cafe also had been prepared to close after Betty Hutton's stand, which ended Sunday (8), but Jackie Miles was rushed into the breach Monday (9). The Will Mastin Trio, featuring Sammy Davis Jr., opens Saturday (14), with Miss Raye set to follow.

## 2,000 Members Buy Club In San Antonio for 500C

San Antonio, Aug. 10.

The 2,000 members of Sevenoaks Country Club have purchased it from Col. B. F. Chadwick for \$501,950. The new outfit, known as the Sevenoaks Country Club Inc., will be run by a board of governors until bylaws can be drawn up, according to Spike Brennan, board member.

The club, serving some 2,000 members, costs each member only \$60 a year. Chadwick will be paid off in annual payments.

## New Acts

### ODETTE

Songs

10 Mins.

Viennese Lantern, N. Y.

Deep-throated, pleasantly-nasal contralto makes a good impression at this Wienerwald bistro, with a variety of songs in different languages and moods. Voice has musical quality and style as well as power, with an appealing, throbbing approach. Well-formed, darkly-attractive femme, dressed simply in a tasteful, off-shoulder white gown, also handles herself (and her hand mike) gracefully in the small floor area.

"My Lost Melody," in English and French, is a good opener. "You Go To My Head," which follows, has plenty of personality as well as rhythm, and a catchy midway change of pace in delivery. A flamenco number, sung unaccompanied in Spanish, is the best offering of the lot, with plenty of mood, spirit and authenticity.

Odette (Athos) is daughter of Mary and Percy Athos, latter a veteran English actor-manager who has since retired and taken to painting in Australia. Miss Athos (Odette), although American-born, was reared abroad and her recent MGM record album spotlighted her for a Culver City test, with an eye to Franco-American filmicals.

As is, on personality and performance, Odette does handily at this atmospheric bistro, and is certain to expand her orbit, with or without the plus values of the platter album and the Metro film opportunity.

### ROSE MARIE FARRELL

Songs

7 Mins.

No. 1 Fifth Ave., N. Y.

Rose Marie Farrell has a well-scrubbed look and a pleasant voice. Her delivery, though, is patterned pretty much along routine lines. Singer is an okay bet for filler spotting but will need sharper styling to elevate from that status. Chirp offers a tuneful songalot that includes such numbers as "Almost Like Being in Love" and "This Moment On."

Stint at No. 1 marks chirp's pro bow as payoff for being one of the winners of the Monday night amateur contests held at the nitery last winter.

### ED STEINMETZ & CO. (1)

Trampoline

9 Mins.

Palace, N. Y.

The "company" in Ed Steinmetz & Co., consists of a girl who works alongside of and in relief of the guy for whom the act is named. Actually, it seems that the femme's major duty is to provide periodic rests for the male half of the turn, since her tricks on the trampoline are fairly elementary and provide little excitement.

Steinmetz, once he gets started, shows some excellent twists, gainers, flips, etc. He generates a lot of excitement for brief periods and makes the act eligible for a lot of outdoor dates.

### FERNAND NANTEL

Songs

25 Mins.

La Maisonnnette Carol, Montreal

As a switch from the usual femme chirper in this top eatery, boniface Carol introduces baritone Fernand Nantel to La Maisonnnette's select clientele with okay results. Nantel, originally from Quebec City, has plenty of legit vocal training via operettas, radio and stage, but this is his first straight nitery stint. Previous experience stands as young singer in good stead and his mike technique and general deportment in the confined space of this room pays off in solid receptions on every performance.

Opening with a breezy "Bon Soir" number that serves as a good intro item, Nantel switches to an English arrangement but stays for the most part with the French lyrics. Patter before each song in English is brief but explicit and midway through session he tours room doing his own guitar accomp which is effective. A session at the piano with a novelty tune breaks pacing nicely and a group of current faves serves as a solid clincher. Programming is varied and evidences a better than average song-alot. Appearance is good, guy is of medium height with an expressive Gallie face but without going overboard on the drama.

## CUGAT GROUP MULLED FOR BRITISH TOUR

London, Aug. 10.

Norman Payne, new MCA representative, is negotiating for a Latin-American package tour of Britain in October. It will star Xavier Cugat, his vocalist wife, Abbe Lane, plus certain key members of the Cugat orch.

Cugat is at present on the Continent, where he has a 10-week tour.



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# White's Resignation Cues Revamp Of AGVA Old Guard Board Setup

Movement is starting within the American Guild of Variety Artists for a changeover in the governing bodies of the union. It has been charged that the AGVA old guard has been perpetuating itself, either through its present system of elections which permits voting on a nationwide basis, or by appointment to the board by present members. Therefore there are comparatively few changes in the content of the AGVA national board, executive board and in convention delegates.

Fact that many board members agree with this contention is seen by move of Murray White, member for several years, who has asked the union to pull his name off the ballot as a board member and as a third vicepresident. White, although in the union's governing councils for some time, is one of the younger members who has been battling the "old Old Guard" and feels that by setting a personal example, many of the oldsters will make way for some new blood in the union.

In recent months, the target in the old guard has been pinpointed to Dewey Barto, a former national executive secretary in the union, who failed at reelection as a board member, but was appointed to fill a vacancy. Barto, although appointed from New York, has been on the Coast in recent months and has been giving the Coast office administration a hard time. He has been figuring in a dispute with Coast regional administrator Eddie Rio over conditions at the Moulin Rouge. Rio, in pre-opening negotiations with nitery operator Frank Senne, made concession on rehearsal time which, months afterward, Barto refused to recognize. Charges have been flying that Barto has been attempting to replace Rio.

There are also some other members of the board who are regarded as being out-of-step with today's conditions, or trying to get a salaried position, or said to be obstructionists.

White's letter was addressed to national administrative secretary Jack Irving.

## DAY'S 1ST N.Y. DATE AT COPA, IN NOVEMBER

Dennis Day will play his first N.Y. cafe date at the Copacabana, starting Nov. 18, for three weeks. Singer, on the Jack Benny radio and tele show, had previously played the N.Y. Roky.

Copa has also lined up Harry Belafonte. Date isn't definite, but he'll go in late December or January.

## Betty Clooney Set For N. Y.'s Starlight Roof

Betty Clooney has been signed for the Starlight Roof of the Waldorf-Astoria, N. Y., starting Aug. 24, with the Henry King orch. The D'Andreas (3) may be packed for that show which will succeed the three-week stand of Perez Prado orch.

The inn will resume activities in the Empire Room Sept. 30 when Los Chavales de Espana head the bill with Nat Brandywynne's band for a six-week stand. Patachou follows with a four-week date and Jose Greco & Co. will comprise the third show.

## N. H. Race Take Dip Will Affect 13 State Fairs

Concord, N. H., Aug. 10. A drop in wagering this year at the Rockingham Park pari-mutuel race track in Salem will mean less state support for the 13 fairs which operate each fall in New Hampshire.

The fairs, most of which feature stagshows, share in a special tax imposed upon the bangtail establishment. This year their cut will be approximately \$94,814, or \$16,186 less than in 1953, when they split a total of \$111,000.

Eileen Barton and the Billy Williams Quartet signed for the Joe E. Lewis show at the Copacabana, N. Y., starting Sept. 16.

## Coin-Machine Tax Setup Is Clarified By Govt.

Washington, Aug. 10.

Further clarification of coin-operating machines subject to the Federal \$10 amusement and \$50 gambling taxes was issued last week by the Internal Revenue Service.

One ruling asserts that a penny vending machine which includes a pistol and target is subject to the \$10 amusement license tax even though no prize is offered for the shooting score. Operator of the premises is liable for the bite.

Second ruling provides that when any premises contains either a coin-operated amusement or gambling (slot-machine) device, the owner of the premises is liable for the Federal excise stamp, even though he doesn't own the machines but merely gets a percentage of their take.

## Shaw, Krupa In Aussie Parade Of U.S. Talent

Sydney, Aug. 3.

Jerry Colonna, Buddy Rich, Artie Shaw and Ella Fitzgerald will do about 16 shows in local stadiums here, Melbourne and Brisbane, under the Benny Reyes-Lee Gordon management.

Reported that combo will draw around \$4,000 (\$9,000) weekly for the Aussie assignment, and that the government will okay take-away of the major portion of the coin. Reyes and Gordon set a twice-nightly basis at the Sydney Stadium July 23, three shows July 24, and two for July 30, with a 20,000 audience potential each show. Combo is also set to play similar spans in Melbourne and Brisbane.

Gene Krupa Next

Aztec Services, headed by Kenn Brodzki, indie Melbourne unit and opposition to the Reyes-Gordon combo, will preem Gene Krupa at the Sydney Stadium Aug. 13-14 at \$4 top. With the drummer will be Eddie Shu and Teddy Napoleon. Like the Shaw outfit, trio will combine with local talent for a three-hour show. Team will also play Melbourne and Brisbane and maybe a few key nabe spots.

Between now and Christmas the Aussies will see a major lineup of ace U. S. talent if the current plans of Reyes-Gordon and the Aztec setup prove successful.

This lush field won't be left wide open to indie organizations, however. J. C. Williamson Theatres will continue bringing in legit shows. David N. Martin, Tivoli loop topper, told VARIETY that he had a blueprint set to bring out Broadway and Hollywood talent. Martin also said that with Robert Kerridge, top concert performers would be set for an Aussie-New Zealand runaround.

## Omaha Kids Get 1st Vaude Dip in Sheet's 'Show Wagon'

Omaha, Aug. 10.

Omaha youngsters, many of whom have never seen a true vaude show inasmuch as there have only been five or six here in the past decade, are getting their show biz fundamentals thanks to a "Show Wagon" sponsored by the World-Herald.

The wagon, a mobile unit with its own generator, stage and footlights, travels through the different districts of the city for vaude contests. Winners are decided by an applause winner, then the victors get together for a city championship.

However, the trend seems to be away from singing and dancing, Al Frisbie, World-Herald youth activities director, notes. In his first district contest this summer, three of the four winners were baton twirlers.

## Hypnotic Brunch

Chicago, Aug. 10.

During the stay of hypnotist Dr. Arthur Ellen, boniface Al Greenfield has tacked on a special Sunday brunch at the Black Orchid, Windy City's sole intimate spot.

Extra performance at 2 p.m., will spotlight only Dr. Ellen, "allowing more time," says the management, "for the ladies to bring their personal problems to Dr. Ellen for a hypnotic consultation."

## Nelson to Do New Versailles Minny

The Versailles, N.Y., miniature musicals will continue, with a new production coming in Sept. 15, with Mervyn Nelson to do the show. Arthur Schwartz & Howard Dietz will provide the score, although an original batch of tunes is not likely. However, they may come through with one new number. Tommy Wonder (d. Margaret Banks) will do the choreography. Only one performer, singer Louise Hoff, has been signed so far.

The new show, which succeeds the longrunning "Nice to See You," produced by George White, will be installed because of the illness of Edith Piaf, originally slated for the slot. Miss Piaf has been given a contract starting Sept. 15, 1955, at which time it's hoped she'll open at the Nick Pronis-Arnold Rossfield operation.

The Versailles has been on a package-show kick for sometime now, all of which have run a year or more. The present show was supposed to close last September, when Miss Piaf was originally slated to open. However, there was still enough life in that unit to have it continue.

Nelson has produced cafe shows previously. He did "The Jazz Train," which played Hop City originally, and later toured Europe.

## Paul Small Dies At 45; Typified the 10%er On 'N' Off; Pioneered Cafes

Paul Small, who died at 45 last Friday (6) in New York after a heart attack, became the symbol of 10% on the Broadway of his day. With the William Morris Agency for many years, where he built its cafe department into the biggest in the business, he became known as a shrewd operator. He is credited with creating a tremendous cafe business for the agency, moved a large number of acts, and saw to it that a large number of cafemen got the kind of talent they needed.

Small had a truly creative bent. When he wanted to establish an act, he would play one cafe owner against another and thus was barred in many niteries. He was the first who paired Harry Richman, then the top cafe singer, with Sophie Tucker and Joe E. Lewis for a stand at Ben Marden's Riviera at Ft. Lee, N. J. Richman, now considering a comeback, got top billing. The entire package in 1941 was sold for \$6,500. It was hailed as the top cafe package at that time. When Marden bought this passel for his Colonial Inn, at Haledale, Fla., Small's own office, the Morris Agency, crossed him by selling Milton Berle to his then arch-enemy, George Wood, then an indie booker, for the Palm Island Casino, Palm Island, Fla. Marden afterward swore that he would never buy another act from the Morris Agency. But with Small around, what could he do? He came back. Wood, incidentally, subsequently joined the Morris office.

And while he made enemies of cafe owners when he pulled out from bidding sweepstakes, an act, any kind, could be kept in prosperity for a long time with Small in his corner.

When he was a smalltime act, Small vowed that he'd become the world's greatest agent and there are those that say he made it. There were certain acts and some cafe owners who remained in business for many years just because Small took care of them. The Morris cafe department prospered when Small was guiding it.

Small had great faith in his own creative ability and, upon leaving (Continued on page 52)

# Chalfen's Buy of Arnold's Ice Show May Use Coin Frozen in Britain

## Gambler Sues Vegas Ops; Claims Held For Debt

Los Angeles, Aug. 10.

Claiming he was held prisoner for approximately 12 hours at El Rancho Vegas because of a gambling debt, John DeWitt Maher, contractor, filed suit for \$3,000,000 in Federal Court against Belden Katelman, Thomas Thompson, Marcus Windham and Robert Lake.

Plaintiff wants \$500,000 compensatory damages for assault and battery, \$500,000 for false imprisonment and \$2,000,000 punitive damages. Similar charges were made before the Grand Jury several months ago but no action was taken.

## Omaha Ak Setup Boon to Talent In 5-Show Sked

By GLENN TRUMP

Omaha, Aug. 10.

Ak-Sar-Ben—local civic org that has prospered to the extent it now has its own plant of racetrack, auditorium and a huge plot of ground—and show biz go hand-in-hand, and certainly are good for each other.

Revue, many of which boast names and usually are framed just for Ak, have helped J. J. ("Jake") Isaacson, general manager, build the org's membership to some 20,000 at \$10 per head per year. And with that kind of money to work with, Isaacson doesn't have to pinch the penny while buying show biz acts.

For their \$10 dues, the Ak members get five free shows every year. Three are adult type, featuring name orch or singer, such as Mindy Carson. Other two are family shows with emphasis on kid acts, per recent outdoor unit booked in by the Ernie Young agency. Next month's family offering is set by Barnes & Carruthers, while Don Romeo of the local Paul Moorhead agency is bidding for productions next year.

In addition, Ak members get a special deal when Ak sets individual shows, such as the recent Mario Lanza and Liberace sessions. Members get two tickets for price of one and most take advantage of it.

Recent family show consisted of two animal acts, Lemke's Chimpanzees and Cuneo's Bears, both standard offerings but not a wise booking, inasmuch as the topper for both was a chimp and bear riding a motorcycle.

Two thrill acts were Johnny Swaypole, high pole and slide, and the Triskas (4), high wire. Six other acts were vaude and nitery refugees, with the Vilands (3) and Dalton & Bailey (3) the top mitt getters.

Ascevedas (3) doubled up with low wire and juggling acts. Blonde Candis White had a contortionist bit and Montes de Ocas a trampoline offering.

Richard Gordon emceed the three-day show and led community singing while rigging was going up or down.

## Sumac Adds Spirituals, Gershwin to Tour Rep

Hollywood, Aug. 10.

Yma Sumac will add Negro spirituals and a Gershwin-Porter medley to her repertoire for her tour starting Oct. 19 in San Francisco.

Company of Peruvian and American dancers will also perform three ballet numbers, created by Moises Vivanco, singer's husband, based on authentic Inca dances.

Tour will run for 20 weeks. First part will extend east to Chi. After a rest, singer will open again in Detroit Jan. 22, come to the east, south and back to the Coast end of March.

Firsthand indications point to the fact that Holiday on Ice Inc., which has had a company touring Europe for the past five years, has bought out the iceshow activities of British producer Tom Arnold from the frozen funds it has accumulated abroad. It's known that the firm, headed by Morris Chalfen, has been piling up a financial reserve abroad as a result of English activities. The first three years that Chalfen produced abroad, he brought over American companies. Thereafter, he cast the shows in England and the Continent, not only as a coin saver, but as a means of utilizing some of the money he banked here.

Acquisition of the Arnold ice biz will leave the British impresario free to concentrate on his pantomimes and circus productions. Reasons of health were given for his retirement from the ice field. Gerald Palmer, who has acted as producer in the Arnold ice organization, will continue in a similar capacity in the new Holiday setup.

The Holiday acquisition will enable the American and European companies of "Holiday on Ice" and "Ice Vogues" to effect an interchange of talent and vary the headlines in both countries.

The U. S. company of "Holiday" will preem Sept. 2 in Sioux City, Ia., where the show has been rehearsing.

## 'WISH' AS SHORT INSERT TO 'CAPADES' BLADER

"Ice Capades," which preems at Madison Square Garden, N. Y., Sept. 15, has signed a deal for the inclusion of a slice of "Wish You Were Here" as a 30-minute insert in the show. Because of the needs of the blades show, the original setting of this Joshua Logan production, in borscht-belt hotel, has been changed to an ice-carnival at Lake Placid.

Under terms of the deal, the musical cannot go on tour while "Ice Capades" is using this segment. There had been one touring version of this layout, which folded in Chicago.

In previous editions, "Ice Capades" used slices of "Snow White" and "Brigadoon."

## Gaylords Taking Time Out for Minor Surgery

Hollywood, Aug. 10.

Unit headed by The Gaylords broke up here temporarily after a date Sunday (8) at Riverside Ranch to enable one of the boys, Bert Donald, to undergo minor surgery. Donald planned to Detroit for the operation while other members of the Gaylords laid off and Don Cornell took a quick vacation.

Jerry Fielding orchestra, however, kept working. Outfit was booked into the Lagoon at Salt Lake City for five nights, starting tomorrow (Wed.).

Unit resumes Aug. 19 in Houston.

## AGVA to Seek Aid From 4As Vs. AFM

The American Guild of Variety Artists will present a plea for financial and other help from the Associated Actors and Artistes of America, in its battle with the American Federation of Musicians, at a meeting slated for today (Wed.). AGVA, currently hassling with the musicians in Canada who are refusing to play for AGVA acts, will seek the help of the other 4A's affiliates.

Just what the effects of such aid will be cannot as yet be determined at this point, but if granted it is expected to consolidate various 4A's beefs against the AFM. Aside from the AGVA-tooters tiff, there's another fight going between the American Federation of Television and Radio Artists and AFM. This one is on musicians who have expanded their activities to include announcing, performing, singing, etc.

Ray Hanna, stage manager at the Paramount, Fort Wayne, since it opened, and the only living charter member of Local 146, founded 1908, presented with a lifetime membership card in IATSE.

## New Yorker to Drop Ice Shows For Name Bands-Video Remotes

The New Yorker Hotel, N. Y., is slated to end the ice policy which has been in effect for more than a decade and go in for a temporary name band policy, starting Sept. 16 with the Ralph Flanagan Orchestra which will be part of a one-hour vidshow on Saturdays. Other part of television will emanate from the Aragon Ballroom, Chi.

Actually, room is shopping around for a policy which can be used with a television tie-in. The Roosevelt, also part of the Hilton chain, has a similar policy, with Guy Lombardo as the focal point, but having the tele show with a name band centerpiece would place the New Yorker in very close competition with its sister inn.

There's also the likelihood that the New Yorker will open two or three personality rooms in various parts of the hotel, and there's also some talk that the present Terrace Room will ultimately be displaced by these smaller operations. However, full plans haven't yet been formed.

One of the New Yorker rooms under construction will be a fairly close replica of the old corner saloon, in which beer will be served in large mugs, and there will be an old-fashioned atmosphere. A Gay '90s show is likely to be installed in that spot.

## HINES BRINGS NEW ORCH EAST FOR APOLLO DATE

Hollywood, Aug. 10. Earl "Fatha" Hines takes his new orchestra east next week to open at the Apollo, New York. Aug. 20, for a one-week stand. Date, first for Hines' "new sound" combo in the east, will be followed by a week at the Skyline Cafe in Washington.

After the nitery date, Hines takes off on a tour of 26 one-nighters with The Chords, r&b combo.

## Laine's British Tour

London, Aug. 10. A series of one-night concert engagements has been fixed for Frankie Laine in Britain in October under auspices of Harold Fielding.

British orch directed by Vic Lewis will accompany the singer.

## THE CARNEVALES

(RALPH AND MARY)

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## Overflow

Omaha, Aug. 10. Don Romeo of the local Paul Moorhead agency figures the first major outdoor booking of his 10% career was quite a success. He set the free acts and Eddy Haddad's orch for the Pisgah, Ia., Play Day celeb. The attendance was 4,000. Pisgah's population is 700.

## Frisco's Biggest Show Biz Boom

San Francisco, Aug. 10. San Francisco is currently enjoying its biggest entertainment boom in several years with nightclubs, legit theatres and film-houses all doing good business. Part of the extra-good business is attributed to the influx of conventioners this summer, but a good deal of it stems from a heightened interest in live entertainment by the local population caused, according to some circles, by the summer replacements in television shows.

"The King and I," which completed a four-week run here Sunday (8), broke all records at the War Memorial Opera House, selling out for almost every performance the last three weeks and racking up a total for the four stanzas of \$379,082, with \$100,146 for final week. Mary Martin and "Peter Pan" have similarly been playing to capacity houses at the Curran, where they have set new house records in the past three weeks with grosses of \$53,200, \$54,000 and \$55,400.

In the nitery field Nat (King) (Continued on page 54)

## LIBBY TO DO LEGIT STINT IN SOLO WEEK ON B'WAY

Libby Holman will go into a legit house as a solo performer, for six nights only, at the Bijou Theatre, N. Y., starting Oct. 4, in a series to be called "Blues, Ballads and Sin Songs." Miss Holman recently did this show under aegis of Richard Aldrich at the Cape Playhouse, Dennis, Mass.

Miss Holman will be accompanied by Gerald Cook. Repertoire will comprise many of the tunes she introduced in various musicals as well as native American ballads. In previous years, she concertized in France and England.

## Name-Filled Season Set For Pitt's Vogue Terrace

The Vogue Terrace, Pittsburgh, plans on having a name-filled season. George Clair, booking the spot, has already lined up the bulk of names needed to take him into December. Starting the parade is Julius LaRosa, going in Sept. 6; followed by Harry Belafonte, Sept. 20; Kitty Kallen, Oct. 4; and Al Morgan, Oct. 11. Possibility is that Billy Daniels will be signed for Oct. 18, and Tommy & Jimmy Dorsey for the following week. The Vagabonds will go in for two weeks starting Nov. 1, Ames Bros. are set for Nov. 18, and the Goofers go in Nov. 23.

## Vaude, Cafe Dates

## Hollywood

French singer Patachou comes back to the Cocoanut Grove of the Ambassador Hotel Oct. 6 for three weeks. She'll be preceded by the Bernard Bros., who open Sept. 15. Ray Gilbert penning a new act for singer Joe Gaudio. Kings IV opened an indefinite stand at the Saddle & Siroin in Studio City. Connie Boswell and the Delta Rhythm Boys open at the Flamingo, Las Vegas, Sept. 30 with Keefe Brasserie.

The Four Tunes open a two-week stand at the Chicago Theatre, Chicago, Sept. 3. Sarah Paes, former accompanist for Lauritz Melchior, will accompany Glorja Curran, who opens a new act at the Thunderbird, Las Vegas, Sept. 4.

## TORME REPLACES GASTEL WITH 3-MAN TEAM

San Francisco, Aug. 10. Mel Torme, who last week parted with his longtime agent Carlos Gastel, celebrated his opening at the Italian Village Wednesday (4) by signing with Bill Loeb, Ben Pierson and Sam Wedler. His new management takes over immediately.

Torme emphasized that his break with Gastel was "most amicable. We are the best of friends and I want to scotch any rumors that it's any other way. It isn't."

The deal is unusual because all three of Torme's new managers are in business as individuals and they have only joined together to handle Torme. Emphasis will be placed on tv and motion picture work.

## Paul Small

Continued from page 51

the Morris Agency, he opened his office and shortly afterward set up a series of super-vaudeville units which ran in Broadway legit houses under a two-a-day format. He opened with "Big Time," headed by George Jessel, to prove there was still life in vaudeville. Then came other units such as this, labeled "Star Time," "Laugh Time," "Curtain Time," "Fun Time" and others. Fred Finklehoffe was his associate in these enterprises. Some of them were routed into vaude when their day as hard-ticket shows was over.

Small, a big 300-pounder, started in vaudeville as an acrobat, and soon became a vaude and cafe novelty when he would hurl his considerable avoidpouls into cartwheels, flips, etc. In a pioneer Universal film musical, "The King of Jazz," Small was Whiteman's double. He did quite well as the maestro's personator until the musician crossed him by doffing a few tones.

He became an agent with offices in the Palace Theatre bldg. and soon afterward joined the Morris Agency when it still had offices in the Mayfair bldg.

Upon leaving the Morris office, he stayed in New York for a while and managed to come up with top clients, including George Jessel, Jack Haley, and others. When he opened in Hollywood, he attracted a lot of the top turns and plied his trade between New York and the Coast.

It was after leaving the Morris office that he opened offices in a deserted loft on top of the old Cafe Tokay. But this was in wartime when any kind of space was at a premium. He opened a beautiful suite, which was decorated by Lillian Schary, one of the better known practitioners, who is also a sister of Metro production topper, Dore Schary. They were married some time later. It was his second marriage. He had a brother, Arthur Grossman, also an agent, who died a few years ago.

**Dore Schary's Eulogy**  
Schary delivered the eulogy for his brother-in-law at Riverside Chapel, N. Y., on Monday (9). He spoke of his love of life and laughter, described him as a big man with unbelievable grace, impatient with those that had loyalties or abilities that were less than his. The Metro producer dwelt long on the gayer side of Small's life. He even told some of the sayings which Small was said to have originated. Included were "Don't make a Federal case out of it," "that guy ought to be shipped off to Toledo," and others that had currency on both Coasts.

The funeral reflected Small's abhorrence of the macabre and sadness. Years ago he told his wife that if anything happened to him, he wanted no dirges but the songs that he sang and whistled. The organ played "Tea For Two," "Million Dollar Baby," "Falling in Love with Love" and others.

The pallbearers included a representative list of Broadwayites. They were Sol A. Schwartz, Bob Weitman, Benny Fields, Jack Davies, Nicky Blair, Cecil Brown, Johnny Broderick, Mike Nidorf, Jesse Block, Charles Schlaifer, C. C. (Chuck) Green, and Aaron Rosenstein. The religious service was conducted by Rabbi Moshe Davis of the Jewish Theological Seminary. Interment was in Mt. Hebron Cemetery.

Survivors include his wife, a son, Edgar, and a daughter, Jane.

## Hilton's 'Czar' Status

Continued from page 1

same policies will be continued at the Statler chain despite the changeover at the top. However, Hilton has a great respect for Miss Abbott's talents in the buying field.

On the other hand, Miss Abbott, vigorous for her more than 50 years, has been spending less time in her office and in travel. She and her medico husband are occupying a beautiful home in Highland Park, Chi. It's also an open secret that Miss Abbott's husband has been urging her to retire and spend more time with the family. The two are reputedly independently wealthy. On the other hand, the temptation to wield so much power in the entertainment industry is also considerable. Which way she'll go will depend on the policy to be enunciated by Hilton and whether Miss Abbott would want to assume the added chores.

## Top-Buyers

The top talent buyers in the Hilton group are the Waldorf-Astoria and Plaza, both N. Y.; Palmer House, and Conrad Hilton, Chicago, and the Shamrock, Houston. Later was acquired last week by Hilton. On a band policy are the Roosevelt, N. Y., with the New Yorker starting Sept. 16 with Ralph Flanagan orch replacing ice shows.

Other entertainment buyers on the chain include The Mayflower, Washington; Caribe Hilton, Puerto Rico; Castellana Hilton, Madrid (booked from Europe), with various units having the privilege of buying bands and acts locally. In all, the Hilton has 17 units presently operating (aside from last week's haul), with the Istanbul Hilton slated to open soon, and the Beverly Hilton in Los Angeles most likely prepping sometime next year.

The Statler chain's largest act users are the Los Angeles, Washington and Detroit links. The Statler, N. Y., is on a name band policy, and name acts are used in Cleveland and Buffalo. Boston uses a dance band. The policy at the Hartford link, to be completed Sept. 17, will be decided this week. The Statler inn there will comprise the only major hotel entertainment in the entire state. No policy has been discussed for the Dallas outlet, which is also in process of construction.

The acquisition of the Statler chain by the Hilton group came as a complete surprise to the hotel and financial world. William Zeckendorf, topper of N. Y. realtors Webb & Knapp, had been set to take over the control of the \$63,000,000 Statler chain for \$37,650,000 and a meeting of Statler stockholders had been called for Friday (6) to approve the takeover.

Meanwhile, Hilton induced the family of the inn's founder, the late Ellsworth M. Statler, to part with the controlling interest, which calls for purchase of 753,000 shares of the common stock at \$50 per share. Over the counter trading in Statler common at the time of the merger was \$45 bid and \$48 asked. Under terms of the arrangement Hilton will make a cash deposit of \$8,000,000 and a corresponding offer of \$50 to all common stockholders after the controlling interest of 753,000 shares have been purchased. There are 1,551,683 shares of Statler stock outstanding, which would bring total acquisition to about \$77,584,000. If all shareholders parted with their stock at \$50, Loans and debentures will finance the acquisition for Hilton.

## Sale Mystery

Just why the Statler heirs parted with control is still a mystery. The chain is in sound financial position and its stability was attested by the fact that the American Management Assn. recently put the Statler chain among the 10-best-managed corporations in the country.

The Hilton chain, of course, is now the largest of the class hotels. There is still a state of flux in the Hilton management. For example, New York's Plaza is no longer owned by Hilton, he having sold it last year to the Sonnabend interests of Boston. Hilton retains the lease for another year. Many of Hilton's hotels are under lease to him, whereas the Statler built all its own hotels. (Exception is the Statler, N. Y., which was bought as the Pennsylvania Hotel.) Reason ascribed to the sale of

the Plaza was Hilton's Waldorf acquisition soon after the Plaza purchase. Having acquired what he considered the top hotel, he surveyed the Plaza and found that its comparatively ancient age made it an expensive operation for the amount of rooms it contained. High ceilings, extensive use of marble, and large halls were some of the factors that made it difficult to heat and otherwise operate with top efficiency.

One curious factor in the Hilton acquisition of the Statler group lies in the increase of competition among hotels in the chain. For example, in New York the Waldorf and Plaza are competing in that sector of town. In another neighborhood, the New Yorker and Statler will vie for virtually the same patronage, and the Roosevelt is in some degree of competition with these inns. The first two have somewhat similar talent policies and the latter three by next month will be on a name band cleft. In Los Angeles, the Statler Town House and Beverly Hilton will be rivals; in Washington the Mayflower and Statler. In St. Louis Hilton's Jefferson and Statler, although competing as hotels will be out of the talent sweepstakes because of the recent trend there of having the hotel entertainment go to the nabes, such as the Chase, Park Plaza and Congress.

Conrad Hilton, by now, has done the impossible in the hotel field. His acquisitions are the largest in the history of the hotel industry and his holdings are now in most cases the tops in their particular areas.

## 'Holiday on Ice' Readies

Omaha, Aug. 10. "Holiday on Ice" currently is in rehearsal for its 1954-55 trek at its opening stand, the Sioux City, Ia., Aud. Opening-date is Sept. 3. Chester Hale is directing choreography. Show will feature "The Merry Widow," and is scaled from \$1.50 to \$3.

Dennis Day has been set by the State Fair of Texas to head its annual cuff Cotton Bowl show on East Texas night, Oct. 19, during the expo's 16-day run in Dallas, Oct. 9-24.



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**Sands, Las Vegas**

Las Vegas, Aug. 4.  
Milton Berle, with Betty George, Sid Gary, Leonard Sues, New Yorkers (4), Mountaineers (5), Copa Girls (10); Ray Sinatra Orch (11); no cover or minimum.

The core of the Milton Berle show is substantially the same as last year: format, cast, material, music. But the sporadic nifty appearances of "Mr. Television" make this fact unimportant, while he's as welcome as a cool zephyr. This is a revue with bounce, wit and warmth. Romping through most of the 85-minute show, Berle rocks and socks with oldtime jest and sharpness, adding dancing, singing and the laughter of a singing and dancing e packed Copa Room is strong.

From the moment Berle walks on with a Mickey Jekle gup, it's a wrap-up and trip-hammer gag, fast and sure on the receptive audience. Berle intros his acts; they get a brief stint, and he joins them for added howls.

Buxom, sultry Betty George is on deck to supply the cheesecake of which she has ample. She makes a good foil for the star and is capable in her single vocal chore — "The Anything Can Happen Mambo."

Sid Gary, the little man with the big voice, baritone "Without A Song," and rocks the house with "Old Man River." As expected, his Jessel and Jolson carbons score, while the oldtime vaude routine with sidekick Berle is the clincher. Here Berle does his familiar take-off on Eddie Cantor.

Leonard Sues, young man with a horn, after clowning with Berle, trumpets "Blue Skies" and Henry Busse and Clyde McCoy solos for big returns. Berle conducts the Ray Sinatra orch while Sues renders "St. Louis Blues," and the pseudo-maestro wrecks the baton, procures an axe handle to lead with and strews lead sheets all over the stage.

The New Yorkers are a fast-moving, tap-dancing quartet, good in their own spot, and they provide solid window dressing for Berle in the Charleston and other terps. The Mountaineers are four instrumentalists and a gal yodeler in a zany bucolic routine, in which they're joined by "Cousin Elmer." Berle. Corn-country instruments are used to make music, everything from the musical saw to the cider jug. The hoodwink led by the versatile Berle is cause for mass hysterics.

As he did last year, producer Jack Entratter presents his Copa line in the show-opening slot only. The number sparkles with beautiful costumes and charm. Chuck Nelson and Genie Stone handle the production lyrics with a neat flair.

**Italian Village, Frisco**

San Francisco, Aug. 4.  
Frances Langford, Mel Torme, Haskell, Alan Cole, Bill Carroll Dancers (8); Garry Nottingham's Orch (8); \$1 cover weeknights; \$2 Saturday.

Spotting two singers on the same bill doesn't sound like the sharpest programming possible, yet in this instance it is a happy arrangement. The Frances Langford and Mel Torme styles do not clash in any way. The two acts are so completely different that both of such sock calibre that the audience, in essence, gets two shows for one, providing they have the stamina to sit through a 95-minute show.

Surprise of the current lineup at this North Beach nite is Torme. The former bobbysox idol is sporting a new look, new act and new nightclub personality that gives every indication of making him a new hot property on the after-dark beat.

His most recent date here, four years ago at the Fairmont, did not ring any bells, as he failed to reach the audience consistently. The new Torme, older and more suave, is handling himself like a showwise veteran.

Right from his opening number, his own composition from "California Suite," "The West Coast is the Best Coast," Torme has them. He scores with "Three Coins in the Fountain," gets the audience in the act with "Anything Can Happen Mambo" and does a couple of cute takeoffs on "Dragnet" and Julius LaRosa. His tunes are interspersed with glib patter which draws plenty of yocks. Astute mixture of songs and humor is a powerful crowd-pleaser. He finishes with a sock rendition of "Sing, Sing, Sing," with accompanist Al Pellagrini switching to cymbals, and Torme taking over on drum. It's a very effective finale and draws a heavy mite. It got plenty of praise in the local press.

Miss Langford's act was marred opening night by a series of three falls on a slippery floor, but she

still managed to put across an effective performance and her accidents even helped. Still a singer with top class, she has very effectively staged her numbers with the help of her four male accompanists. Beautifully dressed and looking wonderful, she plays on the audience's heartstrings with an overlong bit of reminiscing of her wartime experiences, which is unnecessary, because she is too good a performer to have to reach back for a crutch. Her most powerful number is "I'm in the Mood for Love," though to everything she does the audience responds with heavy applause.

The Haskell, an okay magic team, are unnecessary on this overlong bill. The Bill Carroll dancers might profit by a bit of Elmer Wheeler's diet and the Garry Nottingham orch provides okay accompaniment.

**No. 1 Fifth Avenue, N. Y.**

Clara Cedrone & Damian Mitchell, Rose Marie Farrell, Bob Downey, Hazel Webster; no minimum.

Current show at this Greenwich Village intimacy is satisfactory summer fare. Besides booking established talent, spot is utilizing the warm-weather period to showcase winners of the Monday night amateur contests held at the nite's last winter. Breaking into the pro ranks at the club last week was songstress Rose Marie Farrell, who's reviewed under New Acts.

Remainder of the bill was made up of the comedy team of Clara Cedrone & Damian Mitchell and keyboard regulars Bob Downey and Hazel Webster. Harold Fonville, usually spotlighted in dual piano maneuvering with Bob Downey, was on vacation. Cedrone & Mitchell, (latter is femme's new male partner), get off some funny bits. Act works mostly in the tune idiom and registers with okay vocal material in a couple of routines. There are occasional weak spots, but overall risible effectiveness is good. Standout item is a routine revolving around word definitions and a windup fapper skit.

Steinyard contributions by Downey and Miss Webster are easy on the ear. Russell Rhodes, another regular at the room, tours the tables offering slick sleight-of-hand demonstrations. Magico, however, should refrain from pushing himself on customers: Jess.

**Mapes Skyroom, Reno**

Reno, Aug. 5.  
Rosemarie & Lenny Kent, Lili St. Cyr, Donn Arden Dancers, Eddie Fitzpatrick Orch; no cover, \$1.50 minimum.

The only people who appear shocked at the current Lili St. Cyr performance in the Skyroom are the locals. This is the sort of show which tourists figure Reno is loaded with. But this is the first such display Reno has seen since the stripper was here quite a number of years ago. But the locals are shocked into making this probably one of the biggest turnouts of the season. They're gasping—but in person and front row centre.

This costarring show, which also has Rosemarie and Lenny Kent, hasn't had an empty chair since first night and reservations are stacked.

Miss St. Cyr is down to brass tacks almost as the curtain rises. She follows the Donn Arden dancers with her "Carmen" routine.

The whole disrobing, bathing, powdering and perfuming act is for ostensible benefit of a toreador stooge. The disrobing gets down to a postage stamp and it almost appears to be cancelled.

Rosemarie & Lenny Kent show an amazing amount of reserve in their references to Miss St. Cyr, although Kent stakes out a few laughs. Duo, who debuted as a team in this room in January, have combined their best single routines, propped on either end with combo patter and song. Rosemarie intersperses her songs with some well-pitched stories, but clicks best as a comedienne when she pulls a Helen Morgan. Perched awkwardly atop the grand 88, she has belting success with her material and antics.

Kent follows with his best, which is sometimes far beyond being risqué. He must feel that the other act and the size of the house which turns out to see it give him burlesque freedom. And he may be right. He gets away with it in his second show.

Donn Arden dancers close with a strutting routine, and stand by while Miss St. Cyr comes swinging out on an overhead track, and from her birdcage, tosses garters, roses, and panties to wailing males.

Mark.

**Chez Paree, Chi**

Chicago, Aug. 3.  
Ann Sothern & Her Escorts (5), Sheeky Green, Pryde & Day, Brian Farnon Orch; \$1.10 cover, \$2.50 minimum.

The brisk, stagefilling revue unfurled by Ann Sothern and her dapper entourage boffed the overflowing Chez Paree on opening night (3) and forecasts lush crowds throughout her three-week stand. Smirly written and brilliantly staged, the display glitters heartily with interlards song, dance, and comedy, building to musical comedy stature with sock routine of "Too Darn Hot." Resounding reception overall clinches a welcome return anytime.

Albert she's touring her first nite act, the tv and film star is a pro on the boards and a perfect charmer, magnetic of personality, fine of frame and glib of tongue. The five Escorts attend her in zesty fashion and divert with nifty terping on their own while she's changing gowns. After breezy "Hello" and "Happy" overtures, Miss Sothern embarks on pleasing medley of Irving Berlin odds, and then changes pace in solo skit of "Private Secretary," a weakish talk-piece based on her current tv identity as an office cutie. Fills in when, in gaudy garb, she reverts to her onetime screen namepiece, Maisie Revere, and thwarts the covetous five-man Navy.

Young comedian Sheeky Green, playing his first date in this prestige club, accounted for much of the opening night draw, as he's a local lad whose many friends hereabouts wish him only the best. Slight case of nerves evidenced at the outset was dispelled by the first wave of laughter once the tepid warmup gags were overcome. Before long, he had the room in throes and by quitting time had to beg for a getaway.

Guy has a pugilist's build, a pliable face that can wrench itself into appropriate shapes and a real flair for dialects, all of which help him to find the funnybone. A brace of line impressions wisely isn't overly dwelled upon, and Max of Dean Martin singing "That's Amore" with Yiddish interpolations is a ludicrous tidbit.

Juggling team of Pryde & Day is okay for a starter with a fairly standard routine. Highlight is the male member's fancy clubwork atop a unicycle, and act climaxes to a good hand with two-decker juggling session, the gal standing atop her partner's head.

Brian Farnon orch cuts its unusual fine show and is solid on dampsation.

**Shamrock, Houston**

Houston, Aug. 1.  
"Ice Ahoy," with Wilma & Ed Leary, Mae Ross, Lou Folds, Johnny Melendez, Tony Martin Orch, LeNelle Peterson; \$1.50 cover.

Wilma and Ed Leary switched their ice skating act, although the first four weeks of their eight-week stint enjoyed good business, and picked up their "Ice Ahoy" routine which established them as Shamrock favorites during last summer's extended engagement.

The revamped version is readily a more solid feature than the opener and provides ice acrobatics that keep the ringsiders applauding with gusto.

Besides the numbers done by the personable Learys, who are fine blade artists, and aided and abetted by a chorus line that maneuvers well either on skates or off, featured skater Mae Ross does spins and skating dance numbers that are breathtaking.

Comedy numbers are handled by Johnny Melendez, who scored solidly during the 1953 engagement and repeats this year. Lou Folds replaced Ben Dova and proves himself a juggler of note.

Tony Martin's orchestra, with Martin emceeing the show and Les Crumbaker waving the baton, does a commendable job for the skating routines. All in all, it's a cool show that should sell well for the balance of the torrid Texas weather.

**Hotel Radisson, Mpls.**

Minneapolis, Aug. 7.  
Will Jordan, Don McGrane Orch (8); \$2.50 minimum.

Mimic-comedian Will Jordan, who's hit prominence with his authentic and now familiar impersonation of Ed Sullivan on the latter's tv "Toast of the Town," serves up entertainment completely in his swank room, where funsters have been conspicuous by their absence.

It's a welcome interruption in what has been a long-drawn-out but by no means displeasing vocalizing siege. The fact that Jordan is

a good performer, an outstanding practitioner of imitations, also points to a successful engagement. Jordan's funnybone relies more on uncouthers' astonishment over his uncanny likenesses than on clever or especially mirthful material. He does, however, introduce a different slant with his version of how a German might do such takeoffs in a dialect and scrambled English and these take-offs achieve some hilarity on their own.

While his repertory is highlighted, of course, by the Sullivan routine, much of other of his mirroring also scores. That his tv success has made him a draw was indicated by the well-filled room for the opening night's supper show, although this is his first time here and he's otherwise an unknown locally. After he has his act better organized, with more cohesive routine and smoothness and eliminating of a few weak spots, he should go to town as strongly in the tonier supper clubs as he has done on tv and in the more plebeian niteries.

Don McGrane and his orchestra do their usual buff job, playing for Jordan and customer stepping.

Rees.

**Gatineau, Ottawa**

Ottawa, Aug. 6.  
Norman Brooks, Joanne & Stanley Kayne, Lindsay Sapphire Dancers (6) with Gene Griffin, Harry Pozy Orch (9); \$1 admission.

Norman Brooks' booking in the Gatineau Club's Carnival Room this week has a nostalgic tinge. Brooks, who checks into 20th Aug. 31 for film work, made his nite debut on the Gatineau's boards and this six-day appearance is a sort of "thanks for the start" gesture to manager Joe Saxe and customers. Brooks played the Carnival Room the week before his preem at New York's Copacabana last year. Since then he's developed a stronger act and considerably more assurance and savvy. He may have climbed on his vocal resemblance to Jolson but he's more Brooks than Jolson now. Though he'll never shake off the Jolson tag, Brooks could build himself on his own abilities from here on in.

Current session features "Dark-town Strutter's Ball" to a standstill dixieland arrangement by the Harry Pozy band, "Hello Sunshine" (dislick), "Birth of the Blues" and other standards, plus the customary Jolson medley. Backing Brooks, and held over, are Joanne & Stanley Kayne, clicko comedy stanza, and the okay Lindsay Sapphire Dancers with chanter Gene Griffin, who also emcees. Pozy hand gives its usual solid showbacking. Al Costi replaces Bunny Dixon on lounge piano and chirping.

Gorm.

**Cal-Vada, Lake Tahoe**

Lake Tahoe, Nev., Aug. 4.  
Nat (King) Cole, Rowen & Martin, Ike Carpenter Orch; no cover, \$2 minimum.

With only 10 weeks to call a season in this resort area, casinos like to change their shows frequently to keep the Lake populace moving. That's why a three-week show, one-third of the season, seems ill-advised. However, when the marquee reads Nat Cole, Cal-Vada operator Joby Lewis feels that the only bad thing about the situation is that the engagement is all too short.

Cole is controlling the length of the shows these days. Just last year he was so much in the hands of this same crowd, that he often found himself with only a few minutes between shows.

Cole steps back to the piano occasionally to pound out a bridge or chorus with his trio. A whole number or two instrumentally would be extremely welcome. He drifts farther and farther away from this great keyboard talent. But his singing brings whistling response from a most sedate crowd.

Charlie Harris on bass, Lee Young on drums and John Collins on guitar set up nice rhythm for things like "Lower Come Back to Me" and "This Can't Be Love." The Ike Carpenter band fills out the big arrangements okay.

Comics Rowen & Martin are the only other act billed for this show. They do better by their material than it sometimes warrants—indicating a great potential with top-notch stuff. A "drunk" who heckles "Laurence Olivier" goes fine. The situation is ripe for better lines.

Their surgeon routine—he's interviewed by a Gillette sports-caster as he steps into the operating arena—is better. It catches as best work of the duo.

They don't overstay and check out in good shape.

Mark.

**Mecambo, Frisco**

San Francisco, Aug. 2.  
Cal Tyader Afro-Cubana (5); no cover; no minimum.

Frisco's first Latin club aiming to capitalize on the current boom in mixing mambo and jazz is off to a good start with the Cal Tyader Afro-Cubans, a slick, well-rehearsed group that belts out very danceable Latin rhythms and laces them with enough modern jazz to keep the interest of the hipsters.

Tyader, a personable youngster from this area who has just come off a year on the road as vibist with the George Shearing Quintet and has albums under his own name working for him on both Savoy and Fantasy, has organized a solid group. He's an interesting, engaging vibie player with a good feel for Latin rhythms. Backing him up are Edgar Rosales who shakes the maracas and sings Latin and American ballads in an effective voice; Bayardo Velardi, a solid conga drum player; Manuel Durand, a good Afro-Cuban pianist, and Carlos Durand, bass.

Tyader doubles from vibie to timbales in a rundown of standard Latin tunes and Afro-Cuban specialties. The group is particularly effective with neat arrangements of jazz standards such as "Bernie's Tune" and of odd numbers such as "Bei Mir Bist Du Schoen." Overall effect is extremely commercial, with the group costumed in colorful Cuban ensembles. This should be a successful operation 2000 g the line.

Rafe.

**Viennese Lantern, N. Y.**

Odette, Tolba Stephens. Lantern Ensemble (4); no cover, \$3.50 Saturday minimum.

Pleasant summer fare whiles away a gemutlich evening at this Yorkville stube. Owner-emcee Max Loew is away on an extended vacation, but Walter and Larry Kirsch, amiable maitre d's, make most agreeable substitutes as hosts. The Lantern ensemble, fronted by personable Bela Bizony, first fiddle, who also emcees, has some new musical tricks added to their catalog, and the two solo acts satisfy.

Odette (see New Acts) is a slim but shapely, darkly-attractive dish with a deep-throated contralto and an authoritative as well as beguiling waw with song. Chirp makes a strong impression in a variety of tunes and lingos, for dramatic effect.

Other act is also a singer, in holdover Toba Stephens. Coloratura soprano has a good voice, especially some startling top notes, and a varied repertory. Smoldering style of singing is okay, but femme has a fault of smothering some of her lyrics in an annoying pianissimo in between the belted-out portions of a song. Natural power in her voice makes her wisely eschew the mike. "Granada," "Lover, When I'm Near You" and the "Fledermaus" Czardas makes a pleasant song-offering.

Lantern's ensemble — Bizony, lead violin; David Lerow, fiddle and accordion; Paul Mann, piano, and Charles Albert, piano accordion — do yeoman work throughout, whether assisting soloists or on their own. "Roumanian Rhapsody" opener finds the violins engaged in birdcalls and other tricks, to good effect. Albert shines later in a "Rhapsody in Blue" solo, and Bizony's solo bits on the fiddle are standouts. Finale finds chirps and ensemble in a medley of Viennese and American tunes, for a festive nostalgic windup.

Bron.

**Eddys, K. C.**

Kansas City, Aug. 6.  
Jan August, Tommy Leonetti, Tony DiPardo Orch (8); \$1 cover.

Eddys' has a double-barrelled entry for the current fortnight, with keyboard record name, Jan August, and new young singer, Tommy Leonetti. Although the show ran a bit long opening night, with a 65-minute layout, when hoisted down after first trial or two, it should prove a nifty attraction for the club. It leans heavily on music, but it's very adeptly presented stuff and much in the popular appeal vein.

This is August's first after-darker in this area. He's trying something a bit different, intermixing a bit of the more familiar classics with pop tunes and his own Latin rhythms. The Tchaikovsky Concerto as an opener, a rather fullblown version of "Rhapsody in Blue" and Chopin Polonaise give the more adult appeal to the August fingerings, and are well enough received by the house. More expressive response comes on his own "Jamboree" (rumba) and a pop medley. Draws heavy response throughout.

Leonetti also is making his local

(Continued on page 54)

# VARIETY BILLS

WEEK OF AUGUST 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Trioli; (W) Warner

**NEW YORK CITY**  
 Music Hall (I) 12  
 Marilyn Murphy  
 Corps de Ballet  
 Larry Griswold  
 Glee Club  
 Rockettes  
 Sym Orchestra  
 Milton Timoteich  
 Palace (R) (13)  
 Wini & Spencer  
 Barlow & Craft  
 Peppermint  
 Lee Allen  
 3 Arnauts

**AUSTRALIA**  
**MELBOURNE**  
 Tivoli (I) 7  
 Buck Warren Co  
 Warren Lalona  
 Sparks  
 Dagenham Girl  
 Maxwells  
 O'Hagan & Stead  
 Rudi Gral  
 Johnny Humber  
 "Crash"  
 Edith Crocker Co  
 Ron Perry  
 Gloria Down  
 Frank Cleary  
 David Stierle  
 David Hamilton  
 Saded Lane  
 Adorables  
**PERTH**  
 His Ma's (T) 9  
 3 Dorset  
 Charlie Wood Co  
 Frank Cook & J.  
 Gus Brock & J.  
 G Nelson & C

**BRITAIN**  
**GLASGOW**  
 Hippodrome (I) 9  
 Joe Pavanton  
 Dave Winton  
**BRISTOL**  
 Hippodrome (M) 9  
 Dickie Valentine  
 Clayton & Ward  
 Curzon 3  
 Scott Sanders  
 Angeles  
 Harry Winton  
 Orlando  
 Dazzle Co  
**BOSCOMBE**  
 Hippodrome (I) 9  
 Jack Hall  
 Musical Elliotts  
 Harkness & W  
 Earl Darvall  
 Leslie Dowse  
 Eddie Hart  
 S. F. Girls  
**BRADFORD**  
 Hippodrome (M) 9  
 Teddy Johnson  
 Pearl Cotton  
 Bonar Colleano  
 Billy Moxon  
 Sally & Charles  
 F Harris & C  
 Lee Youngsters  
**BRIGHTON**  
 Hippodrome (M) 9  
 Max Bygraves  
 Nitwits  
 Joyce Golding  
 Feather  
 Nelson Bros  
 Tux  
 Virginia Vernon  
 Shirley Hepburn  
 Donald Cline  
**BRISTOL**  
 Empire (I) 9  
 Charlie Ellis  
 Wilton Family  
 Angelina  
 Amar & Alana  
 Paris Lovites  
 Hippodrome (S) 9  
 Billy Cotton  
 Ed Arnold  
 Jo Jac & Joni  
 Bill Waddington  
 N. Mongador & A  
 R Rex & Bessie  
**CARDIFF**  
 Empire (S) 9  
 Archie Lewis  
 4 Ramblers  
 Leslie Welch  
 Joan Rhodes  
 Billy Baxter  
 H & W Mack  
 4 Reelers  
**CHELSEA**  
 Palace (I) 9  
 Roy Rolland  
 Jimmy Grant  
 A. Roca & Joe  
 Andree Dancers  
 Behra  
**DERBY**  
 Hippodrome (S) 9  
 Algin Alan  
 Tom Jacobson Co  
 Cycling Mikewicks  
 Joan & Ernest  
 Denvers  
 J. & A. Grant  
 Ford & Lenner  
 Victor Lechate  
 Aerila Kenways  
 Metropolitan (I) 9  
 Eddie Lee Co  
 Gt. Mar  
 Jimmy Edmundson  
 H & V Lennon  
 Riki Lingana  
 Doris Co  
**EDINBURGH**  
 Empire (M) 9  
 Al Mayrino  
 B. & Adams  
 Ruddy Bolly  
 G. Doonan & Ann  
 Roy Overbury & S  
 Yolander  
**FINSBURY PARK**  
 Empire (M) 9  
 Lita Raza  
 Max Bacos  
 Dickie Henderson  
 Dargie S  
 Con McGiverny  
 J. Bow & Darnel  
 Arthur Haynes  
 Bevil S

**GLASGOW**  
 Empire (M) 9  
 Carroll Lewis Co  
 Violet Pretty  
 Mack Peters  
 Kelroy  
**HACKNEY**  
 Empire (S) 9  
 Benny Lee  
 Robin Richmond  
 Graham Bros  
 Alec Pleon  
 Brizilianos  
 D. J. Dogs  
 Ken Wilson  
**LEICESTER**  
 Palace (S) 9  
 Karen Greer  
 Johnny Woodcock  
 Rodney Dawson  
 Red Fred  
 Cleef & Bell  
 Les Gervos  
 Marries  
 Charles Canereri  
**LIVERPOOL**  
 Empire (M) 9  
 Betty Driver  
 M. & H. Nesbitt  
 Stan Stennett  
 Ken Jones  
 Bill Finch  
 C. Warren & Jean  
 Hippodrome (I) 9  
 T. & Kendall  
 McAndrews & Mills  
**MANCHESTER**  
 Hippodrome (S) 9  
 Al. Koran  
 Sandra Berne  
 Authors & Swinson  
 Jimmy Paul 3  
 C. J. Drake  
 Cynthia & Gladys  
 L. Gordon Girls  
 Paulini 2  
 Les Marten  
 Leri Sadler  
**NEWCASTLE**  
 Empire (M) 9  
 Harry Scoble  
 Renee Dymott  
 Jenny Hayes  
 2 Peters  
 Peter Sellers  
 Julie Dawn  
 Les Bachelors  
 Michael Bentine  
 Tommy Dale  
**NORWICH**  
 Hippodrome (I) 9  
 Harry Shills  
 Harry Dawson  
 Astaires  
 Erik Johnson  
 Carol Gately  
 Rema Ferri  
 3 T. J. Girls  
 Paris Lovites  
**NOTTINGHAM**  
 Empire (M) 9  
 Can. & O'Shea  
 Winters & Fielding  
 Gary Miller  
 Les Rymor & B  
 Billy Russell  
 Rusmar 2  
**PORESMOUTH**  
 Royal (M) 9  
 Vic Oliver  
 J. & J. Bentley  
 Kelly & Quett  
 2 Mazurs  
 Robert Moreton  
 Sylvia Campbell  
**SOUTHAMPTON**  
 Grand (I) 9  
 Jill Manners  
 The Spiermen  
 Van Meltones  
 Danny O'Dare  
 O'Brien  
**WOLVERHAMPTON**  
 Hippodrome (I) 9  
 Denise Vane  
 Dick Montague  
 A. Roca & Joe  
 D. & R. Ray  
 Baron Cava & E  
 3 Dorset  
 Post Press Lovites  
**YORK**  
 Empire (I) 9  
 Sandy Daw  
 Marie Joe  
 Vic Sanderson  
 Margaret Hayes  
 O'Brien  
 Milla Model  
 Marda  
 Jimmy Stacey  
 Lucious Miles

**CHICAGO**  
 Chicago (P) 13  
 Diana Costello Co  
 Crew Cuts  
 2 to 11  
**MIAMI**  
 Olympia (P) 11  
 Henny Youngman  
 Jack Russell  
 Mack Caps  
 Bobby Dee & Babs  
 Helene Vernon 3  
**NEW YORK CITY**  
 Basin St  
 Louis Armstrong  
 Blue Angel  
 Mickey Demps  
 Martha Davis  
 Calvin Ponder  
 Cray Brum  
 Trude Adams  
 Bart Howard  
 Jimmy Lyons Trio  
 Jimmie Daniels  
 Mae Barnes  
 Roy Henshaw  
 Jimmie Komack  
 Norene Tate  
 Three Flames  
 Capuciana  
 Al Bernie  
 Dolores Hawkins  
 Delta Rhythm Boys  
 Ramona Lang  
 V. Durso  
 Frank Marti Ore  
 No. 1 Fifth Ave  
 Cedrone & Mitchell  
 Bob Downey  
 Hazel Foxville  
 Hazel Webster  
 Hotel Astor  
 Les. Elgart Ore  
 Hotel Rocco Ore  
 Lenny Herman Ore  
 Hotel Tati  
 Vincent Lopez Ore  
**Latin Quarter**  
 Bernard Bros  
 S. de la Villa  
 Jane Morgan  
 7 Ashtons  
 Hank Young  
 Pirokka  
 Ari Warner Ore  
 B. Hurlow Ore  
 "Nice To See You"  
 Fay DeWitt  
 Don Liherto  
 Con Nelson  
 Dorothy Keller  
 Patil Ross  
 Jimmy Lombard  
 Mary Duncan  
 Paula Stewart  
 Carlos Alvarez  
 Salvatore Gioe Ore  
 Panchito Ore  
**Village Barn**  
 Joe Shaw Ore  
 Dale & Mullen  
 Phil Pete  
 Clutch Ellen  
**Waldorf-Astoria**  
 Perez Prado Ore  
 Al. Nelson Ore  
**Village Vanguard**  
 Robert Clary  
 G. Williams Trio

**LOS ANGELES**  
 Ambassador Hotel  
 Dick Stable Ore  
 Bobby Ramos Ore  
 Dave Barry  
 Ann McCormack  
 J. Blane  
 Eartha Kitt  
 Paul Hebert Ore  
 Moulton Rouse  
 Chiquita & Johnson  
 Rudy Cardena  
 DeCastro Sis (3)  
 Dick Hazz Ore  
 R. Tony Circus  
 Barbettes (3)  
 Gina Genard  
 Fluff Charlatan  
 Bob Snyder Ore  
 Staffer Hotel  
 Ted Lewis Ore  
**MIAMI-MIAMI BEACH**  
 Bar of Music  
 Bill Jordan  
 Hal Fisher  
 Harvey Bell  
 Charles Snyder  
 Gina Valenta  
 Fred Davis  
 Ethel Thompson  
 Les Bachelors  
 Martha Raze  
 Novelities (3)  
 George Delwit  
 Condon  
 Len Dawson Ore  
**Clover Club**  
 Phillips & Farrell  
 Martlyn Hightower  
 Bill Winton  
 Selma Marlowe Lane  
 Woody Woodbury  
**Bell View Clock**  
 Dick Hall  
 Roy Plaz  
 Don Ostro Ore  
**La Vie Et Rose**  
 Pat Morrissey  
 Tommy Miles Ore  
**Leon & Eddie's**  
 Lynn Star  
 Rose Ann  
 Rita Marlow  
 Charles Waters  
 Di Lido Motel  
 Sammy Walsh  
**FLAMINGO**  
 Dick Contino  
 The Spiermen  
 Silver Slipper  
 Sally Rand  
 Hank Henry  
 The O'Kons  
 Eve-Marley Kaye  
 Bill Winton  
 Jimmie Cavanaugh  
**Desert Inn**  
 Palladium Revue  
**Sahara**  
 Mae West  
 Last Frontier  
 Herb Shriner  
 Connie Russell  
**RENO**  
 E. Fitzpatrick Ore  
 New Golden  
 Woody Herman Ore  
 Lenny Colyer

**LAS VEGAS, NEVADA**  
 El Cortez  
 Loxor Laili Gail  
 The Golden Nugget  
 Bonnie Baker  
 Milton Berle  
 Sid Gray  
 Leonard Sues  
 Mountaineers  
 New Yorkers  
**El Rancho Vegas**  
 Joe E. Lewis  
 Gloria De Haven  
 The Unholy  
 Frances Faye  
 Phil Foster  
 Ralph Curtis  
 Patti  
 Dinah Washington

**HAVANA**  
 Monimarte  
 Benny Moore  
 G. A. Guedes  
 Rita Montaner  
 Leppold Fernandez  
 Minnie Cal  
 Chino Wong  
 Matamoros Trio  
 Nancy & Benny  
 Chico Gonzalez  
 Alonso Ballet  
**Tropicane**  
 S. de Espana Ore  
 Celia Cruz  
 Rene & C. Delaine  
 Mano Lopez  
 Marta & Alexander  
 Carlos Varez  
 Bertica & Rolando  
 Orlando de la Rosa  
 Kiko Gonzalez  
 A. Remeu Ore  
 Senen Suarez Ore

**Golden Girls**  
 Denny Day  
 Marcelina  
 Rivero Stairles  
 Bill Clifford Ore  
 Lake Tahoe, Nevada  
 Cal-Neva  
 Eartha Kitt  
**Donn Arden Ders**  
 Matty Malneck Ore  
 Cal-Vada  
 Nat' Cale  
 Rose & Martin  
 Ike Carpenter Ore  
 Stairles  
 Ames Bros  
 Dick Fay Ore

**Palace, N. Y.**  
 Howard & Wanda Bell, Muriel  
 Reid, Cook & Brown; Eddie Hanley,  
 with Gene Courtney; Ernesto Bonino,  
 DeMatiazzi (2); Mory  
 Mage, Ed Steinmetz & Co. (2);  
 "Human Desire" (Col).

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 proach, but generally, it plays  
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 Steinmetz & Co. are reviewed un-  
 der New Acts. Per usual, Jo Lom-  
 bard backstops expertly and the  
 layout has been expertly staged  
 and lighted by house manager  
 Herb Bonis.

**Olympia, Miami**  
 Miami, Aug. 7.  
 Mary McCarty, Bob Manning,  
 Wally Dean, Christine & Moll;  
 Skating Regals, Les Rhode House  
 Orch; "Security Risk" (AA).

Layout this week comes up with  
 winning returns in most cases,  
 overall impact being definitely  
 satisfying.

Topline spot is held down by  
 Mary McCarty. Musico-mediv-tv-  
 screen comedienne rates the slot,  
 purveying a smartly-blended series  
 of characters that gathers in solid  
 portion of giggles and laughs.  
 Showmanly quality is evident  
 through her specially-written  
 material, all of it on the original  
 stage.

Capital Records' Bob Manning is  
 a good-looking lad, well over the  
 average height of the crooner crop  
 and possessed of a fair set of pipes  
 which could be utilized to better  
 advantage than in the act he is  
 displaying. It's a dull affair, with  
 little variation in tempo and pro-  
 jection. Ad reaction is mild.

Wally Dean, vet vaudeur, emcees  
 the proceedings expertly, and on  
 own scores handsly with the im-  
 preses and waggery. Tops stint  
 with howl-raising drunk takeoff.

Almost walking off with palm-  
 honors, Christine & Moll come up  
 with one of the brightest tap-  
 rhythms staged in recent years in  
 this town. There's little waste mo-  
 tion as they build series of heel-  
 and-toe, finger-snapping ideas to  
 mounting mits.

Teoffers are the Regals, who  
 spin out whirlwind skating acro-  
 nautics for a fast pace-setter. Les  
 Rhode and house orch, per usual,  
 are adept on the showbackings.

**Casino, Toronto**  
 Toronto, Aug. 6.  
 Felo Bergasa & Bruno Terraya,  
 Los Galanes (3), Leonardo &  
 Anita, Prince Moss, Latin-Ameri-  
 can Lovelies (8) with The Comet,  
 Archie Stone Orch; "Woman Is a  
 Devil" (Alliance).

With easing on of the eight-girl  
 line, in white sequins and head-

dresses, for a Latin-American rum-  
 ba routine, complete with tambor-  
 ines and stepout solos, this 60-min-  
 ute stage stint has plenty of pace  
 and diversity, with all acts over to  
 ovations. This is swift entertain-  
 ment in the vaude tradition.

Los Galanes, three men with  
 maracases and in Cuban costume,  
 are hefty on South American swing  
 and stomps, plus precision calis-  
 thenics, for a rousing medley of  
 Latino songs. Their Spanish ver-  
 sion of the Charleston, with South  
 American interpretation of campus  
 calisthenics, was a riot when  
 caught, and earned a begoff.

Bruno Terraya and Felo Bergasa,  
 duo pianists, rate with terrific  
 switches from classics to boogie-  
 woogie. Also over big are Leonardo  
 & Anita, man and woman ventri-  
 loquist team, working in five dum-  
 mies for argument voice changes,  
 with a wham singing quintet of  
 "You Belong to My Heart" for a  
 socko finale.

In and out as the amiable emcee  
 is Prince Moss, with his bass-bari-  
 tone over "big on individual song  
 stint for "Blue Velvet," a bounce  
 switch to "Lower, Come Back" and  
 a burlesqued version of "I Wanna  
 Be Loved." Finale has the girl line  
 back for a Cuban cancan, including  
 a strobolite effect with ribbons for  
 a rousing finish, with a torso-toss-  
 ing stepout by a comely lass tagged  
 The Comet, and whole stage pack-  
 age socking over with the cus-  
 tomers.

McStay.

**Refurbished Chi Hilton**  
 Room to Unshutter With  
 Margie Lee Ice Revue  
 Chicago, Aug. 10.  
 Boulevard Room in the Conrad  
 Hilton Hotel here is reopening Sat-  
 urday (14), after complete refurb-  
 ishing, with an iceshow topped by  
 Margie Lee. Room has been closed  
 since May 27 and has been redone  
 in blue and white with draperies  
 designed by Salvador Dali. High  
 ceiling was lowered to make new  
 space above the Boulevard Room  
 for a trade show exhibition parlor.

Upcoming show is produced by  
 Merriel Abbott, with choreography  
 by Bob Frelson and original music  
 written and directed by Hessie  
 Smith. Arrangements are Norm  
 Krone's.

Along with Miss Lee, who head-  
 lined the previous show last spring,  
 are adagio skating team of Cathy  
 & Blair, Shirley Linde, Lola &  
 Luther Weidemann, Polo, Perky  
 Twins, Jimmy Caesar and Boule-  
 vard-Dears and Dons. Show is to  
 be called "Skating Stars." Frankie  
 Masters orch will be cutting its  
 10th ice display at the Hilton, with  
 Eileen Carroll and Ray McIntosh  
 handling vocal chores.

**Frisco Boom**  
 Continued from page 52  
 Cole set a new house record at the  
 Fairmont Hotel in July with a  
 cover gross of \$23,780 for three  
 weeks. Count Basie set a new  
 Saturday night record at the Down-  
 beat with 1,100 admissions, which  
 was broken July 31 by Duke El-  
 lington. The Tin Angel with Bob  
 Scooby had the biggest weekend  
 in its history that same weekend.  
 The Italian Village is currently  
 selling out nightly for both the  
 supper and the late show with  
 Mel Torme and Frances Langford,  
 and Erroll Garner is packing the  
 Black Hawk.

The filmhouses are holding their  
 own, too, with "This Is Cinerama"  
 racking up its biggest take in any  
 week of regular performances  
 since it opened 32 weeks ago—a  
 cool \$32,500—and "The Caine  
 Mutiny" steadily doing good busi-  
 ness at the St. Francis.

**Dagmar's Coast Debut**  
 San Francisco, Aug. 10.  
 Dagmar makes her Coast debut  
 at the Italian Village here Sept. 8,  
 opening a two-week stand.

Deal now is being dickered for  
 a Hollywood nitery date and a pos-  
 sible vaude package for a down-  
 town Los Angeles theatre.

Connec Boswell contracted for  
 the Bolero, Wildwood, N. J., Aug.  
 21, and the Flamingo, Las Vegas,  
 Sept. 30.

## House Reviews

### Palace, N. Y.

Howard & Wanda Bell, Muriel  
 Reid, Cook & Brown; Eddie Hanley,  
 with Gene Courtney; Ernesto Bo-  
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 bard backstops expertly and the  
 layout has been expertly staged  
 and lighted by house manager  
 Herb Bonis.

The boys' team the past 14  
 months, best plenty of special ma-  
 terial and keep the blue stuff to a  
 minimum. Highlights include Fri-  
 sari's takeoff of Durante, with  
 Reynolds coming on for an Eddie  
 Jackson bit that is socko. Im-  
 preses of Ink Spots, Dorsey Bros.,  
 Harry James, Charlie Barnett,  
 Gene Krupa and Artie Shaw are  
 topnotch.

For a hilarious windup, boys  
 move through and with their in-  
 struments, Frisari goes behind bar  
 for a slapstick session of mixing  
 drinks and Reynolds even parades  
 out-of-doors to serving prospective  
 pedestrian customers.

Boniface Don Hammond has his  
 waitresses attractively gowned in  
 black, off-the-shoulder formals and  
 has enlarged the stage for a duo.

Trump.

### Black Orchid, Chi (FOLLOWUP)

Chicago, Aug. 3.

Mort Sahl, fresh from the Hung-  
 ry i in San Francisco, injects an  
 offbeat brand of nitery humor into  
 what continues to be a sock summer  
 show at this intimacy. Sahl is  
 in for remaining three weeks of  
 the bill, replacing folk-balladeer  
 Stan Wilson, who is answering a  
 Milwaukee commitment. Biz con-  
 tinues solid even for the late  
 shows.

Deadpan and garbed in casual  
 sweater, Sahl assumes the satirical  
 pose of an earnestly philosophical  
 collegian whose random running-  
 at-the-mouth calls itself "oral neu-  
 rosis." Sophomoric commentary on  
 a host of topical subjects is spiked  
 with some keen spoofing, a handful  
 of psych terms, and recurrences of  
 hip expressions like "real great"  
 and "pretty wild." Seemingly  
 pitched at the intelligentsia with  
 low-pressure asides on literature,  
 politics and various social foibles,  
 this fresh comedy slant gets plenty  
 mileage with a less sophisticated  
 clientele as well, if only because  
 the lad's characterization is laugh-  
 able in itself. In the main, Sahl  
 taps nothing louder than a digni-  
 fied chortle, but he's remarkably  
 consistent and proves a fine choice  
 for this room.

Chirper, Felicia Sanders, who  
 toplines the bill, still rates terrific  
 with the customers, and Dr. Arthur  
 Ellen's hypnotism demonstrations  
 are drawing repeaters.

Les.

With easing on of the eight-girl  
 line, in white sequins and head-



# New Patrons Boost Trade Over '53 For New England Strawhat Loop

By HAROLD M. BONÉ

New Haven, Aug. 10. A 700-mile swing around the southern New England strawhat loop suggests two conclusions. With a single exception, all but one of the 12 spots visited were even with or better, from a boxoffice angle, than a corresponding period last year. Secondly, the summer theatre is bringing into the legit theatre fold many newcomers who are tasting and enjoying stage fare for the first time.

Accounting for some of this newfound interest is the intimacy of arena productions, plus sidelines such as meet-the-cast nights, critics' discussions, square dancing and concerts before and after the show, lobby exhibits, backstage tours, and similar outlets. All these give the customers a sense of participation beyond the mere viewing of a stage production.

Intensive activity, particularly in the smaller, low-budget or semi-pro operations, indicates that the fabulous invalid is now making progress toward full recovery.

Data gathered on the tour includes:

**Westchester Playhouse, Mt. Kisco, N. Y.** (Producer, Barton Emmet; capacity, 463; scale, \$1.20-\$3.60; season, 10 weeks; weekly performances, 7; possible gross, \$8,500). Halfway mark in the 25th season of this setup finds b.o. figures totalling about 5% above 1953. Spot does little transient bit, relying on regulars built up over the years.

(Continued on page 59)

## Touring 'Caine' Stars

### Plug Subscription Sale In Long-Distance Call

"Caine Mutiny Court Martial," already a critical and boxoffice hit on Broadway and tour, scored an exploitation bullseye last week in Marshfield, Wis. About 200 local residents were in on an amplified long distance conversation between theatre circuit operator Jay Lurye and personnel connected with the play all to plug a subscription drive for the coming season.

Lurye put the call through to the Central City (Col.) Opera House, where the touring "Caine" troupe is playing, from Marshfield to stimulate local interest in subscriptions to the winter theatre series being conducted in the town, which has a 12,000 population. Phone conversation was held during a campaign meet, with Lurye speaking to costars Steve Brodie and Paul Douglas. Wendell Corey, the other star of the show, was unable to get to the phone because of an injured leg.

"Caine" company manager Les Thomas and stage manager Bob Hutter also chatted with Lurye. Steve Miller, president of the Marshfield Winter Theatre Assn., and Mrs. Roy Jennejohn, vice chairman of the campaign, gabbed with Douglas and Corey. Talk revolved around the winter theatre series, with the "Caine" group encouraging small town efforts to sustain a live theatre.

"Caine" is booked to play the Marshfield high school auditorium Oct. 2 as its windup date on Lurye's Winter Theatre Circuit. Show begins its trek of the Lurye chain Sept. 18. The Marshfield Winter Theatre Assn., formed last year, has set its sights on selling approximately 2,000 season tickets. As of the day following the long distance call, more than 900 subscriptions had been tabulated. Season tickets run from a top of \$12 to a low of \$8 and cover five shows at the 1,700-seat auditorium.

## 'Painted Days' on B'way

Marshall Jamison, stager of "By the Beautiful Sea," will partner with Adna Karns in the Broadway production this fall of "Painted Days," romantic comedy by John Byrne. Jamison will direct but won't be billed as co-producer.

Play is a one-setter with eight characters. Production is budgeted at \$60,000 without an overall, and is aimed at an early-November opening after a tryout tour.

## Who's the Agent?

Laguna, Aug. 10.

There's practically nothing a strawhat producer won't do to get the right star.

Laguna Summer Theatre wanted Tom Brown for a key part in "Ten O'Clock Call," Finley-McDermid play being tried out here next week. Brown was agreeable—with two stipulations.

So, the contract includes not only the usual salary and other stipulations, but also a guarantee that the silo will provide a crib and a babysitter during Brown's appearance in the play.

## Bennett Kicks Up Again on Silo B.O.

Constance Bennett is making a career of giving a footloose to strawhat managements this summer. Film-legit star is doing the unprecedented by insisting on strict compliance with the terms of her contracts for guest appearances in "Sabrina Fair."

After a spat with Charlotte and Lewis Harmon, operators of the Clinton (Conn.) Playhouse, where she played last week in the Samuel Taylor comedy, the actress requested Actors Equity to impound the silo's bond at the end of the season, pending an audit of the spot's books by a CPA and verification by her accountant. She had previously taken similar action against Jill Miller's Triple Cities Playhouse, Binghamton, N.Y.

Miss Bennett's contracts as star of the "Sabrina" package call for a guarantee, plus a percentage of the gross over a stated breakeven figure "to be verified." As occurred during the Binghamton stand, the actress requested the Clinton management to substantiate the breakeven figure, in this instance reportedly \$7,500. The star also served notice that she intended complaining to Equity to force compliance. She followed through with the beef to the union Monday (9).

Although there has been muttered complaint by stars for years against the setup of guarantee-plus-percentage deals in strawhats, with the arbitrary breakeven figure angle, Miss Bennett is believed to be the first individual to challenge the arrangement by demanding proof. Many star contracts contain the verification clause, but most players and/or their agents have been either unaware of their rights (Continued on page 60)

## ENSEMBLE NIXES BARN 'MISBEGOTTEN' TRYOUT

The Ensemble is stymying other productions of "A Moon for the Misbegotten" until its own presentation of Eugene O'Neill drama on Broadway this fall. As a result a scheduled production of the play this week at the Provincetown (Mass.) Playhouse was cancelled.

Barn acquired the script through a mixup at the Samuel French play agency. Exclusive production rights to the work were given to the ensemble by the Richard J. Madden Play Co.

Show was withdrawn from the Provincetown sked at the request of Henry Hewes, exec director of the New York chapter of the American National Theatre & Academy, which is sponsoring the Ensemble. Nix was on the ground that the silo presentation might detract interest in the repertory group's scheduled production.

Play originally was produced by the Theatre Guild in 1947, but folded on the road after a brief tryout tour. Ensemble presentation is to open at the Bijou Theatre, N. Y.

Instead of "Misbegotten," Provincetown is prepping a new play, Reginald Lawrence's "A Dream of Fair Women." Virginia Thoms directed the production, which bowed Monday (9) and runs through Aug. 21.

## Operating Statement

'BY THE BEAUTIFUL SEA'

(As of July 31, '54)

Gross, last five weeks, \$133,478.  
Profit, last five weeks, \$4,658.  
Total operating profit to date, \$91,017.  
Unrecouped cost, \$243,405.  
Capital available, \$56,595.

## Traube-Hershey Squabble Over 'Ginger' Payoff

Management of "Time Out for Ginger" is squabbling over alleged financial irregularities in connection with the Ronald Alexander comedy.

Shepard Traube has been charged with violating his contract as director, in an arbitration proceeding filed with the American Arbitration Assn. Claim against the producer-director was made by Don Hershey, partnered with Traube and Gordon Pollock in the production of the Melvyn Douglas starrer, currently on tour.

According to Hershey, the limited partnership agreement, dated Oct. 10, 1952, called for Traube to receive 2% of the gross as director until the investment was repaid. Royalty was then to be hiked to 3%.

Charges stipulate that during the weeks ending May 23, 1953, to April 10, 1954, Traube paid himself \$4,062 in excess of the 2%, since an entire return of the initial investment has not yet been made. Hershey wants the coin returned to the partnership. A copy of the claim against Traube was sent to all the backers.

Traube sent a letter to the backers, cautioning them not to be misled by "such distorted and inaccurate communications either as to the facts of the situation or as to the obligation of the partnership." He asserted "I do not propose at this time to comment upon the propriety of such adventurous solicitation" and added, "I have made every effort to constitute our venture a success, even to the extent of voluntarily deferring and from time to time waiving my directorial (Continued on page 58)

## 'Pacific' Poser in Wash.; Musical's 20G Summer Loss Actually a Gain

"South Pacific," which has been absorbing operating losses during its summer run in Washington, has actually saved money on the engagement. Explanation is that, with waived author royalties and other to-the-bone economies, the actual loss has been considerably less than it would cost to shutter for the summer and reopen for the fall tour.

The Rodgers-Hammerstein musical is currently in its 13th and final week at the National, indie-booked house in the Capital. After making a modest profit on the first three weeks, it slipped steadily and has had a deficit every week since then. Thus far, the loss on the run is figured to be about \$20,000.

Since R & H are the coproducers as well as the authors, they have presumably been able to cut the show's operating nut drastically, particularly since there are no names or even moderate-salary players in the cast. Figuring that it would cost around \$30,000 to shut down the production and reopen and re-rehearse it, the \$20,000 deficit on the Washington stand represents a clear saving.

That reasoning is, of course, based on the assumption that there's still plenty of profitable playing time available for "South Pacific" on tour. The musicalization of James Michener's Pulitzer Prize stories has never played Philly or various other key cities, and there are numerous smaller stands presumably ripe for first or repeat visits.

Final loss of \$20,000 or even \$25,000 on the Washington run could thus be recouped on the Philly engagement alone, with profits from the rest of the upcoming season's tour just that much gravy for the marathon dividend dispenser.

# Peace (and B.O.) on the Delaware As Bucks Co. Tells Lambertville

By BUD HENRY

New Hope, Pa., Aug. 10.

Peace (it's wonderful) has descended on the banks of the Delaware—and b.o. biz is booming.

By a shrewd adaptation of the Alphonse and Gaston routine (plus a rescaled house and the salubrious admission tax cut), producer Mike Ellis has been tilling record grosses nearly every week in his two year at the Bucks County Playhouse.

Following historical if not theatrical precedent, Ellis has crossed the Delaware to smoke the peace pipe with St. John ("Sinjin") Terrell in his teepee atop Lambertville's Music Mountain. Such bliss was not always so, as oldtimers hereabout will attest. The result of this non-aggression pact with the Music Circus is packed houses most every showing in both the tent and barn.

The gimmick works like this: Before each performance, Ellis mounts the stage to tell his 432 customers, among other things, that a great show is playing at the Music Circus and they shouldn't miss it. "Sinjin" does ditto to his 1,400-odd patrons.

Such Macy-telling-Gimbel drum-beating has been reflected in the barn cage to the tune of five \$7,000-plus grosses thus far this season. Top for the season at Buck's was \$7,323 for the second week "Aboard the Bandwagon." Although Terrell has, as always, been coy about his grosses, few cold seats are visible these warm nights.

The top Bucks figure compares well with the \$6,941 record gross pulled by "A Night with Beatrice Lillie" in 1952 under the late Theron Bamberger's management. However, considering Bamberger's scale (\$3.50 top), it's assumed that he may have been overly modest in (Continued on page 60)

## Stevens and Lockwood Seen Joining Ensemble Following Kerz Exit

Roger L. Stevens and Lester Lockwood may join Joseph Kramm in the operation of The Ensemble, at least unofficially. Duo are understood to have shown interest in the projected New York repertory venture following the recent bow-out of Leo Kerz and Harry Horner.

Stevens and Lockwood are also connected with the American National Theatre and Academy, which is sponsoring the project via its Greater New York Chapter. Stevens is on the ANTA national executive committee, while latter is a board member of the local chapter.

Besides his reported interest in The Ensemble, Stevens already has a busy production season lined up for the fall via his membership in the Playwrights Co. and Producers Theatre and individual co-partnerships deals. Lockwood, who's the founder of the Friendship Clubs in N. Y., Brooklyn and the Bronx, recently acquired the production rights to Edwin Justus Mayer's "Sunrise in My Pocket," which was produced by Margo Jones in Houston in 1941. Film rights to the play were acquired several years ago by Paramount, but pic hasn't been made as yet.

Withdrawal of Kerz and Horner, incidentally, is believed to have resulted from policy differences with Kramm, sparked by an interview given by Kramm to Ward Morehouse, drama columnist of the N.Y. World-Telegram. Ensemble plans still call for an opening this fall at the Bijou Theatre, leased recently by ANTA's N. Y. chapter and sub-leased to the repertory outfit.

Financing for the venture hasn't been completed yet.

## 'Faster' Budget \$40,000; Break Even at \$15,000

Jay I. Julien production of William Marchant's "Faster, Faster" will be capitalized at \$65,000. Actual cost of the production is expected to be around \$40,000. It's estimated that play, with one set and eight characters, can break even at \$15,000 gross.

Cast will be headed by Shelley Winters and Ben Gazzara.

## The Hard Way

Montreal, Aug. 10.

An artificial island, 150 by 80 feet, is being built in the artificial lake in Lafontaine Park here, to accommodate a 30 by 72-foot stage with adjoining pavilion, for plays and concerts beginning next summer. There's already one artificial island there, with illuminated fountains.

Audience will occupy 2,000 seats on the bank, with an 18-foot intervening moat providing a sounding board. There'll be standing room on the grass higher up.

The whole thing, budgeted at \$250,000, will come under the Montreal Parks Dept. Head of the department is Claude Robillard, former revue sketch writer for Gracien Gellinas, French-Canadian star known as Fridolin. He's also overseeing "La Roulotte," travelling theatre directed by Paul Buissonneau, ex-Les Compagnons de la Chanson.

## Terrell Nicked On 'Syracuse' Pay

St. John Terrell will have to shell out coin for unplayed performances for two weeks beginning Tuesday (17). Music tent operator contracted the Blackburn Twins and Evelyn Ward, nitery act, for a three-week engagement in "Boys From Syracuse" at his Lambertville (N.J.) Music Circus and Neptune Music Circus, Asbury Park, N. J. Rodgers & Hart tuner was to have played the former location for a fortnight beginning yesterday (Tues.), to be followed by a week at the latter spot.

Terrell decided to cut the "Syracuse" run to only one week at Lambertville, with "Kiss Me, Kate" as follower. Blackburn brothers, who've been appearing in "Syracuse" this summer, felt that roles offered them in "Kate" weren't suitable and are sticking to the terms of their contract, which also takes in Miss Ward.

"Wish You Were Here," which opens at Asbury Park Monday (16), was originally skedded for one week but has been extended to a fortnight because of the "Syracuse" cancellation. A full-sized swimming pool will be used in the production.

## SWEETING TO HANDLE EQUITY CANADA BIZ

Dennis Sweeting, business administrator in Toronto for the Assn. of Canadian Television and Radio Artists, will function as administrator for Actors Equity in the Dominion. Sweeting's new position is in line with the recent agreement reached by Equity and ACTRA to establish a joint office in Canada for legit jurisdiction.

Sweeting arrived in New York early this week and will remain here for two weeks to work out details with Equity. Neil LeRoy, president of the Canadian Council of Authors and Artists, national body governing all Dominion performers except musicians, came into town with Sweeting and returns to Canada today (Wed.).

## 'Cat's Away,' Stude Revue, Playing Strawhat Tour

A brief tour of New England strawhats has been lined up for a new revue, "While the Cat's Away," which was originally produced last May at Bowdoin College, Brunswick, Me. Musical, with tunes by Frederick Wilkins and lyrics and sketches by William Beeson, is being sent out under the auspices of The Mad Hatters, Bowdoin undergrad group.

Show will begin a two-week engagement at the Dog Team Playhouse, Middlebury, Vt., tonight (Tues.). Entire production was directed by Beeson, with Jo-Ann Prince supplying choreography.



## Strawhat Reviews

### The Automobile Man

New Hope, Pa., Aug. 2.  
Michael Ellis production of play in three acts, by Calder Willingham. Stars Elliott Nugent, Mildred Dunnock, Jerome Cowan, Phyllis Love, William Windom. Directed by John Gadd. Setting, W. Broderick Hackett. Lighting, Leland H. Watson. At Bucks County Playhouse, New Hope, Pa., Aug. 2, 3, 4.  
Julia Andrews ..... Mildred Dunnock  
Peggy Love ..... Phyllis Love  
Sidney Andrews ..... Elliott Nugent  
Nancy Andrews ..... Elliott Nugent  
Sam Andrews ..... Elliott Nugent  
Dr. Golenpaus ..... William Windom  
Tom Winslow ..... William Windom  
Miss Jackson ..... Nancy Nugent  
Miss Jarvis ..... Gertrude Kinnell

"The Automobile Man." Bucks County's third new offering of the current season, is definitely slated for Broadway this fall. Or so the Playhouse management says. Short of a major overhaul, however, this unhappy vehicle will never make the rough journey from the Delaware to the Hudson under its own power.

Advance readers of Calder Willingham's farce have compared it to Mary Chase's "Harvey." The comparison is unfounded. "Automobile Man," played with little assurance by Elliott Nugent, is a far less common facsimile of the average unappreciated American father. When the petty abuses of his household reach the grating point, the hero suffers a schizophrenic split and, being an automobile dealer, decides he is an automobile—a Packard to be precise.

Unfortunately, Nugent does not make a convincing automobile. His steering is unsure and it is difficult at times to tell whether he is in forward or reverse. On the advice of her brother, a hard-drinking psychiatrist, the dealer's wife agrees to a six-week hospital cure for her harassed mate. The hero comes back cured (surprise surprise), reasserts his parental authority and peace and prospects of a better life descend on the scene. All of which is not very funny.

Brightest spot in this spotty show is supplied by William Windom as the fiancée of the auto man's daughter who, quite parenthetically, is pregnant out of season. It is the only performance, excepting Jerome Cowan's usual workmanlike job as the brother-in-law medic, which rates special note.

The nitwit wife is played unhappily by Mildred Dunnock, the errand daughter is enacted by Phyllis Love and a know-it-all son is portrayed by Michael Allen.

The troubles of "Automobile Man" are many, chiefly being that it's not a funny play. Robert Whitehead, of the Producers Theatre, hopes to take the piece to New York in November for something under \$75,000.

### The Vegetable

Marblehead, Mass., Aug. 4.  
William Redfield production of comedy in three acts, by Scott Fitzgerald. Setting, Wally Cox. Directed by Peter Turgeon. Stars Elliott Nugent, Mildred Dunnock, Jerome Cowan, Phyllis Love, William Windom. Directed by John Gadd. Setting, W. Broderick Hackett. Lighting, Leland H. Watson. At Bucks County Playhouse, New Hope, Pa., Aug. 2, 3, 4.  
Julia Andrews ..... Mildred Dunnock  
Peggy Love ..... Phyllis Love  
Sidney Andrews ..... Elliott Nugent  
Nancy Andrews ..... Elliott Nugent  
Sam Andrews ..... Elliott Nugent  
Dr. Golenpaus ..... William Windom  
Tom Winslow ..... William Windom  
Miss Jackson ..... Nancy Nugent  
Miss Jarvis ..... Gertrude Kinnell

There is little doubt that without the marquee lure of Wally Cox, "The Vegetable," the lone foray into the legit field by the late F. Scott Fitzgerald, would stand scant chance of survival, even in the strawhat circuit.

Deriving its title from a 1923 magazine article which claimed that any man who lacked ambition to become a millionaire or President of the U.S. was only a "vegetable," the novelist apparently intended the script to be a satirical comedy. At present, however, it's strictly another mild yockful "Mr. Peepers" episode.

Set in the "Roaring 20's" the story concerns a drab, unhappy railroad clerk whose wife so continually nags him about his lack of ambition that he gets loaded on bootleg gin and dreams that he's the President. As the Chief Executive, he's the most inept and inefficient to ever hold that office, his main ambition to become a postman.

Upon emerging from his alcoholic haze, he discovers his home and shrewish wife eventually returning to start life anew as the "best postman" in the service. Within this framework Cox manages to snare a fair share of laughs with his w.k. Peepers delivery, but the story is not strong enough to stand up in fast company.

The supporting cast is competent. Alice Pearce ably handles the role of the nagging wife and Peggy Cass, togged in outlandish flapper outfits of the era, injects life and

humor in the role of the gum-chewing sister-in-law, Peter Turgeon, who staged, also handles the role of a stuffy mortician capably and Barry Bergman is good as the brash bootlegger. Donald MacDonald, as the overboard as the senile Dada and Marilyn Gennaro makes several brief appearances as a torso-twisting floozy.

Theodore Sastrom's settings, of the dreary living room and the White House exterior, are excellent. Elie.

### Open House

Brandon, Vt. July 30.  
Ross Vaughan production of comedy-drama in three acts, by Jo Barrett and Daniel Durning. Directed by Durning. At Town Hall, Brandon, Vt., July 27-31, '54; \$2 top.  
Hannah Gallagher ..... Judy Rutenberg  
Marie Gallagher ..... Barbara Bender  
George Smythe ..... Jim McDonald  
Alice Miles ..... Gilbert Black  
Maude Chadwick ..... Vivian Dorrance  
Eddie Dennis ..... Edna Preston  
Wayne ..... Edna Preston  
Mike Murphy ..... Charles Sheppard  
Mike Murphy ..... Max Gilliland  
There may still be a legit market for folksy family comedy but "Open House," by Jo Barrett and Daniel Durning, is not the script to prove it. Given a showing here by the Ethan Allen Players, under author Durning's direction, it meanders through seven years in eight scenes, duly chronicling births, deaths and marriages. Neither people nor events are rigged to make anybody care much.

The playwrights choose the 1928-35 as significant in the lives of the Gallagher family. In March '28, Mrs. Gallagher buys a three-story Brooklyn brownstone, setting it up as a home where open house is acceptable jumping-off place, but the writers get sadly unimaginative thereafter, relying for yocks on the now-ancient styles of the late flapper era.

Judy Rutenberg plays the mother who talks a lot but says little. She gives a true-to-life portrait, her vocal intonation and gestures being authentically drab and moving. Barbara Bender is the distraught daughter, who marries and families early, Jim McDonald playing her ne'er-do-well spouse. Collaborator Durning manages an amusing uncle who takes a dim view of everybody and everything.

Most color is provided by Bernice Bolek as the artist daughter whose marriage brings the saga to a close. Her enthusiasms and aspirations are done with a vigor that enlivens the play. Joan Jaffry is rough and tumble as a boarder who becomes a screen siren, and Vivian Dorrance gives occasional comic relief as a middle-aged family friend given to bare knees and no waistline. The others work hard.

The authors are presumably writing nostalgically of manners and mores dear to them. Had they made their tale sufficiently vivid, some of their misty-eyed affection might have been transmitted across the footlights. As it is, their nostalgia is drab and without design. Durning's direction is not enough to redeem things. Geor.

### Without Consent

Sturbridge, Mass., July 20.  
Merry-Go-Round Theatre production of comedy in three acts, by Jack Perry. Directed by Howard R. Orms. At Merry-Go-Round Theatre, Sturbridge, Mass., July 19, '54; \$2 top.  
Joe Dawson ..... Mary Ryberg  
George Dawson ..... Norman Granger  
Dave Corwin ..... Tom Lennon  
Harriet Dawson ..... Elaine Bullis-Orms  
Merry-Go-Round Theatre, Sturbridge, Mass., July 19, '54; \$2 top.  
Joe Dawson ..... Mary Ryberg  
George Dawson ..... Norman Granger  
Dave Corwin ..... Tom Lennon  
Harriet Dawson ..... Elaine Bullis-Orms  
Merry-Go-Round Theatre, Sturbridge, Mass., July 19, '54; \$2 top.  
Joe Dawson ..... Mary Ryberg  
George Dawson ..... Norman Granger  
Dave Corwin ..... Tom Lennon  
Harriet Dawson ..... Elaine Bullis-Orms  
Merry-Go-Round Theatre, Sturbridge, Mass., July 19, '54; \$2 top.

Jack Perry, author of "Without Consent," is a fast man with a quip. At the Merry-Go-Round Theatre, Sturbridge, his frothy comedy is replete with sharp dialog. If Perry were as handy with story line, F. Hugh Herbert might begin to feel crowded.

The fascination a retired actress with two grown children might find in younger men isn't precisely a new idea, but it is a useful gimmick on which to hang double entendres. With the actress widowed from her elderly second husband, the father of offspring, the appearance of her first husband from the skeleton closet suffices to keep risibilities on the cheery side. Had the author left it at that, he might have brought in a winner but the intersection of the son's parlaying mama's \$1,000 check into a \$200,000 liability dissipates the sprightliness.

Company functioning in the Town Hall, arena style, serves Perry well. Elaine Bullis-Orms as the ex-actress, ex-wife Harriet Dawson, handles the men in her life with assurance and poise, taking it like a thoroughbred when Junior breaks the bank. In the latter role, Norman Granger is priggish and petulant until his

come-uppance makes him a remorseful child.

Jim Asp, as the first spouse, is expert as a world-weary writer, anxious to re-wed his former bride, knocking off the laughs with unerring accuracy. Ronald Bazarini, however, battling miscasting as a young suitor, Doris Payne plays a young actress only too willing to take Harriet's men on the rebound, delivering the sharpest of bonus lines with wide-eyed wonder. Tom Lennon is handsome and bustling as the family business advisor, and Marya Ryberg plays the daughter with directness and grace.

Scene is a Manhattan duplex, the Merry-Go-Rounder's arena set being suitably chic. Howard R. Orms has directed at a clipped pace, finding a laugh a minute except when the plot thickens. Geor.

### Bedtime Story

Fitchburg, Mass., July 20.  
Guy Palmerton production of comedy in three acts, by Margaret Hill and Ted Ritter. Directed by Frank Lyon. Setting, Ross Anderson. At Fitchburg, Mass., July 19, '54.  
Wilson ..... Edna Preston  
Mrs. Marchant ..... Edna Preston  
Lucille Grant ..... Fayne Blackburn  
Frank Grant ..... Frank Lyon  
Fenny Wyatt ..... Margaret Brown  
James Calvert Blaine, III ..... Edward Rowley Houseman ..... Robert Negri

In "Bedtime Story," Ted Ritter and Margaret Hill (Mrs. Ritter) have apparently tried to create a one-set, small cast, smart modern comedy suitable for Broadway. For appraisal purposes, it gets a whirl from Guy Palmerton at his Lake Whalom Playhouse, affording the authors a chance to clock the laughs. The Ritters run into trouble early in attempting to keep alive a somewhat flimsy situation, although most of the company and director Frank Lyon give valiant assists.

Gentlewomen's Journal, ladies slick mag, needs an artist for its ace serial novelist. Latter is about to retire and marry into southern society until, two days before wedding, she meets and recognizes the new artist as a one-night stand lover who so kissed her in Korea that she swoons on sight. Publisher and editor conspire to clinch their breadtickets by foiling the Southern gentleman.

The authors are able to make it seem only a little plausible. They set the tale in the publisher's mansion, bring in the necessary weekend guests and keep handy a well-stocked bar. Unfortunately, they aren't slick with filler material, so that the play lacks sufficient movement.

Ruth Amos is coy as the publisher. She wangles most of the plot with a wink and a wiggle as she thwarts the pride of the Confederate. Fayne Blackburn's editor is raucous and virile, driving a hard bargain with employees and husband alike. Frank Lyon is amiable as her compliant spouse.

While Jim Field, as the artist, and Margot Brown, as the novelist, are both personable and competent, they do not seem to believe wholeheartedly in their antics. Edward Rowley, however, as James Calvert Blaine, III, is strictly with it. His second act description of how to play charades is good for five solid minutes of levity, and his long distance phone calls to "mama" are little gems. Edna Preston and Robert Negri, as servants, round out a disciplined cast.

Ross Anderson has provided a fine country living-room set. Frank Lyon directed, embellishing "Story" with much business, drawing heavily on his extensive bag of tricks. Geor.

### Stranger From the Hills

Medford, Mass., Aug. 4.  
Tufts Arena Theatre production of drama in three acts, by Norman Vein. Directed by John R. Woodruff. Design and lighting, Boardman O'Connor. Castmates, Betty Hunt. At Tufts College Arena Theatre, Aug. 3, '54; \$1.20 top.  
Helen Fontana, Charles Torrey, Joan Kepple, Marvin Zalk, John Cox, David Goldstein, Norman Swerling, Seth Foster, John Act, Olive Jensen, Elsie Webb, Martha Elliott, Donald Curran, John A. Coe, William Elliott, Albert Frost, Diana Mansfield.

Play agent Claire Leonard, who unearthed "Silver Whistle" and "Anna Lucasta," has utilized the Tufts Arena for unveiling another embryo. While this one lacks the popular essentials embodied in the two mentioned, it does contain a number of interesting elements that indicate the author's potential talent.

"Stranger from the Hills" is localized in a fishing village in Chile and emphasizes two phases of conflict. One is between a semi-witch doctor hag and a newly-arrived priest, the other within the priest himself as to his worthiness to wear the frock.

A young shepherd of the village has brought an Indian girl from the hills into the community as his wife and the natives regard her as an evil influence. A program of persecution ends in her suicide. (Continued on page 58)

## Inside Stuff—Legit

John Chapman, N.Y. Daily News drama critic who has been griping in and out of print for several years about the early curtain for Broadway opening nights, was back on the subject again in a column in yesterday's (Tues.) edition. Calling it the "fast-hamburger-and-a-cup-cawfee" curtain, "instigated by two or three morning-paper critics who claimed they had early deadlines," he concluded his point of order, "I can cover a show whenever it happens and the boys downstairs can get it into the paper whenever it arrives." Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, are among the critics who favor the 8 o'clock curtain for premieres. Both are frequently hurried a bit to make their deadlines. Kerr's is normally about 11:50 p.m. even with the early curtain. Several of the evening paper critics have also said they favor the advanced ring-up hour.

Maxwell Anderson has notified the Playwrights Co. that he will bring a completed script of "The Bad Seed," his dramatization of the William March novel, with him from the Coast at the end of August. He started work on the adaptation about the last week in July, so he will have taken only five weeks to finish it. Playwrights Co. will probably be associated with another management on the production. Various firms have suggested such a deal, but no arrangements have been set. It's definite, however, that Coast television director-producer Ralph Levy will merely stage the play, but won't be associated as a producer. There's also a possibility that Levy may direct Anderson's "Masque of Queens," which may likewise be produced by the Playwrights this season. Whole setup for the latter play is indefinite, however.

David Wayne has given "The Teahouse of the August Moon" management notice, as specified in his contract, that he'll take a 10-week vacation from the John Patrick-Vern Snelder comedy at the Martin Beck, N.Y., Sept. 13-Nov. 20. His absence during that period is not yet definite, however, since John Forsythe, his co-star in the show, has not given his written okay. Both actors may be away at the same time and their contracts call for them to reach a mutual agreement on vacation periods. Forsythe's contract permits him to lay off for eight weeks. Pair may not split up the allotted vacation time, which is for the purpose of allowing them to fill outside commitments. Producers Maurice Evans and George Schaefer haven't yet decided on a replacement for Wayne. Latter reportedly has a television series in the works.

"Jezabel's Husband," Robert Nathan drama tried out on the strawhat circuit in 1952 by the Playwrights Co. with Claude Rains as star, has been a hit in several productions recently in Germany. Under the title, "Der Mann der Dame Jesabel," the Maria von Schweinitz adaptation was first presented in Munich last June and subsequently in Stuttgart, Bochum and Nuremberg, with additional showings due soon in Heidelberg, Cassel and Forthheim. All the German productions are individual, being done by the respective municipal "staats-theatres." Play has received almost unanimously favorable reviews in the local German papers.

Jayjohn Co., Inc., has been chartered in Albany to conduct a theatrical business in New York, with capital stock of 200 shares, no par value. Klein & Lund were filing attorneys. Adolph Lund, same address, is one of the directors. New company is understood to be a Shubert operation.

Stage Right Players, Inc., has been chartered in Albany to conduct a theatrical production business in New York, with capital stock of 200 shares, no par value. Directors are Joseph Auerbach, Robert Schwartz and Robert Kurtz, all of New York.

Management of the Sea Cliff (L.I.) Summer Theatre obviously can go along with a gag. Recent VARIETY story noted that the barn had borrowed a bathrobe, duffle bag and some photographs from theatrical attorney L. Arnold Weissberger, a nearby resident, but hadn't given him program credit. Omission was rectified, however, by producers Thomas Ratcliffe and Louis MacMillan for the recent engagement of "Boys from Syracuse." Program note credited Weissberger for the props, with a parenthetical "prompted by VARIETY."

Star Playhouse, Minneapolis, garnered news space last week with a ballyhoo stunt for its production of "Moon Is Blue." It invited three visiting European students at Minnesota U. to attend the F. Hugh Herbert comedy and express their reactions. Swiss stude thought the show's happy ending would flop in Basel, where they prefer wistful comedy. Girl from the Netherlands felt "Moon" is too superficial, although praising the performance. German youth recommended the play for those "who want to think nothing for an evening."

Evidently on the assumption that "Tea and Sympathy" playgoers might be confused by Leif Erickson's role in the Robert Anderson Drama, N.Y. Journal-American legit critic John McClain devoted a column last week to the actor's marriage and war record in the Navy to demonstrate his masculinity. He reported a friend's question on the subject and wrote that he was "pretty well qualified to answer" that "this man was all man."

Only show biz figure included in "100 Stories of Business Success" is Paul Gregory, producer of "Don Juan in Hell." Book was compiled by the Editors of Fortune Magazine and published by Simon & Schuster. The Gregory story is titled "Don Juan in the Dough."

## Current Road Shows

(August 9-21)

Caine Mutiny Court Martial (Paul) Douglas, Wendell Corey, Steve Brodie) Opera House, Central City, Col. (9-21).

King and I (Yul Brynner, Patricia Morison)—Aud., Portland (10-14); Orpheum, Seattle (16-22).

Peter Pan (Mary Martin) (tryout)—Curran, S. F. (9-14); Philharmonic Aud., L. A. (16-21). (Reviewed in VARIETY, July 21, '54).

Picnic (Ralph Meeker)—Metropolitan, Seattle (9-14); Lyceum, Minneapolis (17-21).

Porgy & Bess — Philharmonic Aud., L. A. (9-14); Shubert, Boston (20-21).

Seven Year Itch (Eddie Bracken)—Geary, S. F. (9-21).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (9-14); Royal Alexandra, Toronto (16-22).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (9-21).

Wonderful Town (Carol Channing)—Shubert, Chi (9-21).

## MET'S GUTMAN WRITES 1ST ORIGINAL LIBRETTO

John Gutman, assistant manager of the Metropolitan Opera, is due in N. Y. Friday (13) after a six-week European trip, during which he finished his first original libretto—English version of a one-act opera by Cherubini, called "The Portuguese Inn." This will be done in Italian in San Francisco this to, "The Happy Prince," after Oscar Wilde. He's now working on fall, but Gutman hopes for an English production soon.

While in Switzerland, he conferred with Eugene Ormandy, conductor of the Philadelphia Orchestra, on Gutman's new English concert-stage version of Strauss' "Der Rosenkavalier," which Ormandy will do with his orch and soloists in Philly and N. Y. this fall. Rochester Symph. under Erich Leinsdorf, also has the work skedded for next winter.

# Old Mellers Never Die—Tom' Sets Pa. Strawhat Mark; Other Barn News

Fayetteville, Pa., Aug. 10. Abolition is apparently still a hot issue in this history-minded town midway between Gettysburg and Chambersburg. At least, on the basis of last week's sock engagement of the century-old "Uncle Tom's Cabin" at the Totem Pole Playhouse here. Gross of \$2,800 was the highest in the barn's four-year history.

Using the theatre's 30-foot revolving stage, Eliza "revolved" across the Ohio River nightly on a cake of ice to a show-stopping ovation. Emily Barnes played Topsy and Lou Frizzell portrayed Uncle Tom in the Harriet Beecher Stowe meller. William Putch produced the show.

"Barbara Fritchie," the Clyde Fitch oldie located in Chambersburg, is slated as the silo's annual Americana production next season.

**Bennett \$6,900, Clinton**  
Clinton, Conn., Aug. 10. Constance Bennett in "Sabrina Fair" grossed a slick \$6,900 last week at the Clinton Playhouse, topping the season thus far for the Charlotte and Lewis Harmon strawhat. Business was particularly good, as the Samuel Taylor comedy, with June Lockhart in the title part, was also available at Milton Stiefel's Ivoryton Playhouse, about 10 miles away.

The previous week, John Barrymore Jr. reportedly pulled a losing \$2,700 in Mel Dinelli's melodrama, "The Man." Earlier in the season, "Stalag 17" registered around \$4,500 and Barbara Bel Geddes and Hiram Sherman chalked up about \$4,200 in "Little Hut."

**'Boy' \$12,000, Philly**  
Philadelphia, Aug. 10. Playhouse in the Park is breaking its established policy of weekly changes of bill by holding over Margaret Truman in Delle Smith's "Autumn Crocus," opening Aug. 23 for an extra week. This necessitates moving "Tonight at 8:30" from Aug. 30 to the week of Sept. 6 as the final show of the season. "Autumn Crocus" has already reached virtual sellout for the Aug. 23 week, with only a few matinee seats unsold.

"Golden Boy" drew critical praise last week, but grossed \$12,000, good but not outstanding.

**'Wish' \$8,600, Spa**  
Saratoga, N.Y., Aug. 10. "Wish You Were Here" title was taken literally by localites last week grossing a smash \$8,600 at John Huntington's 587-seat Spa Summer Theatre, at \$3 top. Minus stars and despite harsh reviews in the Schenectady papers, the musical attracted the biggest week's business since Eve Arden played the spot three years ago in "Here Today."

"Southwest Corner," John Cecil Holm's adaptation of Mildred Walker's novel, is trying out this week, with Eva Le Gallienne starred and Parker Fennelly and Enid Markey featured.

**Donlevy \$5,900, Olney**  
Olney, Md., Aug. 10. Second and last week of Brian Donlevy in "Country Girl" at the Olney Theatre, climbed to \$5,900, one of the best figures of the season for the strawhatted.

Margaret Phillips opens tomorrow night (Wed.) in a fortnight stand of Shaw's "Heartbreak House." Players, Inc., alumni company of the Catholic U. school of speech and drama, under Father Gilbert V. Hartke, is extending its lease of the Olney barn to the 1955 season.

**'Joy' \$6,100, Stockbridge**  
Stockbridge, Mass., Aug. 10. Berkshire Playhouse continued at top speed last week with a \$6,100 gross for Anna Russell, in her first U.S. legit appearance, as star of the innocuous "Traveller's Joy," by Arthur Macrae.

Producer-director William Miles is trying out a new drama, "The Iron Gate," by John T. Chapman, this week, with Sidney Blackmer and Carol Stone as costars.

**'Hut' Clicks, Montreal**  
Montreal, Aug. 10. With the Mountain Playhouse's third offering of the season, "Little Hut" moving into its third and final week atop Mount Royal in the centre of Montreal, all house records in past five years have been broken. The 200-seater, scaled to \$2.50, has had over 80% capacity houses since opening June 12. Final offering for the season,

"Gigi" opening next Monday (16), should also do well.

"Hut" is another hit for Jack Creley, star of the spot for the last three years. Lynne Gorman is featured in the show.

**Antioch Doubling '53**  
Yellow Springs, O., Aug. 10. For the first five weeks of the Antioch Area Theatre's Shakespeare Festival, attendance totaled 14,116, as compared with 6,754 for the same period of 1953. Barring bad weather, it's expected that at least 40,000 and perhaps 50,000 will attend for the full season. Last year's total was 23,000.

Practically every opening night since the festival opened six weeks ago has had a capacity crowd.

**Marie Wilson \$8,500, Boston**  
Boston, Aug. 10. Marie Wilson, starring in "The Little Hut," drew a nice \$8,500 at the 917-seat Boston Summer Theatre last week. At the Marblehead Summer Theatre, Wally Cox, in preem of F. Scott Fitzgerald's "The Vegetable," nabbed a slick \$10,000. Current at the Boston Summer Theatre is Margaret Truman in "Autumn Crocus," with Marie Wilson's "Little Hut" moving to the Marblehead spot.

**Iona Massey in Tryout**  
Birmingham, Aug. 10. Iona Massey is starring in a tryout, this week of "Angel in Paris," adapted by Guy Bolton from an original by Melchior Lengyel, at the Pickwick Players arena theatre here. Star hopes to take the comedy to Broadway in the fall.

Philip Huston is featured in the show, which Stanley Tackney staged.

**'Man' \$7,300, New Hope**  
New Hope, Pa., Aug. 10. Calder Willingham's new comedy, "The Automobile Man," grossed almost \$7,300 last week at the Bucks County Playhouse here, with Elliott Nugent, Mildred (Continued on page 58)

## N. Y. C. Opera to Bow New Season Sept. 29; Sets Biggest Tour to Date

New York City Opera Co., opening its regular fall season at City Center, N. Y., Sept. 9, has mapped its most extensive road tour to date. Following a New York run of five weeks, the company will give seven performances in Boston, at the Opera House, starting Nov. 2, in its first Hub visit. Nine shows will also be given in Masonic Temple, Detroit. Then the troupe will head off to other eastern and mid-western cities.

Gotham run of five weeks will see 16 operas done, in 36 performances. Due to a new economy setup brought on by last season's top City Center deficit (\$227,135), no new works will be presented. Several operas in the repertory will be restaged, however.

Joseph Rosenstock, the company's general director, will conduct, as will also Julius Rudel, the music administrator; Thomas Martin and Thomas Schippers. John S. White is the troupe's assistant general director, and Lincoln Kidsteif overall general director of Center activities (opera, ballet, drama and musicals).

## ARDREY DRAMA SEEN AS 2D PHOENIX OFFERING

Hollywood, Aug. 10. New drama by Robert Ardrey, author of "Thunder Rock" and other plays, will probably be produced this fall as the second offering in the Phoenix Theatre season. Play, titled "Sing Me No Lullaby," is said to be about an individual's moral dilemma in relation to personal and national loyalty. Deal reportedly hinges on the availability of a suitable director.

Besides "Thunder Rock," which was a New York failure in 1939-40 but a subsequent hit in London and a successful film, Ardrey has authored several plays produced on Broadway, numerous pictures and two novels.

T. Edward Hambleton, coproducer of Phoenix with Norris Houghton, returned to New York recently after several confabs with Ardrey.

## Hayward Exits Hospital, Plans Rest in Honolulu

Leland Hayward exits the Good Samaritan Hospital, Los Angeles, this week. He'll probably go to a Coast resort for a rest, then return to the hospital for tests. After that, he hopes to go to Honolulu for at least a month.

Legit-film-tv producer had been seriously ill for over two weeks of an undiagnosed intestinal disorder. Last week a notice requesting blood donations for him was posted backstage at the Curran Theatre, San Francisco, where the Mary Martin starrer, "Peter Pan," is playing.

Hayward may partner with Edwin Lester in the Broadway presentation of the show, which the latter produced.

## Chi '54-'55 List Tops Last Year

Chicago, Aug. 10. The local 1954-55 legit prospects are starting to round into shape, with prospects somewhat more favorable than during the meagre last season. Some indication of the volume upheav is seen in the fact that the Theatre Guild already has five of its eight-show subscription package here pretty well set, whereas it had to make a refund for lack of a final offering in 1953-54.

First of the new entries will be "Picnic," due Sept. 13 at the Erlanger for an indefinite stay. Also on the Guild subscription list is Leonard Sillman's "Mrs. Patterson" production, starring Eartha Kitt, slated for Oct. 11 at the Harris. "Time Out for Ginger," current Harris tenant, hits the road next month.

Tentatively booked for the Shubert in December is "King and I," costarring Yul Brynner and Patricia Morison. Should "Wonderful Town," now at the Shubert, build momentum when the fall season starts it may have to move, presumably to the Great Northern, or "King and I" might be booked to another house.

Also upcoming but with no theatre picked as yet are "Tea and Sympathy," starring Deborah Kerr, and the revival of "Saint Joan," with Jean Arthur starred. The Shirley Booth-starrer, "By the Beautiful Sea," is listed as a possible.

In the non-Guild category, there are such prospects as Jules Pfeiffer's re-reads of "Tobacco Road" and "School for Brides."

J. Charles Gilbert, manager of the Civic Opera House, has lined up most of the ballet and opera entries for the 1954-55 season. First big splash will be the arrival of Anton Dolin's London Festival Ballet troupe the last week in October. Following will be the debut of the newly formed Lyric Theatre opera group opening its three-week season Nov. 1. In for two weeks starting Nov. 24 will be the Old Vic's production of "Midsummer Night's Dream."

## Scheduled B'way Openings

(Theatre indicated if set)  
Almanac, Imperial (8-23) (re-opening).  
Fifth Season, (Cort) (9-5) (re-opening).  
Midsummer Night's Dream, Met Opera House (9-21).  
Home Is the Hero, Booth (9-22).  
Summer Long, Coronet (9-23).  
Boy Friend, Royale (9-30).  
Dear Charles, Morosco (9-15).  
Peter Pan, W. Garden (9-30).  
Reclining Nude, Lyceum (10-7).  
Tender Trap, Longacre (10-10).  
On Your Toes, 46th St. (10-11).  
Fragile Fox, Belasco (10-12).  
Ensemble (rep.), Bijou (10-15).  
Champagne Complex (10-27).  
Flowering Peach (10-27).  
Rainmaker, Cort (10-28).  
Living Room, Miller (11-11).  
Quadrille, Coronet (11-3).  
Fanny, Majestic (11-4).  
Festival (11-10).  
Tonight Samarand, National (early Nov.).  
Untitled Sidney Kingsley Play, Broadhurst (mid-Nov.).  
Hot Rock (11-22).  
Sandhog, Phoenix (11-23).  
Black-eyed Susan (Late Nov.).  
Mrs. Patterson, (12-1).  
House of Flowers, Alvin (12-23).  
Silk Stockings, Imperial (12-29).  
Desperate Hours (1-26).

## Little Theatre Spurs Legit Surge, Especially on Road: Vincent Price

Hollywood, Aug. 10.

### Ronny Graham Dickers 'Jumping Bean' Musical

Negotiations are in the works for Ronny Graham to do the book and lyrics for a musical based on the book, "Mexican Jumping Bean," written by Mexican columnist Pepe Romero. Author-comedian will star in the show.

Tuner will be produced by Theodore R. Kupperman, general counsel and veepee of Cinerama Productions and also attorney for Graham and Romero. Kupperman is handling negotiations for the rights. Music will be by a Mexican composer to be selected.

Graham was one of the authors and a leading player in Leonard Sillman's last "New Faces."

### Stage & Arena Guild Adds 2 More Outlets; Now Full Summer Tour

Stage & Arena Guild of America has expanded to the point where it can now give a star a solid summer's booking in member theatres alone. With the recent additions of the Town and Country Playhouse, Indianapolis, and the Grove Theatre, Nuangola, Pa., the circuit now totals six star strawhat outlets.

Indicative of the Guild's summer booking potential is the active season lined up for Vicki Cummings. Actress is committed to five weeks' playing time in SAGA theatre this summer, plus four weeks' rehearsal.

At the end of the nine weeks, Miss Cummings will have appeared in three different shows in four SAGA theatres, putting in one week's rehearsal time at each. Package shows not requiring rehearsal can play 10 or more weeks of strawhat bookings.

Miss Cummings currently is playing at the Biltmore Theatre, Miami, in "Late Love." Prior to her Biltmore engagement, she had appeared July 20-25 at the Myrtle Beach (S. C.) Playhouse in "Affairs of State." Future dates include an appearance Aug. 24-29 in the Town and Country Playhouse in "Time of the Cuckoo," to be followed by a "Late Love" repeat Sept. 6-11 at Nuangola.

In addition to the theatres mentioned, the circuit also includes the Great Lakes Drama Festival, Saginaw, Mich., and the Gateway Musical Playhouse, Somers Point, N. J. Of the six houses, the Biltmore is a year-round operation. Irving Strouse, who heads SAGA, expects to have three additional star outlets next summer.

Besides Miss Cummings, stars who are appearing on the SAGA circuit this summer include Signe Hasso, Iona Massey, Sherry Britton and Kay Francis. Miss Hasso's vehicle is "Candlelight," while Miss Massey is appearing in "Tonight or Never."

Miss Britton, in doing both "Remains to Be Seen" and "The Little Hut" and Miss Francis is appearing in "Black Chiffon" and "Theatre." Claire Luce and Edward Everett Horton are also booked into SAGA showcases this summer.

None of the theatres on the circuit can gross over \$7,000, with the average break-even point on a star booking about \$4,000. Incidentally, the booking of a star into one SAGA theatre does not necessitate the booking of the performer by other Guild theatres, since each operation is autonomous.

### L. I. Triple Bill

Estate at Lawrence, L. I., will be turned into an outdoor theatre next Friday and Saturday (13-14) for the production of a trio of one-acters. The South Shore Drama Group, an amateur group, will present the program, tagged "A Summer Evening," on the grounds of the Graboi Estate. Offering will include Ferenc Molnar's "The Idiot," Susan Gaspell's "Trifles" and Shaw's "Dark Lady." Broadway actress Helen Warren will stage the show.

The theatre is the real mass medium because everybody can get into it—and everybody does. That, according to Vincent Price, is why legit is enjoying its greatest resurgence in years, with prospects of even better times ahead.

"The little theatre movement is spreading everywhere," the legit-film star explains. "Everyone in it is genuinely interested in theatre. As a result, they become a better potential audience for professional theatre, when it is made available to them."

Part of the mushrooming interest in the stage may be attributed to television, the actor feels, since people want to go out for entertainment and the stage offers something completely different from what they get at home on their television screens. But, he believes, the bulk of the renewed interest in "round" actors can be traced to the fact that civic groups everywhere are delving into drama.

Price recently completed appearances in "The Winslow Boy" in silos in California, New Hampshire and Illinois. In each case, he noted audience interest more intense than in previous years.

"But the best example of theatre interest," he observes, "was in Hinsdale, Ill. The town has its own theatrical group which functions during the winter. And they've discovered that a summertime production of a play at the Salt Creek Theatre actually creates interest in their own winter-time production of the same vehicle. The two operations create more interest in going into Chicago—only half an hour away—to see the best of the road companies offered there."

Price returns to Broadway next season in A. B. Shiffrin's "Black-Eyed Susan," his first regular New York production in almost a decade. But he feels that Broadway is becoming less important in a developing "decentralization" of theatre interest on the road. "If this interest is properly exploited in the next few years," he contends, "the road can once again become a vital factor in legit."

The coast, Price thinks, can play an important part in the proper exploitation of this renewed interest. Production is cheaper here and there's a large pool of "name" talent available. On that basis, he believes, production mounted here and toured eastward, concentrating on some of the smaller cities, can be profitable. The success of the Paul Gregory productions like "Don Juan in Hell" and "John Brown's Body" are indicative of the market that can be tapped in cities long neglected by touring companies.

Meanwhile, he adds, the tyro groups around the country should be encouraged. They not only serve as a possible source of talent, but they constantly help to unearth new audiences educated to foot-light offerings.

"That," says Price, "is where the future lies."

## UPSTATE TENT FOLDS; TO REOPEN NEXT YEAR

Closing recently of the Muscarnival, Lake George, N. Y., after a three-week run hasn't discouraged producers James MacKenzie and Willard Merrill. Duo plan to give the tent operation another try next year, with an expected \$50,000 refinancing from local residents. Excessive rain, which hurt biz, and difficulties resulting from hurried pre-opening operations, caused the early fold.

Under-canvas venture, which was in its inaugural season, opened July 4 and closed July 25. Project was scheduled to run through Labor Day. Producers had originally planned opening the last week in July but were unable to do so.

Shows presented during the three weeks were "Brigadoon" and "Annie Get Your Gun," latter for a fortnight. Tent staff included Buster Davis as conductor, Tommy Cannon as choreographer and Ed Greenberg as director. Resident chorus of 16 was used.

MacKenzie and Merrill also operate the year-round Dobbs Ferry (N. Y.) Playhouse, which they've leased out this summer.



# Plays Abroad

## Sabrina Fair

London, Aug. 5.

Emile Littler and Peter ... presentation of romantic comedy in two acts by Samuel Taylor. Stars Marjorie Steele, Ron Randell, features Zena Dare, Cathleen Nesbitt. Directed by John Cromwell. At Palace, London, Aug. 4, '54; \$2.50 top. Sabrina Fairchild, Marjorie Steele, John Cromwell, Zena Dare, Cathleen Nesbitt, Maude Larabee, Cathleen Nesbitt, Julia Ward McKinnon, Zena Dare, David Larabee, John Cromwell, Linus Larabee, John Cromwell, Fairchild, Cathleen Nesbitt, Gretchen, Dorothy Whitely, Paul D'Arsonson, Paul Hardwick, Joan Woman, George Woodbridge, Young Man, Brian Hankins.

Had this comedy premed on this side, it is doubtful if anyone here would have been perceptive enough to predict a success for it in the U. S. Program uses the term "submit" in place of the customary "present" on behalf of the producers, and this modest appellation is a criticism of what is a mildly entertaining interpretation of the hackneyed theme. It is obviously more suitable for screen treatment and with the imminent release of the pic "Sabrina" here, comparisons are not likely to react in favor of the stage version.

Although Marjorie Steele had a warm personal reception, it was more a sympathetic response to her elfin charms than for any histrionic ability. On its merits as a play, prospects for this are dubious.

The story unfolds at pedestrian pace, has little action and too much irrelevant dialogue, and out of the dull nature. The problem of the wealthy Long Island family faced with the proposed marriage of their son to their chauffeur's daughter causes a flutter in mansion and cottage. The girl returning from a five-year stay in Paris has no intention of wedding the boy, and the snobbish reaction comes more from her father than from his. The only surprise of the evening is the chauffeur's disclosure that through years of lucky speculation on the stock market he is as rich as her master. This leaves the door open for the daughter to get her man by the simple process of asking him.

The advance publicity around Miss Steele, cigarette-girl turned millionaire's wife, aroused public interest to a certain degree. However, it is unlikely to bring prolonged b.o. patronage unless word-of-mouth praise is generously forthcoming. Her naïveté carries her through with ingenuous simplicity that goes a long way toward winning her audience.

Ron Randell, familiar here as a tv quizmaster, plays the femme-shy Prince Charming with an endearing gaucherie while Phil Brown makes a likeable personage of his susceptible brother. Zena Dare and Cathleen Nesbitt, consummate artists at delivering lines, give them more significance than they are worth. John Cromwell, who directs the play adroitly, also appears as the boys' father, placidly indulging his macabre hobby of attending funerals.

The chauffeur is enacted with apologetic deference by Cyril Luckman, and the scene where he reluctantly reveals the details of his investments is one of the play's brightest moments. Paul Hardwick flits briefly across the stage as the French wooer thwarted of his prey. Gladys Tudor and Dorothy Whitney do well in minor parts. Clem.

## The Wooden Dish

London, July 28.

E. P. Clift, by arrangement with Aldrich & Myers, presents a presentation of drama in two acts by Edmund Morris. Stars Wilfrid Lawson, John Miller, Wilfrid Lawson, George Woodbridge. At Phoenix Theatre, London, July 27, '54; \$2.25 top. Top Denison, Wilfrid Lawson, Clara Denison, Joan Miller, Bessie Bockner, Bessie Love, Ed Mason, John Miller, Susan Denison, Dorothy Bromley, Glenn Denison, Gordon Tanner, Fred Denison, George Woodbridge, Forsythe, George Woodbridge, Janey Stewart, Maureen Beck.

The theme of the plight of the aged, often sick and unwanted, makes an emotional appeal for a well-constructed and moving play in this American import. It marks Wilfrid Lawson's comeback to the London stage, and his popularity and the intrinsic merit of the offering by author and players should net a healthy b.o. return. It should stand an equal chance in the U.S.

A kindly old man has lived in his son's Texan home over 20 years. His granddaughter lavishes affection on him and a neighbor provides companionship. But his shaming-in-law, sick of his clumsy shambling around the house, insists the oldest be sent to a home. The husband refuses to turn his father out and the wife says she'll quit unless he does.

A further complication is the young boarder whom the wife tries to seduce. He refuses to run away

with her, but their fiery clutches are witnessed by the daughter. She shocks her mother back to her responsibilities by announcing she has an amorous session with the boy, whom she claims would prefer to run off with her. The old man, realizing there is no other way to relieve the strain of a divided household, finally makes a dignified exit, after the young girl has shamed her elders by offering to make a home for him elsewhere.

Much of the credit for the play's enthusiastic welcome goes to Lawson for his sensitive depiction of the old man, bewildered at the callousness of those he has loved and cared for. Joan Miller conveys more the frustrated feelings of a neglected wife than a proud woman resenting a slovenly, burdensome father-in-law. Dorothy Bromley is sympathetic and touching as the young girl and Gordon Tanner builds up his rather colorless role to a fine climax as her father. The supporting characters are all in competent hands, and direction by Joseph Losey is fine. Clem.

## The Duenna

London, Aug. 2.

Ralph Birch presentation of comic opera in three acts by Richard Selwyn. Directed by Lionel Harris. At Westminster Theatre, London, July 28, '54; \$2.25 top.

Donna Louisa, Jane Wenham, Donna, Joyce Carey, Donna Jerome, David Bird, Donna Clara, Joan Plowright, Isaac Mendoza, Gerald Cross, Don Carlos, Robert Sewell, Carlotta, Patricia Routledge, Don Antonio, Dennis Martin, Don Ferdinand, Desmond Ainsworth, Harlequin, Peter Darrell, Columbine, Elizabeth West, Dancers, James Campbell, Corita Martell.

Resuscitation of an 18th-century comic opera, with new music by a modern composer, has proved a happy combination. No big names are involved, but this production is staged with such artistry and is so charmingly sung and acted that it makes a satisfying evening's entertainment in refreshing vein. It will certainly establish the composer, a 24-year-old actor from the Bristol Old Vic Co., as a success. It should appeal to devotees of light opera both here and in the U. S.

The story of a daughter flouting her father's matrimonial plans for her brings no novelty in plot or treatment. But the tuneful songs are delightfully sung by Jane Wenham and Joan Plowright, and Denis Martin and Desmond Ainsworth as their beaux. David Bird blusters and threatens in true period fashion as the irascible father, and Gerald Cross gives a subtly studied performance as the fortune hunter whose cupid only nets him a penurious middle-aged wife. Joyce Carey gets every jot of humor out of her role of the chaperone whose craftiness gets her a man of her own.

Each scene is blithely introduced by Peter Darrell and Elizabeth West garbed as Harlequin and Columbine, and James Campbell and Corita Martell lead the Spanish dancers who execute the fandango and similar swirling steps with grace and vigor. Direction by Lionel Harris. Clem.

## Traube

Continued from page 55

fees in order to enable the production to continue."

When queried on the financial status of the production, Traube declared that the investment had been recouped and a profit earned, with \$17,500 still due the investors. Coin, he said, is being held in reserve.

Hershey claims that Traube entered into contracts prior to the limited partnership agreement that were not in keeping with it. He is also pressing for the return to the partnership of \$5,000, which he claims Traube paid himself out of the partnership funds besides his royalty.

Bernard A. Green, of the Wasserman, Behr & Shagan law office, is representing Hershey. According to Traube, the lawyer is also an investor in the show. Case is scheduled to be arbitrated sometime late in September.

## 'Open House' at Houston

Houston, Aug. 10.

"Open House," by Vincent Clement and Francis Swann, will be the Alley Theatre's next production, following the current "Affairs of State." No opening date has been set for the show, rights to which are held by film-legit actor Reginald Owen.

The star is playing his original part in the current "Affairs."

## Strawhat Tryouts

(Aug. 9-22)

Brother Cain, by Jerome Chodorov—Ivy Tower Playhouse, Spring Lake, N. J. (16-21).

By Hex, musical—Legion Park Stadium, Ephrata, Pa. (9-14) (Reviewed in VARIETY, Aug. 26, '53).

Darling, Darling, adapted by Anita Loos from the French—Westport (Conn.) Country Playhouse (16-21).

Dea Charles, by Allan Melville—Falmouth Playhouse, Coonamessett, Mass. (9-14) (Reviewed in VARIETY, July 14, '54).

Dream of Fair Women, by Reginald Lawrence—Provincetown (Mass.) Playhouse (9-21).

Feathered Fauna, by Charles Robinson and Jean Dalrymple—Somerset (Mass.) Playhouse (9-14).

Imperfect Stranger—Camden Hills Theatre, Camden, Me. (17-21).

Inside Lester, by Fred Carmichael—Dorset (Vt.) Playhouse (13-15).

Iron Gate, by John T. Chapman—Berkshire Playhouse, Stockbridge, Mass. (9-14).

Jimmy Potts Gets a Haircut, by George Panetta—John Drew Theatre, East Hampton, L. I. (9-14).

Lady Chooses, by William McLeery—Newport (R.I.) Casino Theatre (16-21) (Reviewed in VARIETY, June 16, '54).

Oliver's Little Twist, by Herman A. Miller—Gretina Playhouse, Mt. Gretna, Pa. (12-18).

Sin of Pat Muldoon, by John McLean—Pocono Playhouse, Mountainhome, Pa. (9-14).

Southwest Corner, by John Cecil Holm—Spa Theatre, Saratoga, N. Y. (9-14).

Stronger Sex, by Laslo Vadney—Hyde Park (N.Y.) Playhouse (17-21).

Walk Tall, revue—Theatre-by-the-Sea, Matunuck, R. I. (9-14); John Drew Theatre, East Hampton, L. I. (16-21) (Reviewed in VARIETY, July 28, '54).

White Sheep of the Family, by L. du Garde Peach and Ian Hay—Kennecott Playhouse (9-14) (Reviewed in VARIETY, July 7, '54).

Witch of Dogtown—Cape Ann Playhouse, Gloucester, Mass. (16-21).

## Old Mellers

Continued from page 57

Dunnock and Jerome Cowan costarred. Tryout was staged by John Gerstadt.

Production rights to the play are held by Robert Whitehead, who is considering taking it to Broadway in the fall as a Producers Theatre presentation. Show drew unenthusiastic notices here.

Current bill at the Mike Ellis strawhat is "Stalag 17," for which the ads carry the whimsical note: "No member of the cast or staff was in the Broadway production. No other summer theatre can make that statement."

## 'Tempest' \$2,400, Chi

Chicago, Aug. 10.

Playwrights Theatre Club, Chi's sole year-around Equity repertory group, had its most profitable gross last week, getting \$2,400 with its production of "The Tempest." Club is conducting a Shakespearean festival this summer with "Romeo and Juliet" the current offering.

## Joe E. 18½ G, Salt Creek

Hinsdale, Ill., Aug. 10.

Joe E. Brown starring in "The Show Off" grossed just under \$18,500 during two-week run at Salt Creek Theatre here.

Current bill at Scott Fitzgerald's "The Vegetable," starring Wally Cox, which producer Marshall Migatz reports opened to the biggest advance in the barn's history.

## 'Animal' \$1,900, Reading, Pa.

Reading, Pa., Aug. 10.

Berks Players at Green Hills Theatre near here grossed \$1,900 last week with "The Male Animal." The 350-seat barn, with a \$1.90 scale through Thursdays and \$2.10 on Fridays and Saturdays, played to capacity weekend audiences after a slow start. A total of 1,150 persons traveled to the off-beat theatre five miles south of here.

"My 3 Angels," with William Schou, Joseph Gisttrak and John Zacharie in the leads, opens tonight (Tues.). Mike Kesedjian directs.

## 'Fox' to Light Hartford

Hartford, Aug. 10.

"The Fragile Fox," by Norman Brooks, will open the fall season Sept. 16-18 at the New Parsons here.

Allen Stewart, heading a local syndicate now operating the house, promises 20 bookings during the 1954-55 semester.

## Strawhat Reviews

Continued from page 54

### Stranger From Hills

causing the priest to feel that he has failed his office. Eventual remorse strikes the villagers following the tragedy and they disown the hag in favor of the priest.

A number of good characterizations stud the production, notably John Cox, as the priest, and Joan Kepple, the witch. Supporting talent is capable.

Play is staged imaginatively, in arena style, and directed with an appreciation of its folklore values. Writing conveys the spirit of the play's locale and is effective in both tender and tense passages. Production is creditable from technical standpoints of lighting, props and costumes.

While many plays of this nature are in the strictly experimental category, this one suggests possible development along commercial lines. Bone.

### Desire Is a Season

Augusta, Mich., Aug. 4.

Jack P. Ragotzy production of drama by Joseph G. Stockdale Jr. Directed by producer. At Barn Theatre, Augusta, Mich., Aug. 2, '54; \$2 top.

Agnes Saunook, Ginger Russell, "Chief" Saunook, William Bromley, Mike Tatum, Harry Wilson, Virgil Downs, Leon B. Stevens, Lee Saunook, Norman Kean, Jim Tatum, Harry Wilson, 2d Woman Tourist, Jo Anna March, Ann Saunook, Betty Ebers, Wm. Aug. 4, '54; \$2 top. Bus Driver, Gordon Russell, Miss Whiting, Mary Van Fleet, Mike Tatum, James T. Pritchett, Mr. Jennet, Al Hinkley, Walt, Dirk Wales, 2d Male Tourist, Philip Lussier, Indian Woman, Brian Moore, 2d Indian Woman, Anne Linden.

There is a promise of commercial possibility in this new play by Joseph G. Stockdale Jr., a Michigan native and currently speech-drama instructor at Purdue U. The author has previously written full-length and one-act plays which had college production. An unusual theme and background, with which the author is obviously familiar, heighten audience interest in "Desire Is a Season," although there is tightening and sharpening of some of the characterizations to be done.

Setting is a Cherokee Indian reservation in North Carolina, and the story involves an educated Indian girl's love for a white man whom she met in New York, and her discomfiture at her race's lot in the period between a great past and a progressively dimmer future. She calls it "the time between the end and the beginning" (the play started under the title of "The Time Between," the switch being made for boxoffice draw).

The script is good when it brings out the Indians' miserable lot, but not so good in the romance interludes. Some of the love-making sequences are overdone to the point of bad taste.

Ragotzy's setting is one of his best, showing the exterior and cut-away interior of an old Cherokee chief's tourist-lure trading post. Most of the Barn's Equity and apprentice company is used, with pretty Ebers doing a stand-out job as the Indian girl who wants to escape her destiny but fears she is trapped. James T. Pritchett is impressive as the white lover.

Norman Kean, an apprentice, is outstanding as a rebellious student at the reservation school. Leon B. Stevens works hard, but with mixed results in a poorly-defined though vital role of a pathetic white teacher despised by the Indians. Ginger Russell puts snap into her characterization of a weak-moraled Indian girl.

"Desire Is a Season" warrants more work by the author. Bell.

### Only Young Twice

Minneapolis, Aug. 7.

Old Log Theatre Co. production of comedy in three acts, by Robert Murphy. Directed by Don Stolz. At Old Log Theatre, Lake Minnetonka, Minn., Aug. 4, '54; \$1.85 top. Bill Ballant, Ken Senn, Minerva Smith, Jeanne Stolz, Elliott Post, Walter Boughton, Dr. Albert Dabson, Rupert Labell, Dr. Jane Baker, Ro Sussman, Dr. Ada Schnell, Dolly Wheaton, Mrs. Zobel, Don Stolz.

First play by Bob Murphy, Minneapolis Star-Tribune film editor-critic, premeating at the Old Log summer theatre here, "Only Young Twice" impresses as an amusing comedy based on a fanciful and novel idea. With tightening, re-writing and polishing, it might conceivably have Broadway and Hollywood possibilities because of its off-beat slant.

In its present form, this comedy is talky and slow, but holds interest with its wit, deft characterizations and romance. It is a fantasy with whimsical overtones revolving around an experiment reversing

the customary youth and age formula.

Locale is a remote hilltop retreat, and the action involves three couples and a late arrival, with an elderly psychologist and a young geologist, who inadvertently wander into the colony. The psychologist discovers that one of the colony's members is the woman who was twice his age when, 40 years previously, they had an unresolved love affair. Having hit upon the secret of reversing age processes, she has achieved youth and beauty. The young geologist becomes smitten with another young woman member, who also has shaken off old age.

"Only Young Twice" is the first new play to be offered by the Old Log company in its 15 years of summer existence. Staging and performances are creditable. As the elderly psychologist, Rupert Labelle plays a long and difficult role well. Other cast members Walter Boughton, Ro Sussman, Dolly Wheaton, Kenn Senn and Jeanne and Don Stolz also acquire themselves commendably. Don Stolz directed competently. Rees.

### A Summer's Day

Lake Hopatcong, N.J., Aug. 4.

Lakeside Theatre production of drama in three acts, by Reginald Lawrence. Directed by Herbert Machiz. At Lakeside Theatre, Aug. 3, '54; \$2.20 top. David Leland, Fred Leslie, Nancy Pollock, Mme. Rous, Ruth Volner, Michele, Frank Dana, Lucy Grace, Nancy Pollock, Viola, June Hunt, Nicole, Shiela Fiedler, Ninnette, Roberta Bennett, Terry, Hesper Anderson, Marie, Alfred Sander, Alex, Anne Meacham, Jack O'Mara, Scott Merrill.

In "A Summer's Day," Reginald Lawrence probes for new answers to the ancient problem of body vs. soul. His play merits thoughtful attention and is disappointing only in its evasive conclusion. A thoroughly efficient company at Lakeside Theatre gets well beneath the surface, helping to object the somewhat mystic romance.

Vacationing at a second-class Britany sea coast hotel, an American professor and his poet-wife are about to catch the Ile de France for home when a vagrant Irish sailor barges in, full of grog and sex. Presumably with gaelic intuition, he discerns at once that the poetess has depths her husband hasn't touched. While the peasants celebrate a feast day, he achieves a brief hour of passion with the woman, but learns he cannot have her soul.

As the tormented wife, Anne Meacham gives a sharp performance. She is believable as she succumbs to a temptation she abhors, and agonized as out of remorse she seeks salvation, finding it in a tortured final scene in which she resists further illicit promptings of the flesh. Scott Merrill plays the predatory male with all the cockiness and lack of subtlety of the torn T-shirt school.

Alfred Sander is good as the anguished pedant. His faith in his wife, and his acceptance of bitter fact, are done with compassion, although he has difficulty making convincing the verbal slapped wrist with which he admonishes the sailor. "You possessed her but I love her" seems a pallid resolution.

A couple of better-than-average jobs are done by Nancy R. Pollock and June Hunt as an Englishwoman of nobility and her snippy daughter. Miss Pollock's performance is a shrewd blending of worldly wisdom and tartness, while Miss Hunt's snippy brat is true to form. Carrying sub-points, the balance of the company is more than okay, the French peasantry being drawn with sympathy and amusement. Maxwell Anderson's daughter, Hesper, makes her acting debut as a Breton girl, playing with good assurance.

Alfred Leslie's whitewashed set is atmospheric and simple. The compactness of the production, and much of its truth, is due, however, to Herbert Machiz, who has directed painstakingly, a sameness of pace being his only drawback.

Unfortunately, the author has settled for verbal conclusions. Lady Grace's motherly advice to the young wife, and the husband's scornful dismissal of the Irishman, are not vital payoffs. Having brought beguiling people to fact with harsh reality, it is frustrating to have Lawrence duck dramatic resolution of his issues, for there are times when his play almost becomes a moneymaker. Geor.



## New Patrons Boost

Continued from page 55

Draws from 30-mile radius. Best grosser to date, "Gigi."

**Sharon Playhouse**, Sharon, Conn. (Producer, Judson Phillips; cap., 190; scale, \$2 all seats; season, 10 weeks; weekly perfs., 5; possible gross, \$1,450). After four missionary seasons bathed in slightly red ink, this setup is beginning to pay off. It's an Equity outfit which, at close of six weeks, finds intake about 20% above last year. Drawing from northwestern Connecticut, as well as over the state lines of N. Y. and Mass., best pull of season, "Madwoman of Chailot."

**Lake Whalom Playhouse**, Fitchburg, Mass. (Prod., Guy Palmerton; cap., 875; scale, \$1.25-\$2.40; season, 12 weeks; weekly perfs., 7; possible gross, \$8,000). It's the 61st season here, 21st under Palmerton. Grosses are off so far this year due to a shift to only occasional names rather than a steady diet. But net outcome, from reduced nut, tops 1953 by a slight margin. As of seventh week, Ruth Amos in "Elizabeth Sleeps Out" pulled the top gross.

**Tufts Arena Theatre**, Medford, Mass. (Prod., Tufts Arena Theatre; cap., 200; scale, \$1.20 all seats; season, 7 weeks; weekly perfs., 5; possible gross, \$1,200). Billing itself as the only permanent arena theatre hereabouts, this setup is a combo of Tufts faculty members and summer drama studies. Indication of cultural aspect comes from fact that "Ring Round the Moon" has been the best grosser to date in current season. Spot makes a play for defunct Brattle Theatre type of intellectuals. Biz is 10% above '53.

**Boston Summer Theatre**, Boston, Mass. (Prod., Lee Falk, in association with Al Capp; cap., 913; scale, \$1.20-\$3; season, 10 weeks; weekly perfs., 8; possible gross, \$13,500). A boost of 15% in grosses over 1953 is the story here at end of fifth week. "Hasty Heart" is the b.o. leader to date, but the outlook is for Margaret Truman to rack up a substantial take also. Spot draws not only from Boston, but also its suburbs and as far away as Worcester. It's the ninth season under Falk guidance and points to a favorable outcome.

**Theatre on the Green**, Wellesley, Mass. (Prod., Group 20 Players, Inc.; cap., 986; scale, 90c-\$2.75; season, 10 weeks; weekly perfs., 7; possible gross, \$9,000). An ample amphitheatre on the Wellesley campus is the setting for this al fresco operation, now in its second season. Organized eight seasons ago in Unionville, Conn., it's a private non-profit setup, with Wellesley in only on the use of its indoor and outdoor theatre facilities. Shows have varying runs. Among other promotional stunts, Sundays are "Family Nights" when subscribers bring picnic suppers for pre-performance activity. Biz is up 20% over 1953. "Crucible" is b.o. champ to date.

**South Shore Music Circus**, Cohasset, Mass. (Prod., South Shore Music Circus, Inc.; cap., 1,350; scale, \$1.10-\$3.30; season, 10 weeks; weekly perfs., 7; possible gross, \$23,000). Fourth season here finds this musical setup about 15% ahead of last year. Starting in '51 with a total audience of 50,000, the tent will have 100,000 onlookers for 1954. "Carousel" heads b.o. take to date. Spot draws from 50 miles. Scale has been reduced this year (\$4.20 to \$3.30) and a new 50c kid matinee price has been introduced.

**Plymouth Rock Center Theatre**, Duxbury, Mass. (Prod., Plymouth Rock Center Theatre of Music and Drama, Inc.; cap., 353; scale, \$1.25-\$2; season, 9 weeks; weekly perfs., 4; possible gross, \$2,300). Founded in 1946 by David Blair McClosky, the Center serves as a training ground for both musical and dramatic students. Festival of 1954 includes opera ("Cosi Fan Tutte" et al), concerts and legit ("Happy As Larry" et al). Center operates on a basis of 50% income from student fees, other half from b.o. "Gondoliers" is best grosser to date, and overall biz is just about on a par with '53.

**Friscella Beach Theatre**, Plymouth, Mass. (Prod., Franklin Trask; cap., 350; scale, \$1.20-\$1.80; season, 10 weeks; weekly perfs., 6; possible gross, \$800). A cutrate setup here holds gross potential down, but major income is from 40 students who put on two separate productions a week for three-day runs each. Housed in a 125-year-old barn, project is now in

21st season and grosses are almost identical year in and year out. Sked features pop type scripts, "I Love Lucy" being best coin-getter this season.

**Somerset Playhouse**, Somerset, Mass. (Prod., Fred and Martha Miller; cap., 627; scale, \$2-\$3.60; season, 11 weeks; weekly perfs., 8; possible gross, \$12,000). Fifth season of operation, and the first for the Millers, who took over after appearing as cast members last year, finds the house up against a local (Fall River) economic slump, necessitating a drive for biz elsewhere. Take has been spotty, with overall intake to now just about holding even with 1953. Farley Granger in "Hasty Heart" hit the only SRO so far.

**Norwich Summer Theatre**, Norwich, Conn. (Prod., Herbert L. Kneeter; cap., 900; scale, \$1-\$3.50; season, 10 weeks; weekly perfs., 8; possible gross, \$15,500). A drop of 15% in gross biz to date is the story here and producer Kneeter thinks it lies in the fact that he has attempted a stock resident setup year instead of booking top name packages. Best bet of the season, from b.o. angle, has been "Pal Joey."

**Oval in the Grove**, Farmington, Conn. (Prod., Connecticut Theatre, Inc.; cap., 210; scale, \$2 (straight plays) \$2.40 (musicals); season, 14 weeks; weekly perfs., 6; possible gross, \$2,500). Fourth season for this co-op group is shaping up as its best. As of end of the eighth week, the setup is 10% above last year. Project embodies talent from all walks of life and operates on a basis of split-up (if any) at end of season. Best grosser this year is "Mister Roberts."

## SHOWBOATER BRYANT IN TERRA FIRMA DATE

Huntington, W. Va., Aug. 10.

Capt. Billy Bryant, vet showboat operator, will appear here Aug. 19-21 in the Community Players' production of his farce, "Hamlet and Yeggs." Bryant's adaptation of Shakespeare's "Hamlet," which has a prison locale, will be directed by Sterrett Neale. Play, which has been produced in such cities as New York, Chicago and Philadelphia, has been revamped by the author for its local showing, which will be at the Players' own Abbott Theatre.

Cast for the production includes nine men and three women.

## 'Pacific' \$23,200, Wash.; Ends Run This Week

Washington, Aug. 10.

"South Pacific" picked up last week for a \$23,200 gross at the National Theatre here. Current week, 13th and final of the engagement which has broken local legit records, looks still better on the basis of advance sales.

Iva Withers took over as Nellie Forbush, femaledad, as of last night (Mon.), replacing Jeanne Bal, and will play through the forthcoming Canadian run of the musical and its return to the U. S.

## Greco 56G in 9 Shows Tops Carter Barron, D.C.

Washington, Aug. 10.

Government-owned Carter Barron Amphitheatre, a financial white elephant since its opening in the spring of 1950, has turned a new leaf this summer under the operation of the Feld Bros. and is comfortably in the black at present. Biggest boxoffice draw so far was the Jose Greco dance troupe, which brought \$56,000 through the wickets in nine days, at a \$2.50 top. The 4,000-seat stadium went clean, with standees, for five of the nine performances, including the wind-up last Saturday (7). Business would have been larger, but a 10th scheduled performance was rained out last week, only the second time this summer that rain has cancelled a show.

"Golden Apple," prize-winning New York musical, opened last night (Mon.) at the amphitheatre for a 10-day stand, with a hefty advance at a \$3.50 top. This will be followed by the season's finale, Harris' "Icecycles," for a run Aug. 26-Sept. 12. Stage will be built out into the audience for this one, to make enough room to hold an ice skating rink.

## Ameche \$21,700, L'ville; Finale Is Rained Out

Louisville, Aug. 10.

Don Ameche in "Three Musketeers," fifth in the current six week series at Iroquois Amphitheatre, wound up the seven-performance week Sunday (8) with a disappointing \$21,700 gross. Final show was lost by a rainstorm during the second act and Wednesday's (5) performance had to be stopped for about 30 minutes, while the cast, orchestra and audiences scrambled for cover from a shower. Ameche drew favorable reviews in the role of D'Artagnan.

"Okla-homa," final production of the season, opened last night (Mon.) with Wilton Clark, Gloria Hamilton, Dorothea MacFarland, Walter Donahue, Harold Gary, Alfred Cibelli Jr., Florence Dunlap, Maggie Nelson, and George Lawrence in the principal roles.

## 'King' \$100,200, S.F.; 'Martin-Pan' 54G; 'Itch' 23G Opener

San Francisco, Aug. 10.

Spearheading the biggest legit summer in years, "King and I," starring Yul Brynner and Patricia Morison racked up a sensational \$100,200 gross for the biggest week's take for a single show in local theatrical records. Only "The Miracle," 35 years ago at the Auditorium, approached it.

Gross set a new house record for the Opera House for the third straight week, overshadowed the sensational performance of "Peter Pan," which racked up a house record for the Curran, also for the third straight week. This week's take went a little over \$54,000.

"Seven Year Itch," starring Eddie Bracken, opened to strong reviews and did a handsome \$23,000 putting the total legit b.o. take for the week at an unprecedented \$177,200.

**Estimates for Last Week**  
King and I, Opera House (4th wk) (\$4.75; 3,252) (Yul Brynner, Patricia Morison). New house record with a sock \$100,200 (Previous week \$97,000). Closed Sunday (8).  
Peter Pan, Curran (3d wk) (\$5.50; 1,758) (Mary Martin). New house record, just over \$54,000 (previous week \$58,000).  
Seven Year Itch, Geary (1st wk) (\$3.85; 1,550) (Eddie Bracken). Good \$23,000.

## 'PORGY' BIG \$62,700, L.A.; 'THAT'S LIFE' HEFTY 6G

Los Angeles, Aug. 10.

Legit biz continued to perk here last week, with most operations showing better takes with the return of more normal weather. One offering, "The Lady's Not For Burning," closed over the weekend to leave the town with three legiters and a ballet.

**Estimates for Last Week**  
Lady's Not For Burning, Ivar, (4th wk) (400; \$3.30). Up to \$3,700 for the eight-day final week and exited with a profitable \$14,000 for the run.

N. Y. City Ballet, Greek Theatre (5th wk) (4,407; \$3.60). "Nutcracker" bounced the take up to \$39,600 for four performances and holds through this frame.

Porgy and Bess, Philharmonic Aud (4th wk) (2,670; \$4.80). Off slightly to almost \$62,700, including tax.

That's Life, Las Palmas (6th wk) (400; \$3.30). Up to \$6,000.

Yiddisher Dragnet, Civic Playhouse, (3d wk) (400; \$3). Up to \$4,000. Holds two more frames and then moves to the Marine Theatre in San Francisco.

## 'Picnic' \$10,400 for 6, In Week of Splits

Portland, Aug. 10.

"Picnic," starring Ralph Meeker pulled in over \$8,500 for three evening performances and one matinee last Tuesday-Thursday (3-5) at the Civic Auditorium. Company ran into a heat wave and plenty of other transient competition here, so the take wasn't bad. William Inge drama was one of the first legit to play the 4,000-seat Auditorium. Promoter William Duggan did a smash promotion job and also had the spot set up with mikes for improved listening. Top was \$4.80.

Play moved to the Temple Auditorium, Tacoma, Friday-Saturday (6-7), pulling in \$1,900 for two performances.

## B'way Edges Up; 'Teahouse' \$34,000, 'Caine' 33 1/2G, 'Tea' 18 1/2G, 'Sea' 22 1/2G, 'Cook-Cooper' \$8,700, 'Sabrina' 8 1/2G

## Holloway \$50,000 in K.C., Under New Star Policy

Kansas City, Aug. 10.

With the management continuing its new policy of playing up stars instead of the spot and the show, Sterling Holloway pulled a nifty \$50,000 gross last week in "Hit the Deck" at the Starlight Theatre Assn., al fresco playhouse in Swope Park, in spite of bad weather.

Name-emphasis policy was started the previous week for Penny Singleton in "Gentlemen Prefer Blondes," after hot weather had crimped business the early part of the season. Whether the setup will be retained regularly is uncertain, however.

Current bill, opening last night (Mon.) is "Song of Norway," with localite native Lillian Murphy returning as Nina in support of Lawrence Brooks, Frances Greer, Donald Clarke, Muriel O'Malley, and Rudy Tone. Advance sale indicates a probable gross of about \$55,000, weather permitting.

## Channing \$35,800, 'Ginger' 10G, Chi

Chicago, Aug. 10.

Resort-type weather helped the Loop's two legiters maintain their pace last week, although the hoped-for August pickup so far has failed to materialize.

**Estimates for Last Week**  
Tenth Out for Ginger, Harris (30th wk) (\$4.15; 1,000) (Melvyn Douglas). Nearly \$10,000 (previous week, \$8,600).

Wonderful Town, Shubert (5th wk) (\$4.60; 2,100) (Carol Channing). Almost \$35,800 (previous week, \$36,000).

## 'CHARLEY' MILD \$41,000 IN DAMP ST. LOO WEEK

St. Louis, Aug. 10.

Clipped by threat of rain several nights, plus high temperatures, "Where's Charley?" grossed a modest \$41,000 last week at the Municipal Theatre's al fresco Forest Park. Cask playhouse in Forest Park. Week headed by Gil Lamb, Danny Scholl, Jen Nelson, Dorothy Coulter, Martha Stewart and Oliver Cliff.

"Red Mill" opened last night (Mon.) to an estimated attendance of 10,000 and a \$7,500 gross. Lamb, Robert Shafer, Dorothy Coulter, and William Olvis, with ballerina Patricia Bowman, are the leads.

## 'Marietta' Good \$42,500 In 2d Week at Dallas

Dallas, Aug. 10.

"Naughty Marietta," fourth summer production of State Fair Musicals' 13th season, pulled a pleasing \$42,500 gross for its final week through Sunday (8) matinee. First week drew an okay \$36,500. Patrice Munsel, Jim Hawthorne and Howard Morris headed the cast in this season's sole operetta.

"Panama Hattie" opened last night (Mon.) for a two-week stand. Vivian Blaine, Buddy Ebsen and Arthur Treacher are starred, with Beverly Bozeman, Karin Wolfe and Billy Van featured.

## 'Desert Song' O.K. \$16,200, Arena Gardens, Toronto

Toronto, Aug. 10.

"Desert Song," starring Clifford Harvut and Arlyne Frank, with Jon Crain, grossed a satisfactory \$16,200 last week, but was dented by opening on a holiday weekend. Arena Gardens, with masked-off 5,300 seats, was scaled at \$2.50 top. Notices were enthusiastic for the Leighton K. Brill production and biz picked up toward the end of the week with the return of holiday-goers.

Advance is \$6,000 for this week's "Anything Goes," starring Iggy Wolfington.

The Serge Jaroff Original Don Cossack Chorus & Dancers will have a six-week concert tour next February-March, set up by Kenneth Allen Associates.

Biz on Broadway showed a flicker of life last week with all but two shows registering hikes over the previous session. Although the summer doldrums aren't completely reversed, conditions brightened with jumps of from \$300 in the case of one straight play to a closing-week zoom of \$13,200 for a musical. Grosses at some of the weaker entries were still negligible, however, despite increased receipts.

There were two closings last week, Golden Apple" and "Carousel." Former exited Saturday (7) and is currently in the first week of a fortnight's windup run at the Carter Barron Amphitheatre, Washington. Latter musical bowed out Sunday (8) after an eight-week extended run at the City Center.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (18th wk; 137; \$4.60; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$10,700 (previous week, \$9,500).

By the Beautiful Sea, Majestic (MC) (18th wk; 140; \$6.90; 1,510; \$58,000) (Shirley Booth). Nearly \$22,500 (previous week, \$23,000).

Caine Mutiny Court Martial, Plymouth (D) (29th wk; 228; \$5.75-\$4.60; 1,062; \$33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Just \$33,500 (previous week, \$33,400).

Can-Can, Shubert (MC) (66th wk; 524; \$6.90; 1,361; \$50,160). Just \$45,200 (previous week, \$44,200).

Carousel, City Center (MD) (10th wk; 80; \$3.60; 3,099; \$46,000). Almost \$29,400 (previous week, \$16,200); closed last Sunday (8), after boosting the regular six-week operation to a break-even, the final production earned a \$15,000, \$20,000 profit on the eight-week extension.

Golden Apple, Alvin (MC) (16th wk; 127; \$4.60-\$3.45; 1,150; \$40,807). Over \$17,400 (previous week, \$12,800); closed last Saturday (7) at an estimated loss of more than the \$117,300 investment, including about 21% overall. Musical is currently in its initial week of a fortnight's engagement at the Carter Barron Theatre, Washington.

King of Hearts, Lyceum (C) (19th wk; 146; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). Nearly \$8,700 (previous week, \$7,700).

Kismet, Ziegfeld (O) (36th wk; 284; \$6.90; 1,528; \$57,900) (Alfred Drake). Almost \$51,100 (previous week, \$50,300).

Oh Men, Oh Women, Miller (C) (34th wk; 278; \$5.75-\$4.60; 920; \$23,248) (Lloyd Bridges). Over \$7,300 (previous week, \$7,000).

Pajama Game, St. James (MC) (13th wk; 100; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity again over \$51,700.

Sabrina Fair, Royale (C) (38th wk; 301; \$4.60; 1,172; \$24,000). Over \$8,500 on twofers (previous week, \$9,000).

Seven Year Itch, Fulton (C) (90th wk; 717; \$5.75-\$4.60; 1,063; \$22,000) (Tony Martin). Just over \$14,700 (previous week, \$13,000).

Solid Gold Cadillac, Music Box (C) (40th wk; 317; \$5.75-\$4.60; 1,077; \$27,811). Nearly \$13,700 (previous week, \$13,500).

Tea and Sympathy, Barrymore (D) (45th wk; 357; \$5.75-\$4.60; 1,060; \$28,300) (Joan Fontaine). Almost \$18,500 (previous week, \$17,800).

Teahouse of the August Moon, Beck (C) (43d wk; 348; \$6.22-\$4.60; 1,214; \$33,608) (David Wayne, John Forsythe). Over \$34,000 (previous week, \$32,200); capacity at new scale is \$34,000, but also held down because some seats had been pre-sold at the old \$5.75-\$4.60 top.

Strawhat Incorporates Forestburgh Summer Theatre, Inc., has been chartered at Albany to conduct a theatre and dramatic school at Fallsburgh, N. Y. Address of corporation is Monticello, N. Y. Capital stock is 200 shares, no par value. Directors are Peter G. Sosa, Arthur Bover and Murray B. Nesbitt, all of New York.

## Legit Bits

John Koenig, designer of sets for both stage and screen versions of "This Is The Army" and of a dozen Broadway legions previously, has been named designer for the new Huntington Hartford Theatre in Hollywood. Koenig has been in commercial biz in Frisco the last six years.

John Montague back at his Boston home prior to a New Hampshire vacation following windup of his pressagent stint with the N. Y. City Ballet tour. Richard Seff has moved from the MCA TV department to the legit music-comedy staff.

St. Paul newspapers continuing to refuse ads for legit touring attractions playing their Twin Cities engagement exclusively at the Lyceum, Minneapolis, with "Picnic," which opens at the Lyceum this month, latest show to get the go-by. Woody Parker, an actor, plans to bow as a producer this fall with a new musical revue, "Night To Visit," by Jean Meehan, former drama critic for the Associated Press and mag and tv writer.

Lyn Austin and Thomas Noyes plan productions of an untitled drama by Louis Peterson, author of "Take A Giant Step." William Archibald's dramatization of Henry James' "Portrait of a Lady." Christopher LaFarge's "Happily Ever After" and an Archibald-Baldwin Bergerson musical titled "The Crystal Heart." Eva Marie Saint has been invited by producer Sam Spiegel to attend the Venice Film Festival and the London premiere of "On the Waterfront," in which she makes her screen debut, but may not be able to go if she accepts an offer of the femme lead in Sidney Kingsley's untitled new play.

Jule Styne is planning a musical

comedy using songs from various Rodgers-Hart shows, with a book by George Axelrod. Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," have been approached by several managements about touring a cutdown edition of the Frank Loesser-to-Swerling-Abe Burrows musical, but no one has come up with an acceptable production setup. Backers of "Pajama Game" have received another 10% payment, bringing the total return to 50% so far on the \$250,000 investment.

William Jakob, head treasurer of the N.Y. City Center, resigned Sunday (8) after 10 years in the boxoffice. Expected to be in another N.Y. house next winter. David Pardoll, exec production manager of the Metropolitan Opera, left Sunday (8) for the Coast, where he will direct a new English version of "Carmen" opening Aug. 23 at the Greek Theatre, Griffith Park, Hollywood.

Hope Abelson will be associated with Ethel Linder Reiner in the production of N. Richard Nash's "The Rainmaker." Chester Morris will costar with Joseph Bulfinch in "Fifth Season," which reopens Sept. 5 at the Court, N. Y. Original stars Menasha Skulnik and Richard Whorf withdrew when the comedy closed last June 28. Lincoln Kirstein, Stanton Griffis, Joseph Verner Reed, Helen Menken and Mrs. Alexander Chatin have been elected trustees of the American Shakespeare Festival Theatre & Academy, to be located at Stratford, Conn.

Monty Woolley sailed last Friday (6) on the United States for Paris. Guy Bolton arrived Saturday (7) on the Britannic from London. Willard Keefe, on a midwest trek last week for the Council of the Living Theatre, stopped off in Chicago. Pressagent Frank Goodman back to New York after doing special radio-tv exploitation in Chicago for "Wonderful Town."

## Peace

reporting his take. Such humility isn't unknown among barn operators allergic to unions and acquisitive talent.

In its first nine weeks under Ellis, Bucks has grossed a total of \$62,414 on a graduated scale from \$1 to \$7 for Saturday nights. Tent-ticket coupon books are available at a 5% discount, and there are also group rates.

Not only have Ellis and Terrell broken bread and almond cookies at Monte Proser's new Playhouse Inn adjacent to the Playhouse, but they also stuff each other's programs with season schedules and special announcements. Bucks inserted more than 19,000 season fliers in Circus programs for the first two weeks of the summer, while Terrell has been publicizing his forthcoming "Boys From Syracuse" with some 10,000 fliers at Bucks.

Both haylofts also have cooperated on chartering buses from Philadelphia by splitting rentals, and neither house rips the other's posters down. Many times they notify each other of good spots to snipe. In emergencies, the converted mill borrows equipment from the tent and vice-versa. Also, pass courtesies are extended reciprocally to members of both companies. All of which is possible because the two operations appeal to distinctly different crowds. Bucks draws the bulk of its patrons from the New York-Philadelphia metropolitan areas, while Lambertville goes big with small towners from here to Hershey.

Those who may have had doubts about the future of Bucks can rest easy. Ellis has things well in hand. "Sinjin" always has had ditto across the river.

## Dublin Players, Hedda Set for Dallas Dates

Dallas, Aug. 10. Alfred Sack, operator of the Coronet, local art theatre, announces two stage bookings for the coming season. The Dublin Players will appear at the Playhouse Theatre here Jan. 3-5, tour other towns in the area, including Fort Worth, Denton, San Antonio, Corpus Christi, Kingsville, Houston, Beaumont, Shreveport and New Orleans and then to Florida.

Hedda Hopper makes matinee and evening lecture appearances Nov. 4 at the Coronet, coming here from San Antonio.

## Bennett

Continued from page 55  
or unwilling to make an issue of it.

For Miss Bennett's appearance at Clinton, the deal had been set verbally, but a contract had not been signed and the "to be verified" clause created a showdown. The producers reportedly resisted inclusion of the proviso on the ground that it would establish a precedent, but the star refused to go on for the opening performance Monday night (2) and the curtain was delayed until they capitulated.

The reaction of strawhat managements to Miss Bennett's challenge, as it's viewed, is generally bitter. They claim that most break-even estimates tend to be conservative rather than inflated, and argue that it's impractical if not impossible to supply substantiating figures. As always, the common plaint of the silo impresarios is that there's no longer any profit in the field and that they're lucky to break even.

It's being freely predicted among barn managers that Miss Bennett will never be able to get guest bookings in future seasons. The actress has indicated that she isn't impressed by that possibility.

Her immediate intention, Miss Bennett says, is to see that she and the other members of her "Sabrina" package are not victimized. What kind of a contract, she asks, would require one party to accept the other's compliance without verification?

(General practice in star contracts for Broadway and the road calls for a guarantee, plus a percentage of the gross rather than the net. On deals in which the talent also gets a share of the profits, the management customarily supplies regular—either monthly or weekly—financial statements from the accountant.—Ed.)

## Current London Shows

London, Aug. 10.

(Figures denote premiere dates)  
After the Ball, Globe (6-10-54).  
Airs Sheerest, Royal Ct. (6-22-53).  
Angels in Love, Savoy (2-5-54).  
Both Ends Meet, Apollo (6-9-54).  
Boy Friend, Wyndham's (12-1-53).  
Circles and Squares, Piccadilly (6-28-54).  
Dark Light Enough, Aldwych (4-30-54).  
Day By The Sea, Haymarket (11-26-53).  
Duenna, Westmore (7-26-54).  
Follies Bergeres, Pr. Wales (9-24-53).  
Guys and Dolls, Coliseum (5-28-53).  
Hippie Dancing, Lyric (4-2-54).  
I Am a Camera, New (3-12-54).  
Intimacy At 8:30, Criterion (4-29-54).  
Joyce Grenfell, Fortune (6-2-54).  
King and Drury Lane (10-5-53).  
Lova Match, Vic Palace (11-10-53).  
Manor of Northstead, Duchess (4-28-54).  
Meet a Body, Duke York (7-21-54).  
Mousetrap, Ambassadors (11-25-52).  
Murder Story, Cambridge (7-22-54).  
Never Too Late, Strand (6-3-54).  
Pal Joey, Princes (3-31-54).  
Relations Apart, Garrick (8-3-54).  
Sabrina Fair, Palace (8-4-54).  
Sailed Days, Vaudeville (8-5-54).  
Salome & Prostitute, St. Mart. (7-20-54).  
Six Characters, St. Jas. (7-20-54).  
Teahouse Aug. Moon, Her Maj. (4-22-54).  
Wedding in Paris, Hipp. (4-3-54).  
Witness Prosecution, W. Gard. (10-28-53).  
Wooden Shoe, Phoenix (7-27-54).  
You'll Be Lucky, Adelphi (2-25-54).  
Your Entertainment, Lindsey (7-27-54).

SCHEDULED OPENINGS  
Vienna Operetta, Stoll (8-16-54).  
Keeping Cool, Plaza, Saville (8-17-54).  
Dry Rot, Whitehall (8-31-54).  
CLOSED LAST WEEK  
Moon Is Blue, Vaudeville (3-5-54).

## Legit Followups

### The Golden Apple (CARTER BARRON, WASH.)

Washington, Aug. 9.

"The Golden Apple" swelled to pumpkin size tonight (Mon.), comfortably filling the large stage of the Carter Barron Amphitheatre and, at the same time, managing to hold its quality of sophisticated intimacy.

There was some question how this jazzed-up opera, sensational off-Broadway and good in a larger Broadway house, would fare in the vaster reaches of an open air, 4,000-seater. The answer is that the audience liked it, and business should be good through its entire 10-day run, providing Jupe Pluvius shows the proper respect for the Greco-Roman gods of the "Iliad" and "Odyssey."

This last is important, for rain most of today threatened to wash out tonight's opening. However, the skies cleared at the last minute and no less than 2,900 paying customers showed up. With a better day, it would probably have been close to a sellout.

Sensation of the D. C. production is a huge construction crane, hired at \$100 per night, to hoist and lower the balloon in which Paris carries off Helen. The audience broke into applause and cheers when the electric-lighted balloon prop suddenly appeared from a gully behind the Amphitheatre stage and hung high in the night air before being lowered to the stage in the first act.

Generally, the lyrics are heard clearly because of the good acoustics and sound system of the fresh air theatre. Weakest in this respect are the words sung by Virginia Copeland, as Penelope. All too frequently her high soprano sacrifices the words to put across the music.

However, the others do better and the lyrics sung by Kaye Ballard as Helen, Stephen Douglass as Ulysses, and Bibi Osterwald as Lovey Mars, come through clear. Principal soft spot of the musical, although the opening audience didn't seem to notice it, is the virtually complete lack of solid, singable melody. When you've said "Lazy Afternoon" and "It's the Going Home Together," you've said it all. However, the sparkling lines do an excellent camouflage job.

### Teahouse of the August Moon (MARTIN BECK, N.Y.)

Ten months on Broadway have not weakened the quality of "Teahouse of the August Moon." John Patrick's dramatization of the Vern Sneider novel, as staged by Robert Lewis with David Wayne and John Forsythe as costars, is still a delightful show. The overworked word "charm" is inescapably descriptive.

As accurately demonstrated by the standee-limit attendance at every performance since the opening last Oct. 15, the Maurice Evans-George Schaefer production is a boxoffice natural that has been kept remarkably fresh and refreshing. The playing retains the illusion of spontaneity and the effect is irresistibly infectious. Not even a mechanical failure in one of the spotlight fixtures, which

made a distracting clatter until repaired, could destroy the enjoyment of the show caught last week.

Wayne remains captivating as the irrepressible Okinawan interpreter, carefully avoiding overplaying or leaning on the whimsy of the part. Forsythe, in the less showy role of the impressionable captain of the occupation forces, still adds an engaging quality to a solidly valuable performance. And featured holdovers Larry Gates as the botanically-fanatical Army psychiatrist, and Mariko Niki as the geisha, are still excellent.

In the sole important recasting, as the colonel, Peter Hobbs is skillfully persuasive, although perhaps lacking quite the fine pomposity that Paul Ford had originally. Of the supporting players, Harry Jackson, William Hansen, Mara Kim and various Orientals are standout.

Peter Larkin's eloquent scenery and Noel Taylor's costumes have been kept in superb condition. "Teahouse" is still a cinch for months more of smash business. Hobbs.

### Cloudburst Floods 3 London Legit Houses

London, Aug. 10.

Three London theatres were flooded by a tropical storm which swept the city last Friday (6). At the Duke of Yorks, dressingrooms were under water; a small dam of sand and sawdust kept the flood from the stage of the New Theatre; while the curtain went up at the Lyric, five minutes late, with a few puddles still on the boards.

Earlier that week a 40-minute tv show, "Dreamer's Highway" beamed from Lime Grove studios without final rehearsals because artists, scenery and studio were flooded out.

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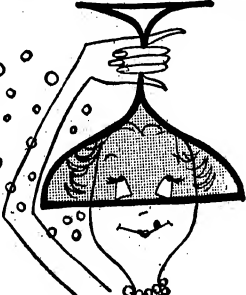


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## Literati

### New Curtis TV Mag

Strong competition for Walter Annenberg's TV Guide is looming with plans by the Curtis empire to get out a magazine on tv and tele programming. Odd feature is that the mag won't be put out by Curtis Publishing. (Satevepost, Ladies Home Journal, Holiday, etc.), but by a Curtis subsid, the Curtis Circulation Co. of N. Y. Latter not only distributes and promotes the Curtis mags, but also handles Esquire, Coronet, Harper's, Atlantic Monthly and Field & Stream. In roads of TV Guide sales on Curtis publications around the country is believed a factor in creation of the new mag.

Format and title of the new venture, a weekly to sell at 15c, haven't been decided yet. But publication is planned for October, for distrib at first in five eastern markets, Boston, N. Y., Philly, Baltimore and Washington. Other markets will be added later. Mag will carry both local and national advertising.

Editor-publisher will be Robert Wheeler, district sales manager for Curtis Circulation. Managing ed will be Jonathan Kilbourne, one-time Yank mag staffer who's worked for Curtis Publishing before.

### No Squawks From Pop Lib.

Popular Library has cured reprint rights on Lillian Roth's best-selling autobiography, "I Cry Tomorrow." No publication date for the paperback edition has been set yet, but it has set a January release for two other bestsellers. They are Bishop Fulton J. Sheen's story of the life of Christ, "The Eternal Gaiety," and Saul Bellow's National Book Award winner, "The Adventures of Augie March."

The Pines Publications' subsid takes issue with current industry statements about "crises" and "serious problems" facing the paperback industry. Firm sold 35,000,000 reprints last year, a record for PL. Topping the list were Ernest K. Gann's "Island in the Sky," with 400,000 sold; Jay Richard Kennedy's "Prince Bart," 400,000 and "The Loving and the Daring," by Françoise Mallet, with 600,000. Luke Short's "Ramrod" sold 1,000,000 copies, while Ernest Haycox's "Rawhide Range" accounted for 800,000 copies. "There's nothing unhealthy" about that, says promotion chief Norman Hill.

### TV Guide Editorial Shifts

Lee Gottlieb, editor of the N.Y. edition of TV Guide, will take over as eastern regional editor with headquarters in Philadelphia effective Aug. 16. New regional office will incorporate editing and production of the Chicago, Lake Ontario, Philadelphia and New York State editions.

Sho Kaneko, formerly production manager of the Chicago edition of TV Guide, becomes production and art director of the eastern regional office. Succeeding Gottlieb as editor of the N.Y. edition is Charles Shapiro, of the national editorial staff.

### '17 And Black'

"17 And Black" first novel by Jack Waer, former manager of the Clover Club, Hollywood and currently assistant to owner Beldon Katelman of El Rancho Vegas, Las Vegas, will be published by Viking Press Sept. 10.

Book by Waer (who describes himself as "a professional gambler turned author") is a mystery about a gambling casino manager involved in murders and assorted mayhem in Mexico City.

### Time's New Sports Weekly

Sports Illustrated, Time, Inc.'s new 25c national sports weekly, kicks off with its first issue Friday (13), with Aug. 16 dateline. Size of first issue is being held down, contrary to usual publishing practice, to 144 pages plus four covers. Plan is to even out customary contrast in new mag between ad-fat first issue and skimpy second.

Debut will be accompanied over the weekend by a promotional drive including a radio-tv spot campaign, handled by Young & Rubicam, in five key cities of New York, Los Angeles, Chicago, Washington and St. Louis.

Before first issue was due out, Sports Illustrated had 350,000 subscriptions in the till, obtained by direct mail to the Time, Inc., list and house ads in Time and Life, as well as outside ads in Newsweek, Yorker, Vogue and Newsweek. These charter subscribers paid \$6 a year, with post-publication subscription rates at \$7.50 per year. Mag is aiming at circulation figure of 550,000, with a class mar-

ket like Fortune (250,000) in mind rather than mass markets like Life and Time (new circulation figures: 5,400,000 and 1,900,000, respectively).

New publication is out to tap the American leisure market. Outfit toyed with Idea—and finally turned down—of buying out Sport, a Macfadden monthly. Latter mag, incidentally, expects to gain from emergence of Sports Illustrated.

Time group could be wrong in guess on public demand, with the envisioned class market becoming the actual mass market. It happened before, with Life in 1933. Circulation outstripped ad rates, with result that mag lost money in spite of putting lid on runaway circulation (Look, debuting a little later, avoided situation by running adless for a year until circulation settled).

Besides outside contributors, there's a staff of 50, most vets of Time, Inc., headed by two ex-Life men—Sid James, managing editor, and Dick Johnstone, assistant m.e. The publisher is H. H. S. Phillips Jr., former Time ad director.

Subjects will include sports cars, clothes and art, hunting and fishing and how-to hobbies, as well as the actual and minor fan sports. There will be selective fiction. Each issue also will have a complete weekly guide of sports activities for whole country, with inside tips on what to do, wear, see, eat as well as where. One feature developed in dummy stage (there were two dummy issues, last winter and last spring) is the scouting report on each football team in the big bowl games.

As a publication, Sports Illustrated has \$1,500,000 worth of advertising booked. Rates run from \$2,200 for a black and white page to the \$6,000 black cover in four colors (single b & w column is \$1,200, two-color page \$4,000, four-color page \$4,800).

Idea of mag came from Howard Black, executive veepee of Time, Inc., who explored a list of projects for Henry Luce about 18 months ago, when tv and the cost escalator were clubbing the mag business in head and pocketbook. No. 1 on the list was the sport mag.

Title, out of more than 100 suggested, was bought from Stuart Scheffel, who had it on loan to Dell Publications (which did publish a Sports Illustrated briefly after the war).

### 'Partisan' JTA?

Politics reared its head in an odd direction last week, when the Jewish Telegraphic Agency was accused of presenting one-sided reports and of having a partisan attitude towards the Administration.

Charge, which the news service strongly denied, was made by Bernard Katzen, New York lawyer and consultant of the Republican National Committee. The JTA denied any biased reporting, and called Katzen's attack "a shocking assault of freedom of the press."

### Troy Pub Sells Out

Troy Pub. Co. which, on May 2, discontinued publication of the Troy (N. Y.) Observer-Budget, leaving a city of 70,000 with only the Record Papers (morning and evening), has sold all its printing equipment to the Rumford (Me.) Times, a daily physically wrecked by a fire several weeks ago.

Operations of Troy Pub. will cease Aug. 20, when it prints for the Rensselaer County Review (a weekly) the final contracted edition. The Cohoes Shopper, another weekly for which the company did the printing, has suspended. Founded in 1876, the company has been in the Collins family's hands for many years. The late State Senator Michael F. Collins, a member of the Legislature from 1888 to 1891 and 1894-5, was long its president.

### Anti-Comics Campaign

"Operation Book Swap" will be held at the Stark County Fair, Canton, O., Sept. 6-7. To help rid that city of objectionable comic books, the city will swap a \$1 book for any 10 crime and horror comic books. After that, copies of the \$1 books will be featured in downtown newsstands, in an effort to diminish the demand for the wrong kind of comics.

### Ed Bates Retiring

Edward W. Bates, member of the N. Y. Herald Tribune's Capital Hill staff at Albany since 1931 and a newspaperman in that city for 52 years, is retiring Sept. 1. Governor Thomas E. Dewey, in a letter on his retirement, wrote, "During all of our years here together in Albany, you have represented a solid rock of integrity, ac-

curacy and fairness in reporting the news."

Bates also has moderated a weekly meet-the-press type program from the Capitol over WOKO during the legislative season. His wife, Marie Tommaney Bates, is also a legislative correspondent.

### Ironton (O.) Receivership

Attorney Wayne L. Elkins named receiver for the Ironton (O.) Publishing Co., publishers of the Ironton Courier, which suspended as a daily July 26, after 13 months of existence.

Mrs. Fronia Sexton, president of the company, and operator of several theatres in Ironton and Ashland, Ky., as well as owner of much downtown real estate, is awaiting trial on charges of embezzling more than \$114,000 from the Citizens National Bank of Ironton. She resigned as president of the bank after the charges were made.

### Alma Mammy Honors

The new journalism building at Indiana U., Bloomington, Ind., to be dedicated in October, will be known as Ernie Pyle Hall. One of the main rooms of the building will be named for Don Mellett, the Canton (O.) editor who was assassinated in 1926 for an editorial campaign against underworld and police collusion there.

Both Pyle and Mellett were former students at Indiana U., where both served as editor of the Daily Student, campus newspaper.

### Granik's Column

Theodore Granik, moderator of the radio-tv "Youth Wants to Know" NBC program, which he produces in cooperation with the national public relations division of the American Legion, is syndicating a similarly titled column. It bears the same title.

Granik is moderating the nationally syndicated column which attempts to answer a wide variety of questions by experts.

### A Phrase Finder That Works

A modern Thesaurus is "The Phrase Finder" by J. I. Rodale, author of "The Word Finder" etc. in collaboration with Dr. Edward J. Fluck, former Muhlenberg College instructor, and published by the author's Rodale Press, Emmaus, Pa. It is a giant \$6.95 book, over 1,300 pages, and truly "three books in one," as it is heralded, combining the functions of a "Name Word Finder," a "Metaphor Finder" and a book-within-a-book of "Sophisticated Synonyms."

It is keyed for utilitarian use in newspaper offices, for writers, et al., and combines the icky with the modern definitions, so that its functional purpose is keyed to embrace all facts and periods of usages for authoring, public speaking, and the like. Abel.

### CHATTER

Martin Abramson is doing an article on Audrey Hepburn for Cosmopolitan.

Len Leon, former art director of True mag, joined Argosy in a similar capacity.

Dell Pub's comic book based on "King Richard and the Crusaders" has hit the 1,000,000 mark.

Gene Fowler's new book, "Whirlwind," deals with oldtime greats among newspaper reporters.

Hy Gardner, N. Y. Herald Tribune columnist, will pen monthly entertainment columns for Bold and Tempo mags.

Helen Gould is rewriting the Fred Shevin comedy, "His Highness, the Bachelor," into a four-part magazine serial.

Hedda Hopper skedded for a Texas gab tour; San Antonio Nov. 3; matinee and night dates Nov. 4 at the Coronet, Dallas.

Gold Medal Books on Sept. 2 will publish a novel, "Smash-Up," by Theodore Pratt, dealing with the auto accident problem.

Legit pressagent Anthony Buttitelli plans to hit last week's spotlight the fall and winter completing a new novel, "Love's a Five-Letter Word."

Ben Simcoe completed a novel, "Once Upon the Tiber," dealing with shoeing film producers in Rome before major companies invaded that territory.

"My Philadelphia Father" by Cordelia Drexel Biddle (Mrs. T. Markoe Robertson in private life), as told to Kyle Crichton, is the story of Anthony J. Drexel Biddle, which Doubleday will publish this fall.

August issue of Harper's Bazaar has devoted 10 pages of special fashions in color to Metro's "Brigand" in a tieup in which the film company is conducting a contest for department stores. Five trips to Scotland will be the winning prize award.

Cornelius Vanderbilt Jr. back to his Reno ranch to edit the Europe '54 footage he shot in preparation for his next fall and winter's lecture tour. Films mostly covered

the new Germany, the Scandinavian countries, Switzerland, Holland, Belgium, France and England.

The Nation's Choice, Inc. chartered to conduct a lending library and book store business at 11 East 36th St., N. Y. C. Directors are W. Montgomery Jackson, and Thomas Yoseloff, 11 East 36th St.; Murray MacElhinny, 49 Wall St.; Satterlee, Warfield & Stephens, 49 Wall St., filing attorneys.

George H. Maines, member of the National Press Club Post, appointed chairman of the American Legion's 1954 convention press committee. James Harte, former D. C. newspaperman, named chairman of the public relations committee for the confab which will be held in Washington starting Aug. 29.

Arwood J. Ruttenber, publicity director of the Washington office of the N. Y. State Commerce Dept. and former D.C. correspondent for the Buffalo Evening News, is resigning the former post Aug. 15 to become city hall reporter for the Sarasota (Fla.) News. He joined the State Commerce Dept. as a \$9,000-a-year p.r. consultant in 1951, after serving as publicist for the Republican State Committee in Albany from 1949.

## Ike-Cabinet Film

Continued from page 1

filmed in a two-minute report from the White House, and Vice President Nixon, each of the 10 members of the Cabinet will give 90-second talks on the record of his own executive department. House GOP leaders Speaker Martin and Charles Halleck (R., Ind.), participate jointly in a 2-minute report, and the two top Senatorial leaders, William F. Knowland of California, and Styles Bridges of New Hampshire will talk about the legislation on their side of Capitol Hill. Individual candidates will adapt the short to their own use with two minute endings containing their film statements.

Although adaptable to tv, feeling is that much of impact of film would be lost in transference to black and white. Each Cabinet member, for example, will be preceded by shots of the department seal plus such added color shots as that of the American flag. Since most people are not even aware that there is such a thing as special seals for each major agency of government, let alone having seen them, the effect of the full color should be sock. The Presidential seal and flag, too, would lose much of its drama sans color, as would some of the background shots. In addition, the cost of the half-hour tv time may be a stumbling block in many areas.

Film will not be offered to the networks, and use is expected to be confined to the local level. Since it is the first time that the President, the Vice President, the entire Cabinet and party leadership have ever appeared in one film in individual statements, distribution is expected to be nationwide and intense. Cost of prints is paid by individual members.

## Anonymous Unanimous

Continued from page 2

of either slitting her throat or joining the French Foreign Legion.

To forestall either of these failures, at the approach of any familiar unknown, I usually take two giant steps in front of the little lady, and while we are talking I ignore her as though she were Senator Symington at a McCarthy Rally.

Once I really hit the jackpot. The little woman I was with refused to get lost. While I was making desperate conversation, with Mr. Unknown, he suddenly opened up a leather cigarette case and offered me a Lucky. On the case I caught a fast glimpse of a gold-stamped name "Charles Martin."

I felt like Balboa when he first came upon the Pacific Ocean. No reason now immediately to mention his name. I toyed with him, and then at a certain moment casually said, "That's just the way I feel—Chuck." After that I leisurely said, "Oh, Charley, incidentally, I would like you to meet the girl I'm with . . . Y'ep . . . you guessed it . . . I forgot her name."

P.S. It looks like my troubles on this score are over. I just made my first recording "The Senator McCarthy, Chairman Mundt, McEllean, Potter, Senator Dirksen Blues." After listening to this record I'm certain from now on nobody will remember me!

## Writer Union

Continued from page 2

reorganization within the Authors League of America," he said. "TWA has helped to do it over," but that the change wasn't complete.

There's obvious industry-wide concern for the outcome of the scribbler consolidation. Every event that has taken place, from the recent abortive strike by TWA against the three tele networks, to plans for the realignment of the writers' unions, has brought queries to the office of RWG on "what does this mean to us?"

Meetings will be held on both coasts Aug. 25 by the components

## Writer's Cramp

Executives in New York advertising agencies and networks are already expressing mild pique at the confusion of titles between the new Writers Guild of America (screen, radio, tv scribes) and the 40-year old Authors League of America (book, magazine and stage scribes).

Both titles are regarded as too "generic" and too sweeping. Newcomers and foreigners just aren't going to be able to distinguish the League of Authors from the Guild of Writers. It's argued that the areas in which the new Guild will operate should be reflected in its title.

American Radio, Television and Screen Writers (ARTS) had been proposed earlier this year and executives (who have no vote, natch) tended to appreciate that name as keeping things clear.

of WGA to put the stamp on the constitution. An RWG exec considered the East Coast approval of the new organization (to be divided into Eastern and Western corporations) would come simply since there were few causes for dissension.

On the West Coast, however, there are many problems, chief among them the undercurrent of personal animosity between some TWA members and those of the SWG. Another very important issue that might arise, according to observers in the East, is that SWG might "veer away since it figures it doesn't need the other union groups."

May Bolhower, executive secretary of Radio Writers Guild, has been axed in accordance with the Authors League decision to dissolve the former group on Sept. 1.

The femme staffer was definitely given notice in a letter this week from RWG veep Nelson Sykes, who expressed hope she'd join WGA.

## Dior's 2-D KO

Continued from page 2

designed four themes: each for a different type of woman—the Paris girl, the Vamp, the Cat, and the Dazzling Creature. It is calculated to please women of all shapes.

Hubert de Givenchy shortens suit jackets to the limit and dresses women like Marie Antoinette shepherdesses in the evening. The Versailles film of Sacha Guitry inspired many designers. Givenchy's mad little hats, hoods, bonnets amused everybody.

Pierre Balmain's "Jolie Madame de France" line is typical of the sophisticated elegance of France. It is simple: no gadgets and good balance. Much tweed. "The tweed woman" has an important place in all collections.

Jean Desses picked all the reds of summer flowers for his cheerful opening, and new designer Marc Bohan injected fresh vigor into the staid house of Patou.

Despite the interest aroused by the other showings, the Dior rebellion remained the burning issue and created a state of panic on both sides of the Atlantic. Dress manufacturers who had no intention of coming to Paris, dropped everything and rushed over by the first plane. But the ones who are really crying are the bra and false boys.

Who will win? The aggressive or the retiring bosom? Marilyn or Dior? Latter is giving no interviews; he has fled to his hideout in Cannes leaving his commandment unchanged: "Eight inches from the shoulder seams!" Meanwhile, all the women of Paris are checking "the ideal distance" with their tape-measures.



## Broadway

Jack L. Warner in and out of Gotham on his way to Europe. Mona Freeman in from the Coast for round of bally activity for Warner Bros. "Battle Cry". Mildred Shagal, concert exec with Kenneth Allen Associates, flying to Europe next week for a holiday.

Esther Williams a brief Gotham visitor en route to Florida for underwater sequences for "Jupiter's Darling".

The Si Seadlers' (Metro ad manager) son, Stephen, married a Swedish girl Ingrid Adolfsen over the weekend.

Major Albert Warner occupying a box at the Saratoga (N.Y.) racetrack and staying at the Gideon-Putnam Hotel.

Miami theatre and tv station owner Mitchell Wolfson in for a five-day stay after his return from a European trek.

Bob Weisman, ABC-Par veepee, and his wife, Sylvia, left last week on a brief vacation to visit their children in several different summer camps.

Ben Piermont, former vaude booker and brother of NBC-TV's Sid Piermont, resting comfortably at Beth Israel Hosp following an appendectomy.

One of the two Bronx 16-year olds who eloped on a \$5,000 spree in Deborah Anne Fine, whose father David is manager of the Stanley Theatre, Bronx, N. Y.

UA foreign chief Arnold Picker back from a three-week Mexican trek. Leonard Pearlman, South African manager, in for home-office confabs.

Miroslava, Latin-American star, in from the Coast after completing co-starring role with Joel McCrea in UA's "Stranger on Horseback." She's on her way to Europe to attend the Venice Film Festival.

Judy Garland in from the Coast on a one-day quickie en route to Paris and a vacation abroad, accompanied by husband, Sid Luft, producer of "A Star Is Born," which Miss Garland just completed for Warners.

Correspondence courses for juve performers and children of performers, living out of a trunk, are being offered again by Calvert School, Baltimore, now in its 50th year. It numbers among its students acrobats, toasters, terpers and an elephant trainer—all of grade school age.

Harry E. Gould back from Hollywood and Chi quickie, picking up his son Peter in a Colorado camp en route, where the 12-year-old had been vacationing. Harry Jr., 16, due back next week from a European student-tourist-conducted tour.

CBS execs Seymour Mintz, president of CBS-Columbia Inc., bought a 10-room dwelling in Stamford, and CBS veepee Edward L. Saxe bought a seven-room house, on a nine-acre tract, in Westport. Sid Caesar's tv scripter Mel Tolkin purchased a nine-room house in Eastchester, N. Y.

## Fire Island

By Mike Gross

Tom Rogers, Metro's radio-tv contactman, recuperating at Point O'Woods.

Helen Baron at Ocean Beach in between chores for Robert Dana's DuMont show.

Gabe Rubin, manager of the Nixon Theatre, Pittsburgh, in for a two-day stay.

Theatre owner Wilbur Snaper and wife Eleanor Kilgallen staying at Ocean Bay Park.

Columbia Pictures' publicity chief Al Rylander weekending with the Lester Gottliebs.

Choreographer Bob Fosse and wife Joan McCracken became home owners at Fire Island Pines.

Scrabbling fosome on the beach: Dave Garraway, Lou Melamed, Henry White and Lloyd Leipsig.

Gerald Price, who's going into "Fanny," and his wife, comedienne Sylvia Miles, at Dave Alexander's. Among the weekenders: Stage designer Leo Kerz, arranger Jimmy Mundy, conductor Samuel Matlowsky, thesp Gilbert Green and music publisher Morty Palitz.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44)

Charlie Beal switching from Calvados to Mars Club.

Sue Stanley, American singer, clicking at Dinazade.

Pre-war U. S. pic, "Boots Malone" (Col), into Cinema D'Essai.

Olympia starts monthly bills in September instead of the usual two-week runs.

Harold Clurman and Robert Joseph here after legit producing chores in London.

Marlene Dietrich, here for re-

hearsal of new French songs, will sing at polio benefit gala in Monte Carlo Aug. 12.

H. G. Clouzot shooting around Charles Vanel in his new pic, "Les Veuves" (The Widows), until Vanel comes back from his Hollywood stint in "Catch A Thief" (Par).

Jacques Chabassol, young film find, who registered in Julien Duvivier flicker, "Maurizius Affair," inked for big role in Christian Jaque pic of Emile Zola's "Nana."

Morey Amsterdam, vacationing through Europe, met up at Cannes with the Gorkan Irings (Variety mugs in Scotland), also on a pleasure trek through France and Italy.

Society of Authors here giving Paule Rolle, directress of Gymnase Theatre, the go-ahead for rehearsals on Marc-Gilbert Sauvageon's adaptation of Somerset Maugham's "Theatre" to play this house next season.

Elvire Popesco off on a tour of the French resort centers with an old legit fave of hers, "Ma Cousine De Varsovie" (My Warsaw Cousin) until the opening next season in Paris of Jean Cocteau's "La Machine Infernale."

## Vienna

By Emil W. Maass

Metro Kino, still showing "Quo Vadis" (M-G), registered the 100,000th visitor.

State Opera basso Karl Doench going to Buenos Aires after Salzburger festivals.

Record run of "Teahouse" in Josefstadt continues. Now past 60th performance.

Austrian-German film exchange treaty for 1955 favors Germany with 95 against 15.

O. W. Fischer will direct the film, "Smiling God," in Munich, his first megging job.

Marcel Prawy produced "South Pacific" on American sponsored Red-White-Red network.

Tenor Kurt Wehofschtz inked by Rio de Janeiro Opera House for 12 appearances this fall.

State and city agreed to set up a monument in Burg Garten for the late writer, Hugo von Hofmannsthal.

Austrian Guenther Philipp in Munich to star in Gloria production of Franz Lehár's operetta, "Zarewitsch."

## Cleveland

By Glenn C. Pullen

Jeno Mate, former actor in "Stage 17," turned gypsy troubador at Encore Room.

Manger chain, which took over Hotel Allerton, spending \$70,000 in remodeling its supper club.

Kay, George and Jon Paderewski, musical family team that sold its Florida restaurant, clicking big at Alcazar Hotel's club.

Frankie Laine as guest vocalist with Cleveland Summer Symphony pulled back here for last week's pop concert in Public Hall.

Hollenden's Vogue Room dropped floor show, giving George Duffy's band a seven-week vacation until mid-September. Slump in biz, caused by paucity of conventioners, and need to redecorate club given as reasons for sharp curtailment.

## Washington

By Florence S. Lowe

Alice Freer, local radio femmecast, named to high post in district's Juvenile Court.

Mutual news commentator Gunnar Back off on tour of Europe as soon as Congress adjourns.

Washington native son and socialite Woody Morgan, a recent click at New York's Warwick Hotel, current singer at Hotel Shoreham Terrace with the "12 Enchanted Violins" and Barnee orch.

Connie Boswell a click in Casino Royal nitery stint in past week.

National Theatre boss Edmund Plohn recuperating in a local hospital after becoming ill en route from Europe.

Maxim Lowe, vet talent booker of Shoreham Hotel, planning to return to work on limited schedule after serious illness.

## Honolulu

By Walt Christie

Jane Froman back to California after 12-day vacation.

King Sisters due in for run at South Seas, Waikiki nitery.

Joe Maize and his Cordsmen continuing to draw crowds to Lau Yee Club.

Royal Hawaiian Hotel, fanned by brisk breeze of competition, heavily plugging its Surf Room Sunset Hour, Music is by Honey Kalima and his Boys.

Artie Shaw, Norman Granz, Ella Fitzgerald, Buddy Rich, Jerry Colonna, Georgia Henry, John Lewis, Benny Reyes and publicist Arthur Shurgin in for a brief stopover on San Francisco-bound flight from Australia.

## London

Eugene Ormandy to conduct the Danish State Radio Symphony Orchestra at the Edinburgh Festival.

Ralph Richardson out of "A Day By the Sea" for one night because of sudden illness, of his wife, Meriel Forbes.

Abbey Simon, American pianist, featured player in Jubilee season of Royal Albert Hall Promenade Concerts Aug. 2.

Thornton Wilder's "The Matchmaker" is to be produced at the Edinburgh Festival with Ruth Gordon in the lead.

Tommy Trinder to make his debut in ice shows when he stars in Claude Langdon's "Cinderella on Ice" at the Empress Hall Dec. 2.

Harry Foster, due back from two-week vacation Aug. 13. He is rushing back from France a week earlier because of sudden deals which have cropped up.

Michael Bentine, currently playing the Moss Empire theatres, signed by David N. Martin to play 12 to 18 months on vaudeville tour of Australia opening Oct. 25.

Noel Coward to begin a series of five half-hour broadcasts Aug. 20. Titled "Words and Music," it features Joyce Grenfell, Graham Payn and Victoria Campbell.

Roger Livesey stars in "Keep in a Cool Place," a Scottish comedy, by William Tennant, due at the Saville Aug. 17. Play is being directed by Jevan Brandon-Thomas for William Sherwood.

Benjamin Britten's new opera, "The Turn of the Screw," is to preem in Venice next month before its debut at Sadler's Wells early in October. It will be presented by the English Opera Group.

Despite warm reception by audience and press, "The Wooden Dish" is in the red for \$17,000 since its opening July 27 at the Phoenix. To keep from folding, the cast has offered to cut its salaries to a minimum.

Val Parnell booked Tommy Trinder, who has just returned from Australia after two years, for entire Moss Empires tour. Trinder is lining up a vaudeville unit and may be ready to open late this month.

Orch leader Percy Faith arrived in London last week for a 10-day vacation as part of a seven-week tour of Europe. He broadcast an interview, and also conducted the orchestra, with the BBC Show Band Mon. (9).

Morton Fraser and His Harmonica Gang make their first appearance at the Palm Beach Casino, Cannes, Aug. 14. After two weeks, combo returns to England to resume Moss Empires dates.

Gang also booked to play return dates in Paris this fall.

William Dieterle reached town with his production staff to establish permanent headquarters of Republic Pictures in Munich.

Yvonne de Carlo, Rhonda Fleming and Rita Gam signed by Herbert J. Yates for leads in "The Magic Fire," the story of Wagner, which rolls in Germany Sept. 11.

## Havana

By Jay Mallin

Miguelito Valdez at Tropicana. Work begun on the Habana Hilton.

New daily, Diario Nacional, to begin publication soon.

Huge economic development plan okayed by cabinet includes funds for building three new film studios.

"Night People" (20th) at the Trianon and Payret while "Executive Suite" (M-G) is at the Miramar and Rodi.

The government reports that the National Theatre, including two large auditoriums, will be completed next May.

Cuban press reports that John Ford may direct a CinemaScope here as a co-production with Cuban group and 20th-Fox.

## Pittsburgh

By Hal V. Cohen

Dolly Artank left iceshow at Ankara to rejoin the rehearsing "Ice Cycles."

Tommy Riggs back and would like to settle down in the old home town again.

Harry Belafonte booked for return date at Vogue Terrace week of Sept. 20.

Wolfe Kaufman finished p.a. job with summer opera company and went back to N. Y.

Variety Club's annual banquet will be held this year Nov. 21 at William Penn Hotel.

Nat Nazzaro and his wife, Marge, bought a new ranch type house in the Oakhurst district.

Jake Soltz, owner of Rumba Theatre, around again after serious illness of several months.

Ralph Pielow, Metro manager,

underwent third operation at St. Clair Memorial Hospital.

Al Nobel back at Copa this week topping at room he originally opened with Frankie Laine in 1948.

Don McGovern, who has the band at Playhouse Grill, and his wife, celebrated 15th wedding annil.

## Atlantic City

Joe W. Walker

Mr. and Mrs. John B. Kelly in audience at Warner Theatre Thursday night as "Rear Window" was given first resort showing, with their daughter, Grace Kelly, in one of leads.

Harlem Globetrotters attracted 5,000 at \$3.50 top meeting U. S. Stars in benefit of the Olde Tyners Club Youth Assistance Fund at outdoor Bader Field stadium Friday (6) night.

Frank Keenan back into Paddock International.

Paradise, Sugar Hill, and Cotton Club, three sepi night spots, all going strong.

Wayne & Fontaine extra attraction in Mayflower's Holiday Room.

Vaughn Monroe into Steel Pier vaude Sunday (8), with Artie Dann, Wazzon troupe, Four Kovacs, Frank Ross and Anita La Pierre.

Ralph Marterie orch in Marine ballroom.

## South Africa

By Arnold Hanson

Danny Kaye's "Knock on Wood" (Par) is breaking records in South Africa.

Maurice Schwartz has started a tour of South Africa with I. J. Slingers' "The Brothers Ashkerazi."

Dame Sybil Thorndyke here en route to Australia. On her return, she will play a short season in Capetown.

The Sadler Wells Ballet Co. just completed touring South Africa. It played to packed houses in nearly every spot.

Brian Brooke Theatrical Co., doing nice biz with a number of plays, including "What Anne Brought Home," "Fallen Angels" and "For Better or For Worse."

## Berlin

By Hans Hoehn

John Brahm will direct the Occlident film, "Die Goldene Pest."

Josephine Baker and Charles Trenet signed for two Berlin pix this summer.

"Caine Mutiny" (Col) declared valuable by the West German Censorship Board.

William Dieterle is reported likely to make a biopic on Richard Wagner in Germany.

Katharine Dunham's Ballet signed by CCC and Gloria to appear in "Gloria Star Parade 1954."

Karl Stepanek returned to Berlin after an absence of 15 years. A British national, he has a role in "Prize of Gold."

The Templehof Air Base used for location shots in the Warwick film, "A Prize of Gold," starring Richard Widmark.

American Forces Network in Berlin last Wednesday (4) celebrated its ninth anniversary of bringing programs to the American community in Berlin.

The life story of Harry Liedtke may be filmed by a U. S. company. Harry Liedtke, German screen star, was killed in 1945 when the Russians invaded Berlin.

## Memphis

By Matty Brescia

Denny Beckner to Claridge Hotel's Magnolia Roof for two weeks.

Gene Plumsted supervising program operations at WMPS, Memphis ABC outlet.

Ringling Bros. Barnum & Bailey circus pencilled in at the Fairgrounds for second week in October.

Ray Pearl orch along with Memphis warbler Betty Kelly at Peabody Hotel Plantation Roof for two weeks.

Mike Korber, radio-tv flacker and now heading up his own Korber Associates out of Miami, in town visiting outlits.

Theona Bryant, New York model, in town with a mobile museum hyping "The Egyptian," skedded for September showing at the downtown Makro.

Marguerite Piazza shuttled back here from a tv appearance with the Dorsey Bros. to the weekly concert at the Overton Park Shell.

Singer is Mrs. Bill Condon, wife of the American Snuff exec here.

Charles McElravy just returned from Auditorium manager's conclave on West Coast and again elected national sec-treasurer.

The Memphis showman has booked Sonja Henie's ice show here for week of Nov. 17.

## Hollywood

Richard Burton planed in from England.

Hernando Courtright left for Europe or business.

Mary Livingston recovering from minor surgery.

Phil Carey and Kim Novak east on tour to plug "Pushover."

Lou Greenspan hospitalized for a checkup and observation.

Arthur Lubin checked in at UI after three weeks in England.

Ann Blyth named queen of the Sheriff's Championship Rodeo.

Tony Curtis to Chicago for "Black Shield of Falworth" preem.

Joe Kirkwood and Cathy Downs in town after an eastern plugging tour.

Thelma Ritter in from N.Y. for Hollywood preem of "Rear Window."

Yul Brynner in from San Francisco for huddles with Cecil B. DeMille.

Barbara Ayres joined the Bob Brandies Agency as an associate and treasurer.

Harold Wirthwein returned from tour of Allied Artists exchanges in the Northwest.

Sam Israel returned to his Universal desk after nearly two months of illness.

Douglas Kennedy left for Alaska to start his role in Lindsay Parsons' "Ketchikan."

Elroy Hirsch completed "Unchained" and rejoined the Rams for his ninth grid season.

Milly Vitale arrived from Rome for her role in "Eddie Foy and the Seven Little Foys."

Jerry Pickman checked in at Paramount for studio huddles with Y. Frank Freeman and Don Hartman.

## Chicago

Ben Hecht here to tub-thump new theme, "Child of a Century."

Mimi Benzell current in "Show Boat" at Highland Park Music Theatre.

Singer Jacquelyn Burtell to Greenland and Iceland to entertain troops.

Al Slavin, formerly with Leo Salkin agency, opened own office here last week.

Horace McMahon here last week to bally "Susan Slept Here," current at the Woods.

Playwrights Theatre Club drew raw notices from daily critics for "Tempest," in Shakespearean festival, which winds up with "Romeo and Juliet" next week.

Mrs. Elliott Fishman, who owns Virgin Isle Hotel in St. Thomas, Virgin Islands, in Chicago for two weeks visiting family of Lou Mindling, William Morris topper here.

George Simon rejoined VARIETY's Chi staff, replacing Vic Wilmot who goes to Recordland Magazine.

Dave O'Malley, George Gobel's personal manager, in town for comic's Palmer House opening Aug. 12.

## Bucks County, Pa.

Aaron Frankel to direct John D. Hess' new comedy, "The Facts of Life," which preems Sept. 13 at Bucks Playhouse. Albert Selden and Mort Gottlieb may ship it to B'way.

Down to Prosser's palatial place recently were Charlie Ruggles, George MacCreedy, columnist Louis Sobol and his boss, George Hearst, William Inge and Harold Clurman.

Down to the Playhouse this week were Ralph Alswang, scene designer; Elaine Perry, producer of "King of Hearts"; Bella and Sam Spewack, Jack Pearl, Joey Faye, Carl Byran, story editor, and Carl Reiner.

John Gerstad, who directed "The Automobile Man" last week at Parks, to work "The Champagne Party," new Leslie Stevens comedy, which bows at Bucks Aug. 23. Patricia Smith and Elliott Reid have two of three roles in show.

## San Diego

By Donald Freeman

Nelson Eddy signed to return date at Top's in September.

Irving Grant's "Jazz a la Carte," featuring units of Dave Brubeck, Shorty Rogers and Chet Baker, drew well at Russ Auditorium concert.

Maxie Rosenbloom and team of Cross and Dunn, prepping comeback, entertained at annual press party before Del Mar race track-opening.

Brian Aherne appeared at preem of "About Mrs. Leslie" at new Capri Theatre, benefit being held for San Diego Girls Club.

National Shakespeare Festival opened at Old Globe Theatre under Craig Noel's direction. In rep style, six-week festival includes "Othello," "Twelfth Night," "Merchant of Venice."

# OBITUARIES

## PAUL SMALL

Paul Small, 45, New York and Hollywood agent, died of a heart attack Aug. 6 in New York. Details in the vaude section.

## COLETTE

Sidonie Gabrielle Colette, 81, one of the foremost French novelists who wrote under her last name, died Aug. 3 in Paris. She was probably best known in the U. S. for her novel, "Gigi," which was done as a French film in 1950 and the following year adapted for Broadway by Anita Loos. Colette personally chose Audrey Hepburn to appear in the legible, which was the actress' first major assignment.

Colette, whose output included over 50 novels and numerous short stories, was elected the first woman president of the Goncourt Academy. Her literary career began when she married music critic Henri Gauthier-Villars, who also turned out books under the name of Willy. While with him she wrote the "Claudine" novels, which he edited and sent out under his own name.

Colette later became a music hall dancer, a drama critic, political writer, fashion critic and author of a column on cooking. In 1920 she wrote "Cheri," which she dramatized and in which she played the major role. Her novels included "L'Audace," "The Renée," the "Caroline" series and "Ingénue Libertine."

Colette divorced her first husband, Gauthier-Villars, and married Henri de Jouvenel, a news editor, with that union also ending in divorce. In 1935 she married Maurice Goudekot. She had a daughter by her second marriage.

## LUCIEN MURATORE

Lucien Muratore, 76, French operatic tenor, died July 16 in Paris. A former member of the Chicago Opera Co., he was born in Marseilles and made his initial stage appearances as an actor at the Varieties in Paris and the Monte Carlo Casino. He acted for a time with Sarah Bernhardt and in 1902 made his operatic debut at the Opera Comique and sang at that theatre for the next ten years.

In 1913, Muratore made his debut with the Chicago Opera and left the company the following year to serve with the French Army. He returned to the company during the 1915-16 season and remained until 1928. He sang at the Metropolitan Opera House with the Chicago troupe, but was not a member of the Met. He also appeared in Boston and at the Teatro Colon in Buenos Aires. His wife survives.

## ZACK TERRELL

Zack Terrell, 75, retired circus showman, died Aug. 5 in the Mayo Clinic, Rochester, Minn., after an illness of several years. The last show owned by Terrell, who began his career in 1904 as a peanut and popcorn hawk for John Robinson's Circus, was the Cole Bros. Circus, which he sold in 1948 for a reported \$350,000. He gave up his Louisville home and retired to his birthplace in Owensboro, Ky.

In 1908, Terrell joined the Hagenebeck-Wallace Shows and in 1912 switched to the Howes-London Circus. The following year he managed a Howes-London subside, Sanger's Greater European Circus. In 1919 he bought an interest in the Sells-Floto Circus. The Ringling Bros. bought him out in 1919 and made him manager of Sells-Floto combined with Tom Mix.

## CHARLES DE LIMA

Charles Abinon de Lima, 82, playwright and former legit actor, died Aug. 8 in Nice, France. Born in Brooklyn, he acted in character roles and penned such plays as "John Curdis," "Rouge et Noir" and "Vingt et Un."

De Lima was also known as a play doctor and was one of the oldest members of The Lambs, having joined that org in 1908. He lived in France for the last 25 years and frequently visited the U. S.

His wife, the former Florence Buchard, Paris fashion editor for the Woman's Home Companion, died two years ago. A son and a daughter survive.

## FLOYD HOLM

Floyd R. Holm, 43, vicepres and associate director of radio and tv of Compton Advertising Inc., died of peritonitis Aug. 7 in New York. He joined Compton a little over 10 years ago as a radio producer and formerly was manager of agency's Hollywood office.

At one time Holm was a singer, a member of the "Breakfast Club" quartet and of "Escorts and Betty"

in Chicago. At Compton, he had been particularly associated with the radio production of "Truth Or Consequences" and later the tv show, "Fireside Theatre."

Wife, three daughters, his mother and a sister survive.

## ANNE FOLLMANN

Anne Follmann, 41, legit actress, died Aug. 9 in New York. Mrs. Follmann played in repertory for five years at the Hedgerow Theatre, Moylan, Pa. She appeared in "The Little Foxes," "Three Men on a Horse" and "Girls in Uniform."

In 1950, poor health forced her to retire from the stage. She attempted to resume her acting career in 1951 in "Rain" with Lawrence Tibbett, but was unable to go on.

Husband, her mother and a sister survive.

## PHIL OHMAN

Phil Ohman, 57, vet bandleader and songwriter, died of a kidney infection Aug. 8 in Santa Monica, Cal., after a long illness. He started his band career on the Coast in 1934 via a stint at the Trocadero.

Ohman later banded at the Mocambo, Ciro's, Beverly Hills Hotel and more recently at the Players Restaurant. Among his tunes were "Dream Awhile" and "Lost," both of which he collaborated with Johnny Mercer.

Surviving are his wife, a brother, Ernest, former Hollywood agent, and another brother.

## ARTHUR RISCOE

Arthur Riscoe, 57, top line comedian for years died Aug. 6 in London after years of ill health. He got his first stage chance in Australia, joined the army there and fought during the first World War.

Apart from many successes in musical comedy in later years, Riscoe also wrote pop songs. His last appearances were in "Will Any Gentleman?" in 1951, which he had to leave due to illness, and in the touring company of "And So To Bed" which terminated last May.

Survived by wife and daughter.

## MRS. E. R. SCHLOSSHAUER

Mrs. E. R. Schlosshauer, 73, operatic and concert singer, died Aug. 3 in Heidelberg, Germany, after a brief illness. Born in Plymouth, Pa., she made her debut in 1921 with the Chicago Opera Co. She later appeared in New York with that company.

Mrs. Schlosshauer also appeared with the Staatsopera of both Berlin and Vienna and in 1931 was cast in the May Festival at Ann Arbor, Mich. In Europe she sang as Eleanor Schlösshauer-Reynolds.

A son, two sisters and a brother survive.

## L. G. BISSINGER

Louis G. Bissinger, 76, retired veteran Texas exhibitor, died Aug. 4 in Pasadena, Cal. He started in show business in Houston in 1906. From 1913 to 1947 he operated the Queen, midtown Dallas filmer. During that time he was also associated with Dallas' early vaude houses, the Washington and Galety. He retired in 1947 and moved to the Coast.

Survived by his wife, daughter and sister.

## GINO TAGLIAPIETRA

Gino Tagliapietra, 64, Italian composer, died Aug. 8 in Venice, Italy. His best known works were a concerto for piano and orchestra. His compositions also included a requiem composed in 1924 and a ballet, "La Bella Dromante nel Bosco," written in 1926.

Tagliapietra also wrote études and shorter piano pieces and a cadenza for Beethoven's Piano Concerto No. 3.

## JOSEPH S. BROWNELL

Joseph S. Brownell, 80, onetime treasurer of the old Harmanus Bleeker Hall and the Empire Theatre in Albany, died Aug. 5 in Schenectady, N. Y., after a long illness. He also toured the U. S. as manager of "Uncle Tom's Cabin."

Surviving are two daughters.

## GEORGE WILSON

Alfred Ensom, 100, Britain's oldest actor, professionally known as George Wilson, died July 30 in London. He began his acting career at the age of 86 after retiring from the tailoring business.

He had appeared in several films including "Colonel Blimp," "Caesar" and "Cleopatra" and "Henry V."

## JACK SIMPSON

Jack Simpson (Louis John Simpson), north of England vaude

agent, died at Manchester, Eng., recently. He had been a principal of the Sley Agency for years, and handled thousands of vaude performers.

Simpson refused to change name of his agency after his partner, Will Sley, died in Feb., 1941, and carried on the business under its longtime title.

## ALEXANDER THE GREAT

Claude Alexander Conlin Sr., 74, magician known professionally as Alexander the Great and for years a headliner on top vaude circuits, died Aug. 5 in Seattle. More recently a resident of North Hollywood, Cal., he became ill July 23 while on his annual visit to the north-west.

Surviving are a daughter, two sons and a sister.

Wife, 42, of Eddie Anderson, professionally known as Rochester of Jack Benny's shows, died Aug. 5 in Los Angeles after a two-year illness. A son, Billie Anderson, a member of the Chicago Bears pro football team, survives besides her husband.

Lester F. Winters, 48, payroll accountant for Panoramic Productions, died Aug. 1 in a motor crash near Pico, Cal. He was formerly with Columbia and RKO.

Harold Hendel, brother of James Hendel, UA manager in Pittsburgh, died in Pitt July 22 after a long illness. An uncle is Harry Hendel, Pitt theatre owner.

Hanson (Pete) Fritch, 66, Hollywood film editor for years, died of a heart attack in Hollywood Aug. 6. Wife and three sons, all film editors, survive.

Peggy McCarthy, 39, former cashier at the RKO Theatre, N. Y., died Aug. 6 at the Variety Club, Will Rogers Hospital, Saranac Lake, N. Y.

Sister, 45, of William, Harry, Louis and Bernard Brandt, theatre operators, died Aug. 5 in New York. A daughter and a sister also survive.

Father of Dawn Mitchell, dancer with Civic Light Opera Assn. in Pittsburgh, died July 28 in New York.

Harry Russell Gurney, theatre manager, died July 30 at Llandudno, Wales. He had been with the Gaumont circuit for 35 years.

Jose I. Medina, concert pianist, died July 30 in Los Angeles. His wife, two daughters and three grandchildren survive.

John Windle, 58, manager for more than 20 years of Sunbeam Theatre, Sheffield, Eng., died recently in that city.

Ernest Whitman, 61, who appeared as Bill Jackson on the radio and tv "Beulah" shows, died Aug. 6 in Los Angeles.

Father, 82, of actress Miriam Hopkins, died Aug. 4 in Kankakee, Ill. Also surviving are two other daughters.

Mother, 73, of screen writer DeVallon Scott died of cancer Aug. 4 in North Hollywood.

Mother, 65, of actress Janet Waldo, died July 27 in Hollywood.

## Politicos

Continued from page 1

over, both on tv and on the 16m club and political meeting circuit. The budget-conscious candidate has discovered the economy of film, as well as the advantage of the more polished production.

## Flock of Spots

Another innovation of this year's tele-politicking will be the wide use of spot endorsements for local candidates by national leaders of both parties. Speaker Joseph W. Martin (R-Mass.), Minority Leader Sam Rayburn (D-Tex.), Majority Leader Charles Halleck (R-Ind.) and Minority Whip W. McCormack (D-Mass.) are among those who have made one-minute film spots endorsing members of their respective parties. Candidates tail these to their own local shows, or buy tv spots to plug their causes. Rep. Franklin D. Roosevelt, Jr., (N.Y.) and Rep. Charles Howell (D-N.J.), for example, have several dozen members of Congress endorsing them on individual one-minute spots with which they plan to saturate their districts' channels. Probably most precedent-breaking use of political tv is in Ohio, where GOP Rep. George H. Bender, a pioneer in the use of

radio campaigning, and Democratic incumbent Thomas A. Burke are wrestling for the seat left vacant by the death of the late Robert A. Taft. A lumber company has bought time on eight stations spotted throughout the state, and presents each candidate in his own tv campaign short on alternate weeks. Robert Coar, director of the Congressional Radio-TV Studios, and his staff, prepare four prints weekly. These are used simultaneously on half the participating station, complete with commercials. This is probably the first time a public service contributor has entered straight political telecasting.

In some cases, as in South Dakota, entire delegations of one party are preparing film for tv. In others, several candidates team together to win votes via tv. Biggest users of this particular brand of campaign tv probably have been Democratic Senators Lyndon Johnson, of Texas, and Robert Kerr, of Oklahoma, both of whom virtually blanketed their states with weekly shows, in advance of their successful primaries.

Such shorts as "The Red Web," a GOP National Committee compilation of the Communist expose in government; the H-Bomb pic, "Operation Ivy"; and a short based on the Harry Dexter White case, narrated by Rep. Charles Brownson (R-Ind.), will be widely used, with foreword or endings by the local candidates.

Most shows are scaled for the 15-minute segment, but some run as long as half-hour. Many are biographical sketches of the member's Congressional lives, using stock footage, as well as live shots, to trace their records of legislation. The ample film files kept by Coar are being given a daily workout, with frequent forays into those of such government agencies as Department of Defense and Civil Defense Administration for background material.

Though all Congressional-made vidpix are usable for radio-tv simulcasts, the use of radio is likely to follow the pattern set in previous campaigns, largely because there are few new worlds to conquer in that field. In video, however, the present quorum of 75 representatives and 25 senators who use tv regularly is likely to go much higher in the next Congress as a result of the new record in the grassroots use of tv.

## Macao

Continued from page 2

attendants, plus scatterings from other countries of Asia.

U.S. personnel down from Japan usually stay overnight. An all-expense stopover at \$20 includes hotelroom, three meals, sightseeing trip, including a visit to an opium den under the rein of a professional guide, and return ferry fare to Hong Kong.

There are no Western style nightclubs, their closest replica being the dancehalls. Filmhouses show only Chinese product from Hong Kong, Formosa and Red China, with an occasional Soviet film with Chinese subtitles.

Locally-made films will soon be available in Macao with the recent opening of a studio here. Silveria Machado will produce "The Long Road," starring popular Chinese actress Chung Ching and directed by Eurico Ferreira. Story is based on refugees from the mainland in Macao. It will be made in three versions—Chinese, Portuguese and English. Initial production nut is set at \$50,000.

## Dailies' Higher Rates

Continued from page 1

was not undertaken to plan an "attack" on newspapers, but that it's aim is to obtain facts and figures that might benefit local exhibitors. It's stressed that the problem is strictly a local one.

A breakdown of th rate structure shows that 75% of the newspapers with a circulation of up to 10,000 charge theatres the same rates as local merchants, 15% charge higher rates, and 10% charge lower rates. For circulations of 10,000 to 25,000, it's 50% same, 35% higher, 15% lower; from 25,000 to 50,000, it's 55% higher, 24% same, 21% lower; from 50,000 to 100,000, it's 67% higher, 25% same, 8% lower; from 100,000 to 250,000, it's 71% higher, 22% same, 7% lower; on over 250,000, it's 89% higher, 11% same, none lower.

## 'La Ronde' Ads

Continued from page 1

to maintain good relations with its readership, the Trib is fearful that the juicy publicity given "La Ronde" might have prejudiced the Catholic body against it just as loudly as they were against "French Line."

World Playhouse, where the film opened last Saturday (7), was notified only a day ahead by several of the newspapers that its ads were non grata. After running some advance space in its first Friday edition, the Sun-Times rejected "La Ronde" ads the rest of the day, and later reinstated them after film critic Eleanor Keen spoke out approvingly for the pic. Afternoon papers, the American and the Daily News, hedged for a time and then yielded space.

"La Ronde," after three years of hassling, finally won its right to play here last spring via an Illinois Supreme Court decision.

## MARRIAGES

Mary Catherine Hunt to Stanley Green, New York, Aug. 8. Groom is Walden Records' exec.

Mildred Segal to Vernon Lodge, Pittsburgh, July 31. Bride's a dancer; he's a musician.

Glady's Ripley to Eric Dick, Chicester, Eng., recently. Bride's a concert singer.

Joyce Wood to William Cowan, Cove, Scotland, July 26. Bride is daughter of Chalmers Wood, band and theatrical impresario.

Hortensia Rivas to Dick Kleiner, New York, Aug. 7. Bride is columnist Louis Schol's secretary; he's an NEA columnist.

Ingrid L. Adolfsen to Stephen E. Seadler, New York, Aug. 7. Groom is son of Si Seadler, Metro advertising manager.

Donna Gioia Marconi to George A. Braga, Cortachy Castle, Scotland, Aug. 5. Bride is former NBC-TV and radio producer, and daughter of Marconi, inventor of radio.

Patricia Locke to Virgil Miers, Dallas, Aug. 7. Bride is daughter of founder of Tracey-Locke ad agency, he's amusements editor of Dallas Times Herald.

Sarah Frank to Bob Howe, Chicago, Aug. 6. Bride is research director for Campbell-Mithun ad agency; he's publicist for the Blue Angel nitery there.

## BIRTHS

Mr. and Mrs. William Connelly, son, Pittsburgh, Aug. 1. Mother's on WDTV staff; father is a salesman for WENS.

Mr. and Mrs. Jack Harris, son, Fort Worth, Tex., July 31. Father is with WBAP in that city.

Mr. and Mrs. Ruby Raksin, daughter, Santa Monica, July 31. Father is a songwriter.

Mr. and Mrs. William J. Connelly, son, Pittsburgh, Aug. 1. Mother is director of women's programs at WDTV; father is sales staffer with same station.

Mr. and Mrs. Harry Hicks, daughter, New York, July 29. Father is an associate director with DuMont net.

Mr. ad Mrs. Robert Beebe, daughter, Amityville, L.I., recently. Father is an account exec with WHLI, Hempstead, N.Y.

Mr. and Mrs. Alex Matties, daughter, Glasgow, July 30. Father is an exhibitor.

Mr. and Mrs. James Duffy, son, Chicago, Aug. 6. Father is a salesman with ABC in Chi.

Mr. and Mrs. Richard (Dick) Tucker, daughter, Cambridge, Mass., Aug. 5. Father is an announcer with WBZ, WBZ-TV, Boston.

Mr. and Mrs. Frank Fouce Jr., daughter, Los Angeles, Aug. 1. Father is director of the Spanish language theatres owned by Frank Fouce Sr.

Mr. and Mrs. Robert Sterling, son, Burbank, Cal., Aug. 2. Mother, the former Anne Jeffreys, stars with her husband on CBS-TV's "Topper" series.

Mr. and Mrs. William Orr, son, Santa Monica, Cal., Aug. 6. Mother is the former Joy Page, daughter of Mrs. Jack L. Warner; father is an executive at Warners.

Mr. and Mrs. John Drake, daughter, Los Angeles, Aug. 5. Father is a member of The Modernaires.

Mr. and Mrs. Alan Rhone, son, New York, Aug. 7. Mother, the former Morina Sciho, at one time was assistant director on "Kraft Television Theatre"; father is a tv director.

Mr. and Mrs. Milton Blackstone, daughter, New York, Aug. 4. Mother, Elvira (Ellie) Blackstone, was "Miss Color TV" for 1950; father is a personal manager, not to be confused with the head of the Blackstone agency.

Mr. & Mrs. Spyros S. Skouras Jr., son, Aug. 7, Bronxville, N. Y. He is president of Skouras Theatres Corp.

**IN 1936 THEY DANCED IN THE AISLES AT THE PARAMOUNT...**  
**and 18 YEARS LATER—**  
**THEY'RE STILL LINING UP and SMASHING RECORDS for**

### Billboard

**Benny Goodman Sextet and Trio**

(Basin Street, New York, July 13.) Benny Goodman proved again that his is still the greatest name in the music business when he opened at the Basin Street. Yet the name Goodman was enough to jam the club as it has rarely been jammed before. With every table filled and kids packed along the bar like sardines.

When Goodman was introduced for his first set the place went wild. To the nostalgic crowd, which applauded every selection enthusiastically, he was still the king, and when the set was ended, the audience refused to let him off, and demanded and got the desired encore.

Bob Rolnitz.

### VARIETY

Basin Street, N. Y. Benny Goodman is one of lay down his name time and still few as a consideration of the off top. Personal life "king" stay to his pop as the neatly due to his rep as the nation's where is edging toward the which success fronting is clearly Goodman in the precision of the evident whether it's playing pretty combo whether it's playing pretty or hot. Goodman's clarinet-blowing is still as flawless as ever.

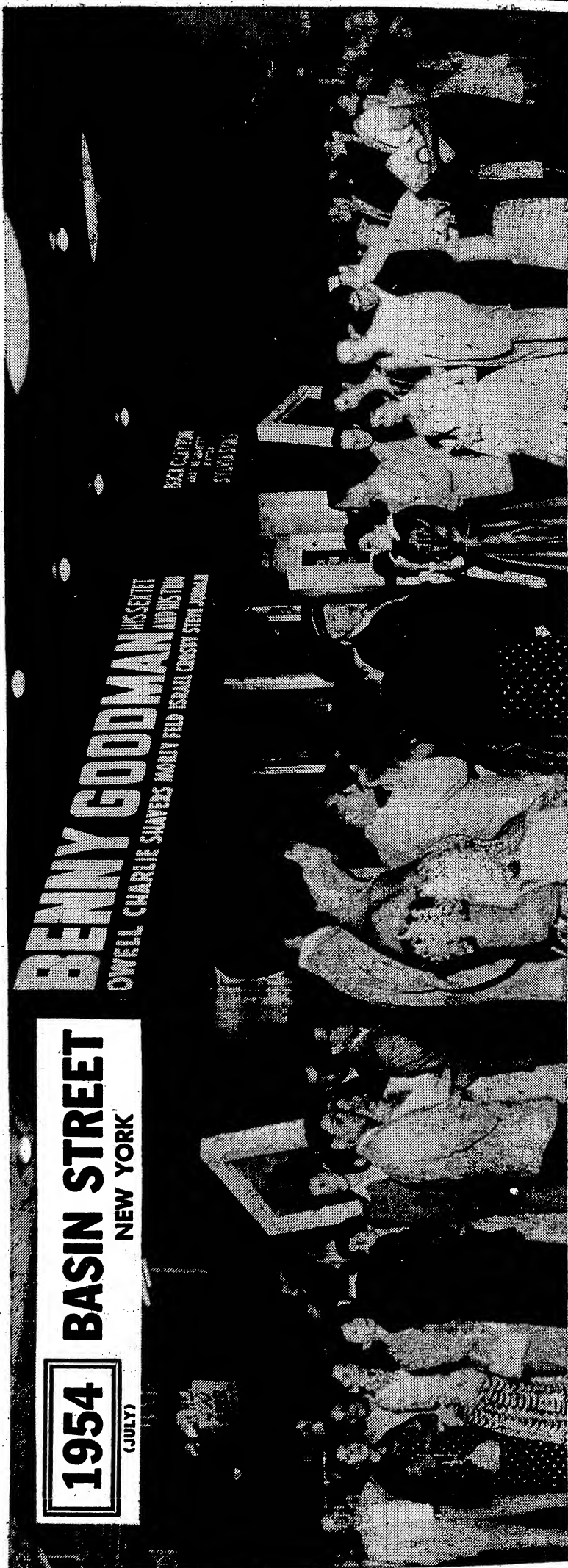
# B.G. THE KING OF SWING!

**1954 BASIN STREET**

(JULY)

**NEW YORK**

**BENNY GOODMAN HIS SEITE**  
**OWELL CHARLIE SUMMERS MORLEY FELD ISRAEL CROST STEVE ANKIN**



Management: **CHARLES WICK CO.,**

38 East 57th Street, New York 22, N. Y.

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# VARIETY

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VOL. 195 No. 11

NEW YORK, WEDNESDAY, AUGUST 18, 1954

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## STORM OVER KIDPIX VIOLENCE

### Mrs. Manville's Minsky Peeling Is OK But Where Did She Get Those Lines?

By JOE COHEN

Newark, Aug. 17. Harold Minsky, who bears one of the most renowned names in burlesque, has found that femmes, on either side of the footlights, make the payoff in this industry. The current show at the Adams Theatre, here with Mrs. Tommy Manville, marking her burley bow, is the final display of his fiscal year. Next week Minsky starts his second season with a first anniversary show headed by Lili St. Cyr. It's the coin brought in by shows to which femmes need not be afraid of going without being labeled the village trollop that has enabled Minsky to keep this larger-than-life show in the money. The males, of course, could have done it, but a lot of them prefer the deeper shade of indigo as practiced in the nearby outlets of the Empire and Hudson, Union City.

Minsky took over this house when its operation was a precarious proposition. It hadn't made the grade either as a vaudeur or as a straight filmer, and its chances as a burlesquerie didn't seem too bright. Size, location, cost of operation and the stiff competition of the Hirst circuit made it a hazardous venture.

As in any other field, Minsky has

(Continued on page 71)

### House Is More Than Home For Scott Audivox Setup; Diskery's Unique Angles

In the record business it's a case of a house being more than a home. At least that's the situation as pertains to Audivox Records and Raymond Scott, outfit's founder-musical director.

Diskery has several unique angles connected with its operation. Waxery's output is recorded at Scott's Babylon, L.I., home. Residence is fully equipped to handle recording sessions and in addition has a well-stocked electronics lab for the development of new disk techniques. Scott, whose musical activities are multiple, is also a longtime electronics dabbler and has come up with several new in-

(Continued on page 50)

### Booze Fights Reds

Washington, Aug. 17. Newest gimmick to push bottle sales of liquor is a colored stamp with the slogan, "Fight Communism."

Internal Revenue Service has just ruled that retail liquor dealers may use such a stamp, which also includes a picture of the Statue of Liberty. However, use of the American flag is forbidden and must be deleted from any such proposed stamp. What's more, the special sticker must not resemble any U. S. stamp.

### Margaret Truman Concert Tour Set for Next April

Margaret Truman, currently touring the strawhats in summer stock ("Autumn Crocus"), will be busy in the fall and winter on radio, tv and recordings.

Her concert sked has been pushed back as result, and Kenneth Allen Associates has arranged a series of concerts for Miss Truman for next April.

### 'Rule or Ruin' Of Commies in Jap Studio Detailed

Story of the Toho studios' long and eventually successful fight against Communist domination is told in a folder brought to the U.S. by Takeo Mabuchi, a director of the Japanese company and its head of labor relations.

Pamphlet, entitled "Toho Survives Communist Onslaught," details the prolonged effort on the part of the Reds to take over the production - distribution - exhibition outfit which, along with Shochiku and Daii, ranks tops in Japan.

In 1948, when there developed a dispute in Toho, the Japanese Communist party lost no time stepping in, according to this account. Groups like the "Society for Safeguarding Japanese Culture" were formed and enlisted much support. The Toho Employees union joined the Japan Motion Picture and Theatrical Workers Union (Nichi-Ei-En), which in turn joined the extreme leftist National Congress of

### 'KUKLA'-ALLISON MAP B'WAY THEATRE RUN

Chicago, Aug. 17. Burr Tillstrom, masterminder of tv's "Kukla, Fran & Ollie," is negotiating for a New York theatre for a limited run this fall with his puppet family and Fran Allison.

Idea was sparked by his onetime "concert" at Town Hall last Thanksgiving and its subsequent reprise at the Civic Opera House here with the Boston Pops orchestra. Both drew critical acclaim and attested to the "in-the-flesh" draw of the Kuklapolitans.

Project is hinged to Tillstrom's new tv deal with ABC which will permit a N. Y. origination of the video show. Tillstrom is currently sounding out the possibility of securing the Bijou or a similarly-sized house.

### SELF-CENSORSHIP DRIVE LAUNCHED

Key telepixers have begun a self-censorship program to cut down on excess brutality and violence in their syndicated series. The self-imposed blue-pencilling comes on the heels of a mounting wave of protest, on the local and national level, against violence in kidpix, with some of the protests going so far as to link the increase in juvenile delinquency directly to the shows seen on the home screen.

With all indications pointing to an acceleration, rather than an abatement, of the storm over violence, two syndicators went on record this week as having ordered all excess violence cut out of all their future production. They were CBS Television Film Sales, which has started the policy on the upcoming "The Whistler" mysteries, and Television Programs of America, which has set a pattern to be followed for all its kidpix in the future.

Key to the vidpixers' concern lies in the fact that they're in the syndication, or local, television business. Thinking is that stations, faced by protests by local parent groups and newspapers, can get

(Continued on page 44)

### Dream Bally For 'Scotland Yard'

One of those unexpected once-in-a-lifetime breaks last week set the wheels in motion for a series of deals on a new British-made telefilm series based on the cases of Robert Fabian, former superintendent of Scotland Yard. The newsbreak was the acceptance of a bid by Fabian himself to come out of retirement to work on an eight-month-old Toronto kidnapping case.

Fabian last week accepted the request of the Toronto Telegram to fly to Canada to work on the Marion McDowell kidnapping case, and the newspaper played up the story with an eight-column, three-line banner on the front page, along with a picture and biography of Fabian that took up most of the front page. It couldn't have been better timed for Telefilm Enter-

(Continued on page 44)

### Source Spot

WNBC has gone up in the air to attack New York's Madison Ave. crowd where it hurts the most—their off-days. Last Saturday (14) the NBC & Co had a plane towing a station message over Long Island Sound along the shores of Westchester County and lower Connecticut with the legend: "Ad men! Time is going fast on WNBC—buy now!"

### Records on the (Martin) Block; Deejay Blasts Disks' 'Mediocrity'

#### Lane Bryant's Vidpic Glorifies Mothers-to-Be

Television is maturing. A 13½-minute documentary vidfilm is being lensed in N. Y. by Cornell Productions, called "A Woman's Story." Lane Bryant, the specialty chain of maternity shops, is bankrolling. Vidpic commemorates the firm's 50th anniversary.

The documentary concerns the "gradual emancipation" of the expectant mother, with wardrobe by high-fashion designer Charles James.

### TV Ban Seen As Move to Stave Off 'Joe's Show'

Washington, Aug. 17. Is the Senate Select Committee to hear censure charges against Joseph McCarthy afraid that Joe will steal the show if the hearings, scheduled to start Aug. 30, are televised?

This is the interpretation which observers here are placing on the Committee's decision to ban video coverage of the proceedings, a decision which was strongly protested last week by broadcasters and others and which may be changed in time to let the viewing public in on what may well become the most dramatic Congressional hearings in many a moon. For it is becoming increasingly apparent that the Committee, headed by Sen. Arthur V. Watkins (R-Utah), is admitting, in effect, that it can't control McCarthy if, even with strict adherence to court decorum, it feels it must still ban radio and tv although allowing press coverage.

While networks and stations have been putting continued pressure on the Committee to open the proceedings to the mike and the

(Continued on page 44)

### MARILYN MONROE PLAYS EVELYN NESBITT THAW

Hollywood, Aug. 17. Twentieth-Fox has exercised its option on "Girl In The Red Velvet Swing." Evelyn Nesbitt Thaw biopic and assigned Syd Boehm to screenplay property planned as Marilyn Monroe starrer.

Studio bought rights to biopic from Mrs. Thaw and her son. Charles Brackett produces Cinema-Scope dealing with plush era of early 1900's and slaying of architect Stanford White.

A harkback to the pioneer disk jockey days when the platter-chatterers, for publicity or other reasons, would smash disks over the microphone for all to hear, was experienced last Thursday (12) over the American Broadcasting Co. network via Martin Block. He did it for non-sensational reasons. The veteran deejay peremptorily stopped playing two mediocre disks and capiously criticized the recording industry for "foisting such mediocrity on the public."

Block later explained that "I have a vital interest in the phonograph business, not directly financial, but in the category of being a godfather to an industry which I remember 19 years ago when they couldn't give away a record. The mediocre material they're pushing at the public nowadays is appalling."

Block stressed that he was hard put to pick his "five best of the week," finally deciding on The King IV "Danglin'"; The McGuire Sisters' "Uno, Due, Tre," both Coral; Les Elgart's "Little White Duck," Jo Stafford's "Nearer My Love To Thee," both Columbia; and Perez Prado's "Skokiaan" mambo version (RCA Victor), and

(Continued on page 54)

### 'Why Chaplin and Not Bishop Sheen?' on Can. TV Stirs Catholic Beefs

Ottawa, Aug. 17. Canadian Broadcasting Corp. is learning you can't even please some of the people some of the time.

Current television series of early Chaplin films has brought CBC various brownpains. Chaplin films are aired on CBC video web, but not in Ottawa where CBOT schedules a sponsored French-language show at the time. So the more than half of the Capital's televiewers who are not French-speaking have set up a howl. CBC is planning a special Ottawa airing of Chaplin films in the fall.

In Montreal there's a different blast. Roman Catholics in Canada's tv areas have long expressed resentment at CBC's refusal to schedule Admiral's show with Bishop Fulton Sheen. Now, they're shouting, CBC is running a series starring Communist-tinged Chaplin. This squawk about the absence from Canada tv of the Bishop Sheen stanza had been quiet for months but the Chaplin incident has brought it to life again. It will come up for mulling at the next meeting of the CBC board of governors.

CBC's announced reason for banning the Sheen show was its policy against using sponsored religious shows as advocated by its religious advisory board.

## As Venice Fete Readies for Opening Aug. 22, See No Yanks Named to Jury

Venice, Aug. 17.

The 15th Annual Venice Film Fete gets started here Sunday (22), with 15 countries and 27 feature pix so far in the running for the Grand Prix, the Golden Lion of St. Mark. This year's edition—Venice's first filmic gettogether was back in 1932—also finds a new man in the top spot, Dr. Ottavio Croze taking over from Antonio Petrucci as director of the festival. Dr. Petrucci had filled the position for the last several years while the present director headed the fete for some years previous to Dr. Petrucci's advent.

While some countries announced their entries some time ago, others are keeping them secret or reshuffling their pix at the last minute. Yank entries, among the first to be announced, are made up of three MPAA company pix, one indie participant, and one festival invitee. "Caine Mutiny" (Col.), "Three Coins in the Fountain" (20th) and "Executive Suite" (M-G), plus the extra-quota invitee, Paramount's "Rear Window," are running under the MPAA banner while Sam Spiegel's indie-produced "Waterfront" (Col) is the other U.S. contestant.

Italy has two films entered and two others invited (all count towards prizes, however), with "La Strada," the Anthony Quinn starer, and "La Romana," with Gina Lollobrigida, running alongside invitees "Senso," with Farley Granger and Alida Valli, and "Sesto Continente." Japan has entered three, "The Seven Samurai," "San-sho Daju" and "Tree of Osaka."

**French Entries Up in Air**  
French contestants are as yet undecided, but may be "Ne Touchez Pas Au Grisi," with Jean Gabin, and "Air de Paris," Marcel Carne's new pic. Germany is showing one item, "Koenigliche Hoheit." Argentina, Austria, Finland, Great Britain, India, Mexico and Sweden are joined by the curtain countries of Poland, Bulgaria and Hungary on the feature pic roster. It's Bulgaria's first time at a fete while Finland hasn't participated since 1942.

Mexico has announced two pix, "El Rio y La Muerte" and "La Rebelion de los Colados." Argentina is sending "El Gaucho" and "La Quintala." Sweden's lone entry is Carl Gyllenberg's "Som i Drommar" while Hungary is participating with "Birth of Simon Menyhert."

Great Britain announced that "Father Brown," with Alec Guinness and Joan Greenwood and directed by Robert Hamer, will be one of its entries. Austria has entered "Puenktchen und Anton" while India has "Surang."

Although fete director Croze has tried to keep quantity down and quality high, some entries will probably be added to the present 27 total before the festival winds up. At present, a formula is being sought to enable a British-Italian co-production, Renato Castellani's Technicolor, "Romeo and Juliet," to participate.

**Int'l Jury Kept Under Wraps**  
The international jury has been kept under wraps so far, but is said to be made up of two or more Italians, one Spaniard, a Swede and a Britisher.

One of the highlight-sidelines of the festival looks to be the celebrity party Earl Blackwell is staging. (Continued on page 71)

## FILMBLOG SET ON BRIT. 'OH, MEIN PAPA' DISKER

London, Aug. 17.

Eddie Calvert, 32-year-old trumpet-player whose record, "Oh, Mein Papa" sold over 1,000,000 in the States on the Essex label, is to have his life-story made into a feature film. He will be doing a Jolson by not appearing in the pic himself. But he is composing the incidental music, and is assisting in the production, as well as dubbing the trumpet-playing sequences.

Born in Preston, Lancashire, Calvert started as a brass-band player, and graduated through concert party to dance bands and ultimately to leading his own bands in London nightclubs. He launched out on a solo career, and has made a reputation for himself as a variety topliner, billed as "The Man With the Golden Trumpet." His "Oh, Mein Papa" record success on both sides of the Atlantic has set the seal on his success story.

## Hypo New York's Summer Festival; Round Up Talent For Central Park Aug. 24

New York City's "Summer Festival" which was launched this year at the behest of newspaper-department store-hotel interests will stage a peak event Tuesday Aug. 24 at the Central Park Mall in connection with the band concert that evening.

Under the impetus of former NBC exec Abe Schechter who has been brought in to hypo the festival (with the idea that it may be repeated in 1955) the greatest-city-in-the-world-patter act (longest train ride for 15c—subway; sea voyage for 5c—Staten Island ferry) next Tuesday's whoopeddo is premised on idea that native New Yorkers are prominent in the show and sport worlds, contrary to the mythology that everybody that is anybody came to New York from Ohio or Iowa.

A pool of New York-born talent is being pressed to make an appearance (not to entertain) for dear old civic pride. Seems that the native New Yorkers are quite an extensive breed including the Marx Bros., Gene Tunney, Eddie Cantor, George Jessel, Shirley Booth, Arthur Godfrey, Douglas Fairbanks, Jr., Yehudi Menuhin, Mario Lanza, Milton Berle, Humphrey Bogart, Lauren Bacall, etc. Just who may show up next Tuesday is not promised.

## LEW AYRES' GLOBAL SPOTLIGHT ON FAITH

Lew Ayres has returned to New York following a 40,000-mile trip during which he filmed 35m color film aimed at telling the story of various religions throughout the world.

He filmed some 350,000 feet of film which he will edit when he returns to the Coast at the end of this week. The undertaking was financed by himself. Ayres will add his own narration and use the film on lecture tours.



**HORACE HEIDT**

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## Show Biz Laws In 83d Congress

By HERMAN LOWE

Washington, Aug. 17.

Second session of the expiring 83d Congress was an in-and-out for entertainment biz. Not too much legislation affecting entertainment passed, but there was one legislative success when the admissions tax was halved. As for the rest, there was generally more smoke than fire, with several exciting hearings.

Here's the windup situation:

### Admission Tax Cut

Legislation to slash the 20% admissions tax to 10% and similarly to reduce the bite on nitery tabs, passed in March and was signed by the President. A narrower bill, passed in 1953, was vetoed by the President; it was limited to motion pictures and excluded such items as legit, sports, fairs, circuses, etc. COMPO, which had done the lobbying job last year, did it again this year. Outstanding feature of the new law completely eliminated the admissions tax on motion picture theatre tickets costing 50 cents or less. This was congressional recognition of the rough financial road being traveled by the nabe and small town flicker theatres. The 20% nitery tax was left intact.

### Int'l Copyright

The International Copyright Convention was okayed by the Senate. Enabling legislation passed the House and was expected to get last minute Senate approval before Congress adjourned sine die. The agreement covers American films, music, plays, etc.

### Overseas Tax Credits

The motion picture industry played an important behind-the-scenes role in preventing approval of controversial Sec. 923 in the new tax revision law. It was designed to grant tax credits to American firms manufacturing abroad. The motion picture industry, which does a considerable amount of dubbing and print making overseas, was not included as a beneficiary. On the ground that this was unfair discrimination, the pix industry helped to block the section. If this provision comes up again in the next Congress, Hollywood will be able to try once more to be included.

The same tax revision bill includes a new Sec. 6316, which would permit U. S. firms to pay (Continued on page 44)

## EVERY LIL FEATURE HAS A THEME OF ITS OWN

Minneapolis, Aug. 17.

North Central Allied is urging that producers have theme songs for their pictures whenever feasible.

Pointing out that if such songs catch on with the public they can be of "inestimable" boxoffice value, the organization attributes part of the draw potency of "Three Coins in the Fountain" and "The High and the Mighty," "Just to mention a few recent instances," to their best-selling theme music.

## When in Rome Do as the Americans; Yanks' Eye-View of Show Biz on Tiber

By JIM CARHARTT & NICKY WINTER

## GINGER VICE MARY IN HAYWARD'S TV '8:30'

A deal is reported near to closing to star Ginger Rogers in Leland Hayward's initial NBC-TV Monday 8 to 9:30 spectacular on Oct. 18. She would take over the role in Noel Coward's one-acters, "Tonight at 8:30," originally earmarked for Mary Martin, who's nixed the deal. Miss Rogers has apparently won out over Shirley Booth, who had also been dickered. Carol Haney, click on Broadway in "Pajama Game," was the third performer under scrutiny.

Some nice-nellie traders, incidentally, consider the 8 o'clock teeoff an unfortunate coincidence since it would "confuse" the public when "Tonight at 8:30" is billed and advertised as the opener in the series being prepped by aide Richard Whorf in the illness of the head producer Hayward.

### Hayward Back In Hosp

Hollywood, Aug. 17.

Leland Hayward has been ordered back to Good Samaritan Hospital for further tests. Medicos are said to be puzzled over his intestinal malady but claim it's not serious. He'll take a month's rest in Hawaii before resuming his executive-producer post with NBC-TV.

Hayward has 13 color spectacles on his schedule.

## Atkinson's Vox Pop To Editor of the N.Y. Times Recalls E. B. White Blast

New York show business is buzzing this week over a political commentary to the Editor, written by Brooks Atkinson, drama critic of the N.Y. Times, published on the editorial page of that paper Monday (16).

It is expected that the letter will draw a number of replies and may precipitate a correspondence controversy similar to that of several years ago, when E. B. White, a member of the New Yorker mag staff, wrote a critical letter to the N.Y. Herald Tribune in answer to an editorial.

## BUT WHAT DOES HE DO IN HIS SPARE TIME?

Jose Ferrer is adding the tune-smithing chore to his multiple producing, directing and thesping activities for the upcoming Universal-International filmization of "The Shrike." The star has composed the background theme music which he's publishing via his own music firm.

Actor also is songsmithing for the pop field. He collaborated with Ketti Frings on "Love Is a Beautiful Stranger," which Lita Roza etched for London Records. Mrs. Frings, incidentally, is a Hollywood scenario writer and wife of Kurt Frings, Ferrer's pic agent.

## Music Clubs 'Sponsor' Closed-Circuit Symp

The National Federation of Music Clubs will sponsor the Oct. 7 closed-circuit theatre telecast of the N. Y. Philharmonic Orchestra. The performance, first for theatre tv, will be the opening night from Carnegie Hall, N. Y. Event is being presented by Dor Theatre Television.

Dor reps are hitting the road during the next two weeks to complete arrangements between local club heads and theatre managers and to outline promotional plans. About 30 theatres are expected to carry the telecast.

## Vaughan's Brit. Concerts

London, Aug. 17.

Sarah Vaughan is to play a series of concerts in October under auspices of the Harold Davison office. A major London date is scheduled plus concerts at Glasgow, Manchester, Birmingham, Sheffield, etc.

Rome, Aug. 10.  
Guy on Rome's Via Veneto was arrested the other day for a very serious crime: speaking Italian. Motto of this town in the summer is, "When in Rome, do as the Americans do." Yanks are bulging the place to its antique seams; from what we have seen here, Ohio, Indiana and New York must be completely depopulated. Besides the usual Quo Vadis tourist lures, this year's Marian Year celebrations have made this more than ever the place all roads lead to.

Till the Pope went to his summer home, mecca of pilgrims and sightseers daily around noon was the Piazza di St. Peter's, where His Holiness appeared on his balcony to bless the packed throngs. Causing one Broadway character to remark, with complete sincerity, "I can't stay up late tonight. Tomorrow I'm catching the early show at the Vatican."

At the big hotels, there's a waiting list to get on the waiting list for rooms, and any connoisseur of curled lips can add to his collection by simply asking a room clerk if there's a vacancy. New York theatre boxoffice personnel should come to Rome room clerks for sneer training. They'd find a sneer is 10 times more effective when flavored with garlic.

Prices here are a little lower than Paris. That's like saying the Chrysler Bldg. is a little lower than the Empire State. You can live well for very little in Rome if your idea of luxury is fresh fruit and cold water. But if you want to live on the Hotel Excelsior scale, a \$50 Travellers' Check has a life-expectancy of about 10 minutes. If Paris in two words is, "Bring Cash," Rome in one word is "Ditto." Along with other night-life attractions that leave the wallet in need of plasma, there's a night racetrack at Villa Glori hippodrome, 10 minutes from Via Veneto. Here there's plenty proof that Il (date) Duce might have saved his black shirt if he'd made Italian horses run on time instead of concentrating on the trains.

And if a night or so with the ponies makes you feel like the wrong end of one of the horses you bet on, five minutes from them, you can go to the dogs. At Cinodromo Rondinella, a bevy of seedy greyhounds still chase after the mechanical rabbit, and look no sillier doing so than do those who bet on 'em. Drop a few fistfuls of lire on some canine who got his start chasing Eliza across the ice in a Victorian Tom show, and the prices you pay for a night club drink to recover seem like a personal favor from the management.

**Everybody's On Trousers**  
Local focal point for Hollywood, Broadway and the muziks is Cafe Don, next to the Excelsior, a combo Central Casting and the Lindy's of the Spaghetti Circuit, where the floorshow is the customers, their stars or walk-ons. A typical day's cast might include Xavier Cugat and Abbe Lane, Bill Holden and Brenda Marshall, Scott Brady, Tennessee Williams, Bruce Cabot, Franklin Pangborn, plus "a cast of thousands." It's about the only show of its kind in the world. Certainly it's the only one where the stars attract less attention than the walk-ons. Because at the Doney, if you can't be a Somebody, you gotta be a noisy Nobody. Everybody on that terrace is a character.

Even the beggars who stream by to mooch 10 lire look like the cast of a stranded road co. of "The Dybbuk." And nobody, repeat Nobody, ever just walks casually onto that terrace. It's easy to make an entrance onto 400 yards of open-air sidewalk, but these characters manage. They come on with a "Tennis, anyone?" leap. They spring on, yelling, "Goodbye, Darryl!" at the nearest expensive car. They run on, as if they were late for a date with Dore Schary. No one has yet made an entrance by being shot out of a cannon, but the time can't be far away.

**WB's 'Helen of Troy'**  
Main topic of Doney chatter is still Warner's Cinemascope-Technicolor production, "Helen of Troy," with a fine goulash of international stars. Pic has a (Continued on page 62)

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## Trend Back to 'Broadway Openings' One Result of Distrib Confidence

Reflection of renewed confidence of distributors in their product is indicated in the increasing tendency to open pictures on Broadway first. Recently many of the companies favored hinterland bows and playing time before bringing the film to the Main Stem.

A Broadway opening has always been expensive and few distributors were able to take much, if any, coin out of Broadway after deducting the advertising costs. The only way a Broadway opening paid off is when the distrib had a picture that could chalk up a long run. In the opening weeks, the company could amortize the advertising costs, with the holdover weeks serving as the gravy train. By this time it could depend on directory ads, and leave the main selling to public word-of-mouth.

In the recent past, there weren't many of these solid attractions around, and the Broadway engagement represented a more or less prestige effort. The distributors looked to the hinterlands for their real coin. Except for the Radio City Music Hall, which always has insisted on a "first," few other Main Stem houses could boast that they were exhibiting a film for the first time.

Based on recent product and the industry's shift to big pictures, Broadway is again becoming the place its name has long represented. It's paying off both in coin and in prestige due largely to the hot attractions that are chalking up longrun engagements.

Columbia, which for many years eschewed Broadway bows, is now

(Continued on page 22)

## AN ANTITRUST ACTION BRIEF THAT IS (3 PAGES)

In an action marked by its brevity, an indie Times Sq. exhibitor filed a treble-damage antitrust suit in N. Y. Federal Court last week against the eight majors. Michael Rose, owner of the Holiday Theatre, charged the defendants conspired to deprive his house of higher quality first-run product to benefit competing theatres in the same Broadway areas.

Three-page complaint, which veteran court observers rated as the shortest film antitrust suit in memory, asks the court to fix treble damages as the exact amount "cannot be estimated." Rose claims that the distributor defendants carried on the alleged conspiracy ever since he assumed operation of the Holiday in January, 1953.

Named in the action are Loew's, Inc., Paramount Film Distributing Corp., T. C. F. Film Corp. (20th-Fox), Universal Film Exchange, Inc., RKO Radio Pictures, Inc., Warner Bros. Pictures Distributing Corp., Columbia Pictures and United Artists. Repping the plaintiff in the suit were attorneys Aaron E. Koota and Irving Perlin as well as Gray, Anderson & Schaffer of Philadelphia.

## HARRY COHN FORESEES \$75,000,000 COL. TAKE

Columbia expects to top its record high gross income of \$60,274,000, chalked up for 1953 fiscal year, by 25% for the fiscal year ending June, 1954. Prexy Harry Cohn is eyeing a gross income in excess of \$75,000,000 for the most recent financial stanza.

In a crystal-ball statement issued this week, Cohn said: "...we at Columbia realize that throughout the history of the company's growth, the occasional great picture or a grouping of good pictures has made invaluable contribution not only to the gross income from year to year, but frequently was to mark the difference between profit and loss in particular years." He noted that each year since 1934, when the gross income was \$11,178,000, has been a profitable one in the operation of the company.

## Add 50 'Apache' Prints

United Artists has ordered 50 additional Technicolor prints of "Apache," Burt Lancaster-Jean Peters starrer, to meet the demands of exhibs.

The new print order brings to 450 the number of Techni prints on the picture, first Hecht-Lancaster production to be released by UA.

## Frisco's Market St. Near 100% Solo Feature, and Big

By RALPH J. GLEASON

San Francisco, Aug. 17.

For the first time in a number of years single features are the rule on Market street.

Of the seven first run houses on the street, six are currently showing single features while one, the United Artists, has a double bill.

Reaction along the street indicates that the public is receptive to this state of affairs. "Our cashiers report no comment from the public at all," says Earl Long, manager of the Paramount, where Marlon Brando in "On the Waterfront" opened to strong crowds last Thursday (12th). "In fact, the public apparently doesn't care as long as the feature is strong enough."

The St. Francis has been showing "The Caine Mutiny" as a single feature for seven weeks and both it and "On the Waterfront" are lengthy films. At the Golden Gate a similar situation prevails. "The Magnificent Obsession," which opened a week ago to paydirt reviews, runs two hours and is being shown without a supporting feature.

"Cinerama," at the Orpheum, of course, has been a single all along and the Fox, where "Broken Lance" is currently showing, has run singles ever since "The Robe." The Warfield has "Valley of the Kings" as a single and is only doing so-so business while the United Artists with the only double bill on the street—a reissue of "Hans Christian Andersen" coupled with "Geraldine"—is only doing mild despite the twin bill.

## EXHIBS BURN AT CLAIM OF CHECKING RENTAL

Distributors, particularly Paramount, are being accused by exhibs of checking flat rental pictures which, it's claimed they have no right to do.

The Independent Theatre Owners of Ohio, an Allied States Assn. unit, reports that three instances of checking on flat rental pictures have been forwarded in recent weeks, all on Martin & Lewis pictures. In one case, ITOA says, Par openly admitted that the reason for asking an increased price on "Living It Up" was because "Money From Home" was checked. At one drive-in, the exhib org reports, the checker acted so suspiciously that the manager of the theatre had him followed by a deputy sheriff.

"You are advised," says an ITOA bulletin to its members, that you do not need to cooperate with checkers on flat rental pictures in any way. If they act suspiciously, by all means put the police on their trail. If you are asked for increased rentals because flat rental pictures have been checked, show your books not only on the Martin & Lewis pictures but on all those on which you lost money as well."

## HAPPY FUTURE IN ADMAN'S ANALYSIS

By FRED HIFT

Prospects for substantial improvements in American living standards coupled with significant population shifts and changes in the income pattern offer a bright future to the entertainment media, according to Arno L. Johnson, v.p. and director of research for the J. Walter Thompson agency in N. Y.

Current and future trends in the U. S. economy and their application to and effects on the population were set for discussion by Johnson in a thoroughly documented statistics-packed speech before the School of Consumer Banking at the University of Virginia at Charlottesville, Va. yesterday (Tues.).

While Johnson made no specific reference to motion pictures, the economic facts he presented obviously have a direct and important bearing on the film biz which, apart from natural competitive elements, rides the mountains and valleys of the national economy. Main points made by Johnson are these:

(1.) Total discretionary spending power (surplus spending power over and above what is required to supply the need for basic necessities) was over five times greater by Jan., 1954, than in 1940 and

(Continued on page 22)

## Anglo-American Talks Sept. 27

Talks for a new Anglo-American film agreement are now due to get under way in Washington Sept. 27, according to the Motion Picture Export Assn.

Powwow is expected to last approximately a week. However, unless the negotiations hit an unexpected snag, agreement may well be reached a good deal faster. Aspects of possible convertibility of U. S. film earnings in Britain are expected to be one of the features of the talks.

## National Boxoffice Survey

Heat Hits Keys; 'Obsession' Champ, 'Lance' 2d, 'Caine' 3d, 'Cinerama,' 'Living,' 'Wind' Next

Resumption of torrid heat in many sections of the middle-west and east does not appear to be hurting first-run biz much currently, with further release of strong product bolstering weaker key titles. Atlantic seaboard keys benefited from a cool, rain-threatening Sunday.

"Magnificent Obsession" (U), which was second a week ago, is pushing up to No. 1 spot. Playing in some 12 keys covered by VARIETY, this pic is pacesetter in two or three cities where just launched in current stanza. First place was hotly contested by both "Broken Lance" (20th) and "Caine Mutiny" (Col). Former wound up with second money.

"Caine," which had been champ for six successive weeks, was a close third. "Cinerama" (Indie) is winding up fourth as against fifth last week.

"Living It Up" (Par), high on the list for several sessions, is taking fifth position, largely because on so many extended-runs. "Gone With Wind" (M-G) again is sixth. "Knock On Wood" (Par) is capturing seventh money.

"Susan Slept Here" (RKO), first time in listings, is taking over eighth spot. "Apache" (UA), for weeks a top-ranking film, is winding ninth this frame. "Ring of Fear" (WB) again is landing 10th place. "Valley of Kings" (M-G) and "Man With Million" (UA) wind up the Top 12 in that sequence.

## Italo License Issue Back in MPEA Lap as U Nixes Picker Compromise

### 40th Year for Si Fabian

Paterson, N. J., Aug. 17.

A dual celebration, marking the 40th annl of the Stanley Warner Regent Theatre and SW prexy S. H. (Si) Fabian's 40th year in show biz, will take place here Tuesday (24).

A special civic tribute and ceremony will be held at the theatre, with a reception for the press and guests following at the Alexander Hamilton Hotel in Paterson. Fabian and other SW execs will attend.

## Perspecta Drops Royalty Payment To Push System

Part of an effort to push wider adoption of its system, Perspecta Sound has dropped its requirement for royalty payments by studios wanting to adopt the sound method for their pix.

In N. Y. yesterday (Tues.), Arthur M. Loew, Loew's International prexy, and C. Robert Fine, Perspecta Sound topper, said the three companies that originally sponsored Perspecta—Metro, Warner Bros. and Paramount—had urged the move after having invested something like \$200,000 jointly in the development of the system.

Loew explained that one of the reasons for the apparent hesitancy on the part of other Hollywood studios to adopt the process had been their fear of infringing RCA or Westrex recording patents. These problems have now been removed, with both RCA and Westrex agreeing two weeks ago to extend indemnity under their basic patents to cover Perspecta Sound recording.

Hope was expressed by Loew (Continued on page 62).

Attempt by Arnold Picker, United Artists' foreign topper, to solve the knotty problem of Universal's demand for more permits in Italy, has failed and the issue has been dumped back into the lap of the Motion Picture Export Assn. board. Latter took it up in N. Y. yesterday (Tues.).

Instead of concerning himself with such factors as Hollywood production level and grosses, Picker is understood to have tackled the question primarily from the point of view of the individual companies' needs in Italy. However, U. rejected his recommendations and so did the rest.

There must be unanimous agreement among the distributors prior to any permit divvying up. If all attempts should end in failure—and MPEA thinks this unlikely—the issue may be put up to the Italian government which would then do the allocating.

Picker, whose company is a reasonably disinterested party in the Italian disagreement, had agreed to act as a quasi-arbitrator at the request of MPFA and with the approval of the MPEA.

(Continued on page 22)

## UNIVERSAL AGAIN SHRINKS ITS SHARES

For the second time in its current financial year, Universal has reduced the number of its warrants and outstanding common shares, investing \$1,404,575 in the purchases.

Outfit last week (12) reported to the Securities & Exchange Commission in Washington that it had purchased 59,075 shares of common for \$1,343,375 between Jan. 1, 1954, and July 31, '54. In addition, it bought in 4,600 warrants at a cost of \$61,200.

Last Jan. 13, U. reported buying and retiring 59,000 shares for \$1,059,095. This left it 1,006,260 shares outstanding, exclusive of 59,000 in the treasury. On July 31, 1954, (Continued on page 18)

## VARIETY

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# Allied Begins Separate Pilgrimages To Each Distrib's Sales Chief On Rentals, Pix and Print Shortages

"This is the calm before the storm."

That's how an Allied States Assn. leader described the atmosphere of exhibitor-distributor relations as reps of the exhibitor organizations today (Wed.) began a series of meetings with the film company sales managers to discuss the current problems facing the theatre-men.

The confabs will cover a wide range of subjects. The stress, however, will be on the present cost of pictures, the print shortage, and the product shortage. The exhibs will air their beef that the high percentage terms of the distrib is siphoning off the benefit of the recent relief gained from the Federal admission tax cut.

The exhibs will confer with each company sales manager separately and will wind up the give-and-take sessions tomorrow (Thurs.). No report of what takes place at these meetings will be issued until after Allied's board meeting Aug. 23-24 at White Sulphur Springs, Va. At this palaver the Allied leaders will weigh the answers received from the sales toppers before mapping further strategy in the running battle between exhibs and distrib.

The Allied committee consists of board chairman Abram F. Myers, Allied prexy Ben Marcus, and board members Wilbur Snaper, Nathan Yammins, and Jack Kirsch.

## 'Brides' May Set New R.C. Mark

With "7 Brides and 7 Brothers" expected to wind up its fourth week today (Wed.) at the Music Hall with \$730,000 or better for the four weeks, the latest Metro opus at the Hall bids fair to break the all-time money mark at this huge theatre. "Brides" now seems certain to go eight weeks at the Music Hall which likely will bring the eight-week total to better than \$1,391,000, the present money high, held by "Great Caruso," another Metro film.

"Brides" to date has not dropped below the \$180,000 mark in four weeks. It started out with \$187,000 in the first week, which is an all-time high coin mark for an opening session at the Hall.

The current (4th) week is expected to hold at \$180,000 or better than the third stanza's \$181,000. "Caruso" established its all-time mark with a 10-week run which wound up the middle of July, 1951.

## C'SCOPE POSSIBILITIES IN U.S. NOW 6,077

"The Robe," first of 20th-Fox's CinemaScope releases, continues to rack up bookings at a pace commensurate with the speed with which additional theatres are putting in C-Scope.

As of Aug. 7, C'Scope installations in the U.S. totalled 6,794, representing 6,077 possibilities for any one film. Of the 6,794 equipped houses, 2,986 don't have stereophonic sound and therefore require prints with optical sound tracks.

"Robe" by that same date had played 3,621 dates for a rental of \$15,000,000. It stressed, however, that "Robe" prints with optical tracks are still limited.

Of the two releases subsequent to "The Robe," "How to Marry a Millionaire" has earned 20th around \$4,750,000 in 2,385 bookings, and "Beneath the 12-Mile Reef," \$2,600,000.

### Ben Babb's Midwest Swing

Ben Babb, pub-ad chief of Selznick Releasing Organization, left New York last week on a swing of the midwest to set up saturation radio-tv campaigns for multiple area bookings of Selznick's re-release, "Duel in the Sun."

His stops include Minneapolis, St. Paul, Chicago, Kansas City, and Pittsburgh.

### CARRY ON GOLDSTEIN 10

Robert G. and Robert Jacks Fulfilling UA Contract

Hollywood, Aug. 17. Robert Goldstein and Robert Jacks will continue to operate Leonard Goldstein Productions under that name and will carry out the company's original program of 10 films for United Artists release. Contract signed by the late Leonard Goldstein called for delivery of the pictures within 18 months. Two of them, "Black Tuesday" and "Stranger on Horseback," have been completed. Ready for production are "Robbers' Roost," "Calico Pony" and "Shadow at My Shoulder." Two will start filming in about six weeks.

## Cinerama, Inc., Unheckled At Delayed Meet

Cinerama, Inc., execs, expecting a tough inquisition from stockholders, emerged from a shareholders meeting last week, the first in 17 months, in lighter spirits than they had entered. The meeting, held at the company's Oyster Bay, N.Y., laboratory, brought forth no sharp questioning or bitter rejoinders despite the fact that no up-to-date financial report was presented, and stock, which many bought at 3 to 9, was selling at 1 3/4 with a book value of 67c per share.

These are some of the things the stockholders learned about their company which provides the equipment and supervises the installation of Cinerama theatres.

From John Hartley, treasurer of Cinerama Inc., Royalty receipts were off for the first half of this year by \$159,000 as compared to the same 1953 period when they hit \$364,306. Returns this year hit a low point in May, an upbeat started in June, increased further in July, (Continued on page 16)

## RITA HAYWORTH WINS RIGHT TO QUIZ EXECs

Rita Hayworth, who is suing to void a distribution contract between Beckworth Corp. and Columbia Pictures, won the right to examine certain officers of those firms before trial in a decision handed down Monday (16) in N. Y. Federal Court by Judge Edward Weinfeld.

At the same time Judge Weinfeld denied a defense motion to dismiss the complaint. Court ruled that B. B. Kahane, Beckworth prez, and a Columbia veepee, would start the interrogations Sept. 13 unless the date is changed by mutual agreements by the litigants. Slated to be quizzed later are Col prexy Harry Cohn, and three other execs.

Miss Hayworth, who made four pictures for Beckworth and is the corporation's largest individual stockholder, also wants an accounting of profits on the quartet of pix. One other defendant in the suit is Columbia Pictures International Corp.

### 3d Lewis & Clark Film

Whatever Hollywood may be short of in the next year or two, it certainly won't be features based on the exploits of the Lewis & Clark expedition.

Latest company to file a "Lewis & Clark" title with the Motion Picture Assn. of America is Walt Disney, which is now third in line. Priority goes to 20th-Fox. Second in line is Warner Brothers which is to film the adventure yarn in the Cinerama process.

### Dave Lipton's Stipend

Three years extension of the contract of David A. Lipton, Universal v.p., coupled with annual \$100 per week salary increases, was reported by U last week to the Securities & Exchange Commission in Washington.

Lipton's contract, which would have expired in 1955, is extended to Dec. 31, 1958. His salary in 1954 is \$1,100 a week.

For 1955, his take is increased to \$1,200 weekly. For the period between Jan. 1, 1956 and Dec. 31, 1958, Lipton's contract calls for \$1,300 a week. His original contract with U was drawn in late 1952.

## Distrib on Prowl For Indie Product Find Most 'Taken'

Despite the obvious upbeat in indie production, quality features from that source which aren't already spoken for are scarce.

Several of the majors, and particularly 20th-Fox, are beating the bushes for indie product to add to their skeeds, but with no outstanding success. Another outfit that has been looking for indie fare to distribute is Italian Films Export. Here, again, it's said that the right kind of film just isn't in sight.

Trouble is that much of the indie fare is committed in advance of production via financial ties, etc., with United Artists alone having first call to a great many films via partial financing arrangements. In addition, majors like Warner Bros. and Columbia are encouraging indies to make package deals with them, tossing in coin and getting financial participation, and of course, first call on distribution rights.

"It's almost difficult to find a real independent producer these days," was one comment last week. "Most of them seem very securely tied to someone else."

All of which makes life difficult for companies like 20th, which are looking for 2-D product to supplement their regular skeed. Within recent weeks 20th has been screening a lot of pictures, the intent being to buy them flat. Included in the films seen by the 20th execs are a number of British features.

While 20th is completely committed to CinemaScope, it nevertheless needs additional product for the houses that haven't as yet made the switch. Where, at one time, it could have had any number of indie films for distribution, the current pickings are slim. Even so, 20th maintains there is no plan for another arrangement similar to that entered into with the late Leonard Goldstein and Panoramic Productions, which delivered a slate of 10 to 20th.

In Britain, 20th is financing between eight and ten features. However, the majority of these likely will be in CinemaScope.

### L. A. to N. Y.

Max Abramson  
Lew Ayres  
Robert Breen  
Dane Clark  
Len Colson  
Wick Crider  
Tony Curtis  
Hal Davis  
Martin Devine  
John C. Flinn  
Henry Ginsberg  
Milton Goldman  
Robert Goldstein  
Robert L. Jacks  
Dr. Herbert T. Kalmus  
Walter Lantz  
Reginald LeBorg  
Art Linkletter  
Herb Meadow  
Lon McCallister  
Meg Mundy  
Kim Novak  
Cathy O'Donnell  
Michael O'Shea  
James Radford  
Gene Raymond  
Vivienne Segal  
Lester Shurr  
Penny Singleton  
Charles Vidtor  
George Weinger  
George Weltner  
Walter Winchell  
Collier Young

## Churchnews Treatise on 'Escapism'

Motion pictures and seemingly also their audience of tens of millions, are castigated in the August issue of the Episcopal Churchnews for their obvious preference for "the happy ending."

Motion Picture editor William Miller, in discussing the disadvantages of America's "upbeat" culture, admits that there have been exceptions—he particularly cites "A Place in the Sun" and "The Heiress"—but charges that Hollywood, even in those instances, retains the "escape" function of the entertainment it dishes out.

"This insistence on affirmative endings represents a resistance to a presentation which does not have a resolution; which leaves unresolved strands which must be taken up into the life of the viewer. When ambiguous, critical, new, and tragic elements are left alive in the movie's situation, as for example in 'Forbidden Games' (a French film), then the escape function of the movie is destroyed. The viewer then has not escaped from life, but had something further to deal with thrust into his life."

Miller says that even when—as in "Act of Love"—a film has a sad ending, it's "primarily the result of circumstances and chance, it does not expose a tragic element at the very heart of history, or cast into view moral ambiguities in the very nature of human life."

"What American motion pictures characteristically cannot admit is that history does not have a final, positive meaning within itself." He continues that while sad things do happen in pix, and virtue at times goes unrewarded, Hollywood can admit these realities only reluctantly and not as a continuing reality which should be confronted and triumphed over.

The mag holds that the happy ending has created cynicism among teenagers with their persistence on serving the innate desire for an optimistic outcome. "If the movies were completely trivial, there would be no reason to complain about happy endings," Miller states. "There is not much point in having a sad ending to a jingle, joke, or a fairly tale or any production designed to be only a momentary diversion of an entirely escapist nature."

But movies stay within no such bounds. They are far more than simple, meaningless diversion, both to those who make them and to those who see them. Fans learn from them not only hairstyles but also life-styles."

## Verbal, Not Fiscal, Encouragement

Leonard Goldenson Does Not Foresee United Paramount Financing European Features

### MICKY ROONEY SUES

Promoters Paid Only \$5,000 of Contract Picture Fee of \$35,000

Hollywood, Aug. 17.

Failure to make a picture called "45 Minutes to Broadway" resulted in a \$30,000 breach of contract suit filed by Mickey Rooney against Gayman Productions, headed by Gayle Gitterman and Alan Friedman.

Rooney says the contract, signed last December, called for \$35,000 for starring in the picture. Of that sum, he claims, he received only \$5,000.

## 'Censor Yourself' Is Exhibs Crack At Moral Press

Minneapolis, Aug. 17.

Following receipt of reader complaints about film ads and particularly those published for "The French Line," the Pioneer Press and Dispatch, St. Paul's only newspapers, (one ownership) have instituted what amounts to a censorship on theatre advertising.

The newspapers have notified all of the city's exhibitors that henceforth the latter must exercise more "discretion" in their advertising copy and art and that the daring sex stuff that might prove offensive to readers will be taboo.

In his letter detailing that restrictions will be imposed, John Lewis, advertising manager for the two sheets, states that the news-

### N. Y. to L. A.

Alan (Bud) Brandt  
Red Buttons  
Phil Carey  
Truman Gibson  
George Jessel  
Eve Johnson  
Eva Le Gallienne  
Harry Markson  
James Norris  
Bill Ornstein  
Louella O. Parsons  
Frank Quinn  
Joe Roberts  
Bob Scheer  
Eleanor Skegg  
Walter Slezak  
John Stix  
Larry Vinick  
Esther Williams  
Don Wilson

Although it's eager to encourage the production of foreign features suitable for American exhibitor needs, United Paramount Theatres at the moment doesn't intend to help finance such films "unless we're forced to," United Paramount - American Broadcasting prexy Leonard Goldenson said in N. Y. last week (13).

He added that, what with Hollywood production on the upbeat, he didn't think the situation would arise where UPT would sink coin into pix made abroad. And Goldenson stressed that his circuit wouldn't follow the example of other U. S. chains which are picking up pix abroad, dealing directly with the producers.

On a recent European tour, Goldenson urged foreign filmmakers to make pictures suitable for the U. S. market, and he assured them that there was an open door here for this type of production. Last week, he again stressed this thought, adding that there was potential in the Swedish industry and also in Germany if and when producers there find their bearing.

### N. Y. to Europe

Louis J. Barbanò  
Anne Baxter  
Charles Boyer  
Charles Chaplin Jr.  
Joan Greenwood  
Barry Jones  
John G. McCarthy  
Miroslava  
Spyros P. Skouras

### Europe to N. Y.

Nancy Andrews  
Barney Balaban  
Peter Brook  
Mrs. Bernard Burke  
Marge and Gower Champion  
Peter Cusick  
Bebe Daniels  
Percy Faith  
Eddie Fisher  
Mae Frohman  
Betty Furness  
Lee Graham  
Harriet Hilliard  
Abner Klipstein  
Gina Lollobrigida  
Ilya Lopert  
Ben Lyon  
Walter Macker  
Charlie Mann  
Carmel Myers  
Ozzie Nelson  
A. W. Schwalberg  
Billy Shepard  
Joseph R. Vogel  
Sandy Wilson

# PAR DUCKS 'BATTLE OF GADGETS'

## UA Handling Sept. 15 Bout Films On 35% Fee; Theatrecast No Bar

United Artists will receive a 35% fee for the distribution of the fight pictures of the Sept. 15 Rocky Marciano-Ezzard Charles heavyweight match. Pix will be filmed under the supervision of the promoter, the International Boxing Club, which will turn the footage over to UA just like any other indie producer.

Fight pix, since the advent of television, have been a gamble for the distributor. Rarely does a distrib undertake the distribution of fight pictures involving a bout that has been seen on home tv. Distributors, however, are willing to take a chance on the pix of a fight seen via theatre tv since the latter hardly scratches the surface of the potential market.

In the last analysis, however, the value of fight footage depends on the quality of the bout itself. A quick knockout or a dull fight can mean exhibitor apathy or disaster at the boxoffice.

This is UA's third experience with fight pictures in recent years. Its score so far is deadlocked, with one loss and one victory finding no market for Marciano's one-round kayo of Joe Walcott in their final bout, and chalking up over 5,000 bookings (as of Aug. 10) for the pictures of the first clash between Marciano and Charles.

## Straight 50% For Marciano Repeat

Nate Halpern's Theatre Network Television, which is offering the Sept. 15 Marciano-Charles heavyweight championship bout to closed-circuit situations, is asking a straight 50-50 split of the b.o. take sans a guarantee. Terms are new. For the first Marciano-Charles meeting in June it was a guarantee of 10c against \$1.40 per seat sold or a guarantee of 50c against \$1.30.

However, on the basis of b.o. receipts for the June bout and the fact that radio did not harm the wicket activity, Halpern argues that the upcoming event is worth more.

National Theatres, has already ordered six more theatre tv installations from General Precision and will have them installed in theatres prior to the fight. Stanley Warner expects to equip five more houses. Fabian Theatres has already signed for houses in Richmond, Va., Albany and Troy, N. Y., for a drive-in in Norfolk, Va., and has requested an availability for an ozoner in the Pennsylvania territory.

Drive-ins, which have found the closed-circuit bouts potent b.o. lures, are stepping up their applications for the upcoming fight. This factor has posed a peculiar

(Continued on page 15)

## Texas Drive-In Parley

San Antonio, Aug. 17. Texas Drive-In Theatres Owners Assn. holds its annual convention here at the Plaza Hotel, Aug. 22-24. Feature of the three-day session will be an address by Dr. Frank M. Tiller, Dean of the School of Engineering of Lamar Tech Research Centre. Dr. Tiller will present a "10-month study of the drive-in industry," containing the results of a survey just completed.

Also scheduled is a concession forum, a discussion on tax relief by State Representative Waggoner Carr, a new processes forum, a talk on insurance problem by Bryon Sanders, Casualty Insurance Commission of Texas, a session on tax depreciation by H. B. Phinney, Director of Internal Revenue, Austin, and a confab on highway regulations affecting drive-ins with A. H. Davis, Texas State Highway Commissioner.

## LIPPERT-RUBIO TO MAKE 'EM IN MEXICO

Hollywood, Aug. 17. Robert L. Lippert, Jr., and Ollalo Rubio have formed Montezuma Films, a Mexican corporation, to produce pictures south of the border. Company has completed "The Black Pirates" and will start "Violent Men" next month.

Pictures will be made in Spanish and English with Hollywood and Mexican stars. They will be released in this country through Lippert Pictures.

## Exhib Rakes In Big Coin, Selling Popcorn to Exhibs!

Chicago, Aug. 17.

In the nabes, it's not unusual for a theatremen to be pleased enough with break-even results on film rentals when his concession receipts are running high. For reasons akin to this, drive-in theatres hereabouts are bundling triple-features to capture an audience for an entire evening, and a jumping candy counter. In popcorn especially there appears to be plenty of lucre, and this is why many exhibs are treating films as incidental to their refreshment merchandising.

Case in point is Ben Banowitz who, on the premise that he would be either half right or half wrong, turned his attention to popcorn and shed two of his four theatres at the time when tv began thinning out neighborhood film traffic. While house slipped grosswise, he found concession sales gaining, with popcorn far in lead, and he parlayed subsequent studies of popcorn into a business which foresees the eventual production of 100,000,000 packages of popcorn per year.

Banowitz, who now retains the Grand and the Ken Theatres, began study of popcorn economics and seed culture at Purdue University in 1948 when his theatres began to skid. Later he organized TV Time Foods, under corporate name of B&B Enterprises, and is selling corn in volume to fellow theatremen. He is in 19 markets now and will open 75 new ones in September. In past three years, Banowitz says, he has packaged 35,000,000 bags of popcorn and expects to step up production soon to 2,500,000 per week.

## END U.S. SQUABBLE OVER FORMOSA FILM PERMITS

Question of divvying up the Formosan import licenses was settled by the companies last week on the hopeful assumption that the Formosans will return to the Motion Picture Export Assn. 15 permits which they allotted to indie Associated Film Productions outfit on the island.

Total of 268 permits have been assigned to the eight MPEA member companies by the Chinese Nationalist government for the year, with 134 issued for the half-year. For a while there was a wrangle over Republic's demand to get a quota of the licenses. This was resolved, however, since Rep hasn't even opened offices on Formosa yet.

Even as the MPEA pressed for an extra allotment for Rep, the Chinese lopped off the 15 permits for the indie outfit, the licenses coming out of the MPEA total. Divvying up among the eight companies was done on the assumption that the 15 permits would be restored to the U. S. distrib.

## BUT VISTAVISION GETS TOP BILLING

Approaching release of Paramount's first VistaVision production, "White Christmas," has Par execs formulating policies on how the widescreen medium should be sold to the public.

Film gets its first unveiling for the press next week (23) on stage 17 at the Par lot, which has been dubbed the VistaVision Theatre. It's laid out like a cross-section of a regular, modern theatre. There are 150 seats.

Jerry Pickman, Par ad-pub v.p., who huddled on the "White Christmas" preview on the Coast last week, returned to N. Y. over the weekend and expects to wing westwards again for the showing. Film opens at Radio City Music Hall in late Sept. or early Oct.

Handling of VV represents something of a problem since Par appears determined not to be drawn into a "battle of the gadgets." Also, the public has just been through a vigorously-conducted campaign by 20th-Fox to press home the dramatic novelty of CinemaScope which, superficially at least, is more readily identifiable in the public's mind due to its unique shape, etc.

"We are going to sell VistaVision as a star of the show," one Par exec commented this week. "We feel that it's the ultimate in production and screen presentation; that through it the audience can see more and feel more of the entertainment values of any picture. With its new depth, clarity and definition, we are going to prove VistaVision as a new emotional experience."

VistaVision is a production rather than an exhibition process. A wider negative area is exposed at the camera and eventually reduced to the size of a single, normal frame. When the image is spread out again on the wide screen, it has both height and considerably improved definition. Par execs say

(Continued on page 16)

## Charity Angle Confuses Theatremen on Marciano Closed-Circuit Telecast

Theatres with closed-circuit equipment are confused about a solicitation being made by a local group regarding a benefit performance of the upcoming Marciano-Charles fight. Theatre Network Television, which controls the closed-circuit rights, has not offered the event to any philanthropic or charity group.

A letter from the national headquarters of the National Council of Jewish women in New York to its regional units offers the fight at \$2.50 per seat, and notes that "a nationwide organization known as Box Office Television Inc." has made the offer. The letter informs the local group to contact a specific theatre in its community to work out the arrangements.

Exhibs are confused just what to answer, since BOTV which made an unsuccessful bid for the fight, does not control the rights. A spokesman for BOTV said "it was a mistake," but did not clarify further. The National Council of Jewish Women letter is dated July 30, about two weeks before the International Boxing Club announcement that the rights would again go to Nate Halpern's TNT.

The National Council letter also states that BOTV is offering another type of entertainment. "They are planning to televise on the closed-circuit outlet one hit play each month beginning early in the fall. Under this arrangement such plays as "Teahouse of the August Moon," "Tea and Sympathy," "On the Waterfront," and other leading productions will come to the theatre in your community, via live television directly from the stage in New York with the original cast." As far as could be learned by VARIETY, no deals have been set for any of these plays.

## Yanks Will Complain to Visiting Italians of U.S. Brush Within Film Trade Body Over There

## B&K CAUTIONS ON TELE FEED OF PHILHARMONIC

Chicago, Aug. 17.

Only one Windy City theatre, the Uptown, is being readied for closed circuit telecast of opening night at Carnegie Hall with the New York Philharmonic orch. Reason is that Balaban & Katz is unsure of the drawing power of the longhair concert, broadcast by Edmund Dorfman's television company, having never tested one such before.

Normally, for championship boxing telecasts, B&K lights up the Marbro and Tivoli theatres along with the Uptown. Essaness circuit's Crown Theatre, only other Chicago house participating to date in theatre tv events, is laying off the symphonic program. Uptown is charging \$2.20 admission for the concert.

B&K heads said more theatres would probably show the opening night of the Met.

## Stanley Warner 39-Week Net Hits \$1,494,900

Stanley Warner and subsidiary companies report a net profit of \$1,494,900 for the 39-week period ending May 29, 1954, after deduction of \$2,328,100 for depreciation, \$1,100,000 for Federal income taxes, and \$100,000 for contingencies. Included in the final figure is a profit of \$90,000 from the sale of properties. Net for the 39 weeks is equal to 64c per share of common stock on the 2,324,337 shares outstanding.

The operating profit of International Latex Corp., which became a wholly-owned subsid on April 30, has been included for the period of May 1 to May 29. For the 13 weeks ending May 29, SW net was \$305,500 after deducting \$849,000 for depreciation, \$315,000 for Federal taxes and \$25,000 for contingencies. Figure equals 13c per share.

(Continued on page 16)

## TOA PICKS ITS MAN! HE'S STILL A SECRET

Theatre Owners of America has selected its "industry coordinator" despite denials of the exhib organization's leaders that "we're still casting around." The man is an individual with exhibitor connections and reportedly has accepted the job. His name is being kept tightly under wraps but is expected to be officially revealed in a week or two.

There is some conflict in the TOA top echelon about the use of the term "coordinator" for fear it might suggest TOA itself is actually engaged in production, a move that is far beyond the scope of TOA thinking, although a number of individual TOA members have expressed a willingness to encourage indie production by guaranteeing the producers playdates.

A name that has been mentioned for the job, but which could not be confirmed, is that of Guthrie Crowe, of La Grange, Ky. An attorney, Crowe was founder and president of the Kentucky Theatre Owners Assn., a TOA unit. He resigned as prexy in July, 1952 to become U.S. District Judge of the Canal Zone. Earlier Ned Depinet, former RKO prexy, and William F. Rodgers, former Metro sales chief, had been considered for the job, but both indicated they weren't interested.

American unhappiness with the voices and votes currently accorded the U. S. distrib on the board of ANICA, the Italian industry organization, will be one of the topics of discussion when an Italian group headed by Eitel Monaco, ANICA prexy, comes here in late September or early October.

Italo visitors are due on Sept. 25. Delegation from Britain to negotiate a new film pact there arrives on Sept. 27. Motion Picture Export Assn. has asked the Italians to postpone their arrival date, but they have replied that this can't be done. MPEA will therefore split its exec forces and talk to both parties at the same time. The British talks are expected to take a week but may wind in much less time than that.

Accompanying Monaco, who is kingpin in the Italian industry—he's also the president of Italian Films Export—are Renato Gualino head of the Italian producers group, and Guilio Manenti, distributors' topper. Exhibs in Italy have their own organization.

Precise agenda of the talks between the Italians and the MPEA isn't known, but it's indicated that the Americans will wish to discuss the ANICA board on which they once carried a lot of weight. Distribs feel that the board is now so arranged that "they can push us into practically anything."

Furthermore, there have been complaints that when ANICA negotiated a new rental term agreement with the exhibs—it was signed two weeks ago—the American reps were insufficiently informed and consulted on these talks.

Only American outfit that isn't an ANICA member is Metro. Lat- (Continued on page 18)

## No Makelim Pix Until December

Hal R. Makelim reports a total of 2,400 theatres already signed for his one-a-month 12-picture deal. Producer in New York for a few days this week for talks with circuit chiefs, said he expects to corral over 3,000 houses which will guarantee playdates for his product.

Makelim indicated that he would not start actual shooting of the pix "until all theatres are in." He has pushed back his delivery date of the first film until December and then will deliver one a month from then on. On a whirlwind tour of the country to sell his plan to exhibs, Makelim said he had six or seven more spots to visit and "some cleanup work" on several deals.

Producer is maintaining his policy of not revealing the properties he will shoot or the players that will be involved. "I didn't do it at the beginning," he said, "and I don't want to change my policy. I'm trying to market the plan and not each picture." Makelim said he was on the prowl for a sales manager and sales staffers who would handle the residual selling of his films. He'll be in New York until Friday (20) and then head for Washington, D. C.

## Scribe Productions Names Jules Goldstone President

Hollywood, Aug. 17. Scribe Productions, recently formed by Melville Shavelson and Jack Rose, named Jules Goldstone president and Edward M. Rose secretary-treasurer.

Company is currently associated with Hope Enterprises and Paramount in the filming of "Eddie Foy and the Seven Little Foys." Next on the program will be a film biography of the Wright Brothers.

# Pokey-But-Classy Chi Nabes

## Respond to Art Intermixture;

### B&K Term: 'Sophisticated Films'

Chicago, Aug. 17.

Balaban & Katz, Chicago's largest theatre chain, is dabbling in "sophisticated films" policies at certain problem houses located in high-rental districts which are populated by the intelligentsia. In most cases where house has long been operating in the red with general run pix, it's felt nothing worse could happen with switch to more arty fare, and circuit feels it's worth the experiment especially in cases where renewal of lease becomes a matter for decision imminently.

Covent Theatre is a prime case in point. House is located near the lake shore in a residential district where new and expensive apartment buildings are going up. Theatre has practically no juvenile audience, the younger set having traditionally patronized the nearby Parkway. B&K toppers feel the nabes has a terrific potential audience for high-grade pix, as the education level is high with much of the tenantry in the professional dodges.

Such popular foreign pix as the Alec Guinness series "Pickwick Papers," "Genevieve," "Heidi" and "Greatest Love" have had recent dates there. Approaching the policy switch cautiously, B&K is afraid to risk not playing dealers, and so top-grade combos like "Executive Suite" and "Genevieve" are offered regularly. Results at the b.o. are better already, B&K execs say.

Chain is steering clear of the "art" appellation and prefers to call the selection "sophisticated." Best grade American product, many of them repeats, and in general films for a selective clientele are what the chain is pitching. Despite increased biz at Covent, circuit feels fall and winter will be the real test periods because people are vacationing now.

B&K's first venture into this kind of operation was in Evanston at the Coronet Theatre, which has been a successful house ever since. House was given a sleek, modern decor and a single feature policy of adult films much like those aimed at the Covent.

Other problem houses in similar class neighborhoods have gone sophisticated from time to time. Circuit has booked certain foreign pix like "Seven Deadly Sins" into Lakeside, Luna, Howard and other theatres in the past. These are all houses of around 800-seat capacity which may eventually go full-swing on selective plan if present test at Covent pays off.

## U's Tokyo Meeting First Sales Pow Ever Assembled By U.S. Distrib in Asia

Tokyo, Aug. 16.

With America Aboaf, Universal's foreign sales manager, presiding, the company opened its first Far Eastern sales powwow here today (16). It's said that this is the first time in the history of any major that sales reps from all Far Eastern areas have been brought together in a convention.

Guest of honor at the confab is Charles J. Feldman, U. v.p. and general sales manager. Also present from the home office is Fortunat Baronat, U's director of foreign publicity, who arrived with Aboaf last week (9).

Repping the local U sales force are Arthur Doyle, U's Far Eastern supervisor; Wally Orr, managing director for Japan and Doyle's assistant; and Paul Fehlen, head auditor.

## Honolulu Ace House Gets C'Scope

Honolulu, Aug. 17.

Waikiki theatre, Consolidated chain's flagship, reopened Friday (13) after a three-day shutdown for installation of an all-purpose screen to permit optional CinemaScope bookings.

Hawaii's second "C'Scoper" is utilizing panoramic screen and stereophonic sound system. "River of No Return" (20th) is first pic under the new policy.

## HUGHES-ODIUM ON AGAIN

But Tevlin's Trip to N.Y. Officially Called 'Personal'

Negotiations between Howard Hughes and Floyd Odlum, head of Atlas Corp., for latter to buy out RKO are again nearing the wrap-up stage. The talks, which halted on the Coast two weeks ago, have resumed and progress is being made. Chances for "the deal to go through are better than ever." May be finalized "within a month."

C. J. Tevlin, RKO studio boss, is currently in New York. There were reports that he was accompanied by his aide, Ross Hastings, studio legal counsel, but this could not be confirmed. An RKO executive said Tevlin was in Gotham on "personal business," but insiders stated he had held sessions with Odlum.

While Odlum previously had been reported dickering only for the RKO holding company, RKO Pictures Corp., the deal now is said to involve the whole works, including all studio and production facilities, the worldwide distribution network, and the complete library of old product.

## 600 Minimum Needed For COMPO's Group Policies; Execs 5G, Ushers \$1,000

Widespread and favorable reaction to COMPO's proposed group life insurance project was reported in N. Y. Monday (16) by Robert Coyne, the org's special counsel.

All COMPO members have been queried via letter on their feelings about the insurance plan which would be available to all officers, partners and employees of industry outfits affiliated with COMPO.

Scheme would entitle all active corporation officers and theatre execs receiving \$5,000 a year or more, and all active proprietors and partners working in the insured business for more than 30 hours a week, to life insurance policies of \$5,000. Ushers could get \$1,000 policies and all others policies of \$2,500. Door is left open for other classifications for the trade sheets and other charter orgs if they elect to join the plan.

It was stressed that, provided COMPO can rally a minimum of 600 persons, all employers with one or more employees could be covered. Furthermore, it was pointed out that smaller theatres employing less than 25 should be specially interested since, to date, they haven't been able to get group insurance of this type. Cost is estimated (Continued on page 62)

## Documentary Pic Rolls

### On Life of Cellist Casals

Prades, France, Aug. 10.

A documentary film on the life of Pablo Casals, world's most famous cellist, started rolling today (10) in Prades, in the heart of the Pyrenees-Orientales, close to the Spanish border.

Film, being directed by Robert Snyder, winner of a 1950 Oscar for his documentary, "The Titan," on the works of Michelangelo, is being underwritten by the Loeb Foundation, with major part of earnings to go to the Davis Mannes School of Music.

Prominent in the film, in addition to "the Master," as the great Catalonian exile is known, is Catalonian Foley, acknowledged as his No. 1 pupil.

Exteriors are being shot in and around Prades with interiors and sound being recorded at the 11th-century Abbaye St. Michel de Cuja, site of the 1952-53 Casals Music Festivals.

In addition to Snyder, Nancy Smith functions as production assistant. Crew consists of Jacques Mercanton, director of photography, with Henri Raichl as lead lenser, assisted by Henri Marin and Claude Robin. Handling sound is Norbert Gernolle, aided by Georges Bertola.

## FLOUNDERED, DISSOLVES

Theatre Tele Associates Never Got Airborne

Theatre Television Associates, Inc., the firm organized by Capell-MacDonald, the national sales firm, for a closed-circuit theatre operation, has been dissolved.

The sales org, operating in conjunction with Leo Rosen, former theatre tv exec of Fabian Theatres, attempted to present sales meetings and a weekly series of fights to theatres via theatre tv. It ran into difficulty from the start over a disagreement on terms to charge theatres, leading to Rosen's anking of the operation and the abandonment of C-M's closed-circuit plans.

## Yugoslav-U.S. In 50-Pix Deal

Motion Picture Export Assn. has now had confirmation of its 50-picture deal with Yugoslavia. Coin involved comes to \$225,000, according to Herbert Erlanger, MPEA secretary and assistant treasurer, who negotiated the sale to the Yugoslavs.

Involved are features from only seven companies. The rest—Metro, United Artists and Republic—held out for individual deals in this, the last of the active MPEA territories. There have been reports that Metro has already sold some 25 pix to the Yugoslavs.

The MPEA deal was made with Film, the Croation Film Distribution outfit in Zagreb. However, the U. S. pix will circulate through all of the six Federal republics. Pact is significant in that it denotes a certain amount of decentralization in the Yugo film setup. At one time all pix for distribution in Yugoslavia were bought by Yugoslavia Film, which represented the country's film monopoly. This situation is now apparently changed even though the tune is still called from Belgrade.

Erlanger said the deal was still subject to a formality, i.e., the granting, with Yugoslav approval, of a conversion guarantee by the U. S. Information Agency. The Yugoslavs picked their 50 pix from a list of 300 submitted to them by MPEA. Films must be delivered by MPEA within a year.

## HIKED ADMISH LIFTS

### 'ROBE' AT N.D. DRIVE-IN

Minneapolis, Aug. 10.

Initial first-run of "The Robe" in one of this territory's ozoners, and probably the only time the picture has made its local debut in a drive-in theatre, enriched the 20th-Fox local exchange's coffers.

Playing at the Minot Outdoor theatre, Minot, N. D., population 22,000, at advanced \$1 admission for the first showing in the town, "The Robe" ran 11 days to an estimated \$8,000.

Boxoffice performance is considered all the more remarkable because "The Robe" had been previously shown in a small town 60 miles distant from Minot at regular 50c admission and the theatre in question ran large ads in the Minot newspaper at the time. The Minot engagement also followed an earlier run in another town only 65 miles distant. Also, Minot has a tv station.

Minot Outdoor theatre's deal for "The Robe" called for a \$4,000 guarantee against 50% of the gross from the first dollar.

## Tushinsky, Branson To Europe for Superscope

RKO will handle the foreign distribution of Superscope, the wide-screen process invented by Joseph and Irving Tushinsky. National Screen Service supervises the distribution of Superscope in the United States and Canada.

Joseph Tushinsky and Walter Branson, RKO foreign chief, will leave New York early in September for a series of Superscope demonstrations in Europe. First showings abroad of the variable anamorphic process will take place in London, Paris and Rome. Demonstrations for other countries are currently being arranged.

According to RKO, approximately 1,000 theatres in the U. S. already are equipped with the Superscope lens.

## Film Reviews

### Security Risk

Suspense feature for the programmer market. Should be moderately satisfactory.

Hollywood, Aug. 11.

Allied Artists release. William F. Brody production. Stars John Ireland, Dorothy Malone, Keith Larsen; features Dolores Donlon, John Craven, Suzanne Telford, Joe Bassett, Burr Wenzland. Directed by Harold Schuster. Screenplay by Jo Pagano, John Rich; from a story by John camera, John Martin. Edited by Herman. Previewed Aug. 9, '54. Running time, 69 MINS.

Ralph Payne ..... John Ireland  
Dolores Weeks ..... Dorothy Malone  
Ted ..... Keith Larsen  
Peggy ..... Dolores Donlon  
Dr. Lanson ..... John Craven  
Joan Weeks ..... Suzanne Telford  
Malone ..... Joe Bassett  
Burke ..... Burr Wenzland  
Johnny ..... Steven Clark  
Mike ..... Murray Alper  
Sheriff ..... Harold Kennedy

(Aspect ratio: 1.85-1)

The suspense ingredients in the plot of "Security Risk" are brought off in moderately okay fashion to meet the not too discriminating demands of the programmer market. Communist schemers and the FBI match wits in the story to give it a dateline touch, and its overall effect would have been more satisfactory had the unfoldment not been so slowly paced.

John Ireland represents the FBI in the William Brody production, while Keith Larsen is the baddie mixed up with the Red plotters. Action takes place at Big Bear, and the resort layout furnishes a good background for what transpires as Harold Schuster's direction sends the script by Jo Pagano and John Rich through its regulation paces. Femme interest falls to Dorothy Malone, the good sister who goes for Ireland, and Dolores Donlon, her sexy, blonde bad sister, who gets herself killed for trying to turn a dishonest buck with the Commies. Later are represented by a femme, Suzanne Telford.

Ireland and the others are vacationing at Big Bear when John Craven, atomic scientist, is killed there by his assistant, Larsen, who wants some secret papers for the Bolsheviks. The murder is witnessed by Miss Donlon, who picks up the papers and then tries to sell them to the heavies. This costs her life because Larsen shoots her down when it comes time for the Commies to try their escape. Larsen is killed also, and Ireland rounds up such remaining baddies as Miss Telford, Burr Wenzland, Steven Clark and Murray Alper.

Performances of the three stars and the other are brought off acceptably. The three-femmes in the cast take care of temptation angles satisfactory. Joe Bassett plays the FBI chief and Harold Kennedy is seen as the helpful sheriff.

John Martin's lensing and the other technical credits are okay. Brog.

### The Beachcomber

(BRITISH-COLOR)  
Colorful version of Somerset Maugham South Sea Island yarn of reformation of drunken wastrel; Robert Newton and Glynis Johns do leads effectively; limited boxoffice in U.S. looms.

London, Aug. 10.

General Film Distributors release of William MacQuitty production. Stars Glynis Johns, Robert Newton, Donald Sinden. Directed by Muriel Box. Screenplay by Sydney Box. Based on a story by W. Somerset Maugham; camera (Technical), Reginald Wyer; editor, Jean Barber; music, Francis Chagall; lyrics, Leicester Square Theatre, London. Running time, 90 MINS.

Martha ..... Robert Newton  
Ted ..... Donald Sinden  
Ewart Gray ..... Paul Rogers  
Owen ..... Glynis Johns  
Venerable ..... Walter Crisheim  
Headman ..... Michael Horden  
Alfred ..... Alec Guinness  
Captain ..... Tony Quinn  
Fang ..... Ah Cheng Choy  
Headman ..... Ronald Lewis  
Amao ..... Elizabeth Rollins  
Girl ..... Michael Mellinger  
Orderly ..... Michael Mellinger

With the universal reputation of Somerset Maugham, plus the transatlantic popularity of Robert Newton, this latest version of one of the author's South Sea Island stories should do goodly biz in most countries. It is well adapted and suitably backgrounded, with authentic local color and all the trappings of native drunks, witch doctors and the ineradicable prejudice against the white man's medicine. Central figure the "Honorable Ted," a disreputable remittance man idling in drunken oblivion while his money lasts. He has an eye for the local cuties and is the despair of the only other white inhabitants, a bigoted Welsh minister

and his sister who conscientiously convert the heathen and heal the sick. Setup is viewed through the eyes of a new Government official, an "immature" law-enforcer who learns that his predecessor committed suicide. When the beachcomber gets out of hand and wrecks the wine shop, the newcomer keeps his threat and jails him. An outbreak of cholera brings a sense of responsibility to the drunkard who goes to a neighboring island with the Welsh girl as medical assistant and their strange, antagonistic relationship ends in marriage.

Dramatic highlights are a fight between an elephant and a crocodile and escape from which when the girl is bound by the malevolent witch doctor to be trodden underfoot by the same elephant.

Newton gives a richly human portrayal of the reformed wastrel, fitting the role capably. Glynis Johns makes an attractive figure of the single-minded missionary-cum-surgeon who "hooks" but an appendix with the same aplomb as she nets her reluctant mate. Paul Rogers is suitably sincere and godly as her brother, while Donald Sinden looks immaculate and dignified as the impartial dispenser of justice. Of the minor roles, Donald Pleasence stands out as a native clerk and Michael Horden as tribal headman. Excellent contributions are made by Walter Crisheim, Ronald Lewis and Jean Rollins. Pic is intelligently directed by Muriel Box.

Paramount released the 1938 version of the same story (Pommer-Laughton production), similarly titled, Erich Pommer director and Charles Laughton starred.

### Paris Incident

(Telegramme pour M. Herriot)

(FRENCH)

Lightweight script and slow pace limits chances in U.S.

Helene and Arthur Davis release of Mme. Goulian production. Stars Gerard Gervais, Pierrette Simonet. Directed by Pierre Goulian. Story and screenplay, Alex Joffe; additional dialog, Decoin; camera, Nicholas Hayer; music, Joseph Cosma. Previewed Aug. 10, '54. Running time, 80 MINS.

Antoine ..... Gerard Gervais  
Amelie ..... Pierrette Simonet  
Sinden ..... Olivier Hussenot  
Little Boy ..... Christian Fourcade  
The Headmaster ..... Henry Cromieux  
Grandson ..... Jacques Fardes  
Arthur ..... Edwin Machnik  
The Flowerseller ..... Geminio Michel  
Baron ..... Henri Marchand  
Amelie's Mother ..... Margaret Zolen  
The Postman ..... Darnay  
Gervais' Mother ..... Gervais  
Etienne ..... Jules Nicola

"Paris Incident" is one of those atmospheric whimsies that fall into the "could have been" category. With a less tenuous plot and good deal of tightening, this story of Parisian neighborhood search for some telegrams lost by a messenger boy could have been one of those sleepers from abroad. In its present state, however, its b.o. outlook is limited to the arties.

Director Henri Decoin took a talented crew of actors into the Montmartre neighborhood and set them loose in the streets and apartments to achieve some strikingly natural shots of Parisian domesticity. But in spite of some sad moments of whimsy and sentiment, the Alex Joffe screenplay bogs down badly in most of the way. And while the ending (after a lost telegram to a M. Herriot, presumed to be the Speaker of the Chamber of Deputies, is found) isn't exactly telegraphed, it comes as something of a letdown.

Gerard Gervais is the youngster on his way to deliver three telegrams runs his bike into a truck and then embarks on an all-night excursion to find the wires, lost during the accident. He is joined by Pierrette Simonet, an appealing little girl, and a flock of other interesting characters, best of which are Olivier Hussenot, Henry Crisheim, Jacques Parade and Geminio Michel.

Both youngsters, Gervais and Miss Simonet, give remarkably poised and sensitive performances which for the most part carry the film. Decoin's direction, though it doesn't overcome the lethargy of the story, gets in its humorous moments and some bittersweet ones, and his crowd scenes, with the people of Rue Mottetard, are excellent.

Nicholas Hayer's camerawork gives an animated picture of the streets of Paris at night, and Joseph Cosma's score follows the varying moods unhelpfully and contains some excellent themes worth hearing in themselves. Harmonica played by Flore Flavy is another plus. French title originally was "Telegramme Pour M. Herriot."



# MAGS, SUPPS FIGHT FOR FILM \$

## National Newsprint Spending

Following is the breakdown of the film companies' advertising expenditures in magazines and newspaper sections during the first six months of 1954, compared with 1953. Statistics were compiled by C. John Crockett, eastern ad manager of Coronet Magazine:

	1954	1953	Pct. Change
Loews	\$418,789	\$326,150	+ 28.4
RKO	104,786	260,661	- 59.8
Paramount	151,510	226,565	- 33.1
Universal	270,814	181,960	+ 48.8
Warner Bros.	112,250	179,385	- 37.4
Columbia	91,615	139,135	- 34.2
20th-Fox	212,960	89,810	+137.1
United Artists	32,830	46,030	- 28.7
Republic	72,520	4,225	+1,616

## Dick Walsh 2-1 Victor in IA; Aims Barbs at IBEW and NABET

By JOE KOLLING

Cincinnati, Aug. 17.

President Richard F. Walsh and all other officers of the AFL International Alliance of Theatrical Stage Hands were reelected for a two-year term at the five-day convention here last week. Entire opposition ticket, headed by Roy M. Brewer, was defeated by two-to-one margin. Walsh received 789 votes to 408 for Brewer.

Disappointed over the outcome Brewer said he expected "hidden support" from small locals in which he thought "a feeling of unrest was present." He said his plans for immediate future were indefinite, but indicated he will be back in Hollywood where he filled an executive post with Allied Artists after resigning as IA rep in Hollywood.

Walsh's president's report pledged that IA will "use every ounce of our might to protect our jurisdiction against encroachment by any other union." Defy was aimed at AFL International Brotherhood of Electrical Workers and the National Association of Broadcast Employees and Technicians.

"These opponents," Walsh stated, "have sought to penetrate every phase of work behind the scenes in television. Against them we have been able to do much better than hold our own."

Tom O'Brien, British labor's peace envoy, who was accorded (Continued on page 20)

## Chemical Bank Finances Tashlin-Runkle 'Kiss-Off' As UA Guarantees Loan

Hollywood, Aug. 17.

Chemical Bank of N.Y., with a loan guaranteed by United Artists, will finance "The Kiss-Off," a suspense yarn to be produced by Frank Tashlin and Rip Van Runkle, who co-authored it.

Meanwhile UA is financing four more films representing an outlay of more than \$7,000,000. They are: Hecht-Lancaster's "The Gabriel Horn," Paul Gregory's "Night of the Hunter," Russ-Field's "Gentlemen Marry Brunettes" and Stanley Kramer's "Not as a Stranger."

## HIGH TERMS FOR 'STAR' BUT NOT A PREEM

Lopert Films, which manages the Astor and Victoria Theatres, N. Y., for City Investing Co., plunked down a \$200,000 guarantee for Warner Bros.' "A Star Is Born." Picture is scheduled to open in both houses on a day-and-date basis early in October. Terms for the run of the film are 70-30.

Lopert management, while not airing its beef openly, reportedly is peeved at Warners' decision to world preem the picture in Hollywood on Sept. 30. Lopert management had anticipated the hoopla bow in New York. WB has made no decision yet as to whether the Broadway unveiling will have Kleig-light trimmings.

## DISTRIBS TEND TOWARD VIDEO

While film companies barely increased their ad expenditures in consumer magazines and Sunday newspaper supplements during the first six months of 1954, as compared with 1953, the spending lineup of the distributors has changed significantly and clearly reflects a growing preoccupation with television.

Statistics on the half year are contained in a letter written to the companies by C. John Crockett, eastern advertising manager for Coronet Magazine, who compiled them from the records of Publishers' Information Bureau.

Crockett's figures, which don't take into account national network radio or tv expenditures, or "co-operative" local newspaper, radio or tv advertising, bear out the companies' contention that ad budgets are in most cases being expanded to take care of both standard forms of advertising and the newer—and costly—tv medium.

Total spent by nine film companies during the first half of 1954 comes to \$1,468,074, an increase of only \$14,153 over the same months in 1953. Individual breakdown, however, shows considerable changes.

Biggest ad spending increase in '54 over '53 was registered by Republic, which stacked \$72,520 on ads compared to \$4,225 last year. Company went in for Sunday section plugging to the tune of \$33,510, which compares with zero in '53.

Second-largest increase was shown by 20th-Fox, which boosted ad expenditures 137%, from \$89,810 last year to \$122,960 in 1954. Here, again, what with its CinemaScope pix to plug, the company invested \$72,355 in Sunday supplements against a zero rating last year.

Largest spender among the distributors (Continued on page 18)

## Paramount Due For 15 VistaVision Cameras

Hollywood, Aug. 17.

Within the next three weeks Paramount will have a total of 15 VistaVision cameras and is preparing for a heavy increase in production. Currently the studio has six LV cameras of its own and two on lease from Technicolor and is awaiting the delivery of seven more by the Mitchell Camera Corporation. They cost \$25,000 apiece.

Mitchell company will also ship a number of VVs to J. Arthur Rank in England in time for late September production.

## J. Robert Rubin Due to Retire

### Also Bob Lynch in Philly—As Divorce Proceedings Quicken Shifts and Retirements

Loew's top brass is currently playing its own version of the scrabble game in preparation for the separation of the company's theatre and production-distribution holdings, set to take place at the end of this month. Loew's will be the last of major film companies to undergo the divorce treatment under the government's consent decree judgment.

The company toppers are working out the executive and staff lineups for the two separate companies which will be formed shortly. A careful study of personnel is also being made, with an eye toward making top execs to new contracts and making arrangements for the retirement of others eligible under the company's retirement plan.

Among those set to retire is J. Robert Rubin, veepee and general counsel, who has been associated

## Mitchell Wolfson Sees Germany Rapidly Rebuilding, Sure Soon To Be Yank Rival for Markets

By HY HOLLINGER

### Philadelphians Organize Exploitation Film Firm

Philadelphia, Aug. 17.

Exploitation Productions, Inc., new distributing outfit headquartered here, has been formed for production of special films both in the United States and abroad.

Louis W. Kellman, head of News Reel Laboratory, local tv and newsreel service, is president of new distrib. Jack Harris, who heads own organization in exchange district, is v.p. and sales manager. Michael Freedman, former circuit up and head of Comprehensive Service, is treasurer.

### N.Y. Backtracks on Birth Of Buffalo With Flick's Return; Md. Unresolved

New York censor board backtracked last week and greenlighted a scene in Walt Disney's "The Vanishing Prairie" showing the birth of a buffalo calf.

Decision came with the return from vacation of Hugh M. Flick, the N.Y. censor, who said his ruling repped "a modification of an old precedent" of the board which has frowned on scenes showing the birth of animals. He also suggested that there had been a misunderstanding in that his board had never actually banned the controversial 25-foot bit.

Instead, having found the birth sequence in possible violation of the N.Y. censor statute, the board notified the Disney office of its view. Return of Flick settled the matter.

Observers noted the apparent press sensitivity to any matter relating to censorship. The "Prairie" story got extraordinary play in the lay press. This in itself, it's said, is apt to be a future factor in preventing censorship excesses such as might have occurred in the past.

### Maryland Free State, Too

Baltimore, Aug. 17.

Walt Disney's "Vanishing Prairie" conflicted last week with Maryland's State Board of Motion Picture Censors with the dispute yet to be resolved. Last Monday (9) Sydney R. Traub, chairman of the board, ordered 27 feet of film involving the birth of a buffalo calf cut from the nature film untemper production. (Continued on page 69)

Film production in Germany is booming to such an extent that there is danger of it becoming strong competition for American films in the foreign market. The German film industry is slowly, but surely rebuilding to its pre-war proportions.

These are the observations of Mitchell Wolfson, head of the Wometco circuit and a board member of Theatre Owners of America, following his return from a European trek. Wolfson, a Miami tv station owner and former mayor of Miami Beach, as well as a leading exhibitor executive, found production on the increase also in France, Spain, Italy and Sweden. "While these countries also represent competition for Hollywood in the foreign market," he said, "the great threat is from Germany."

While Wolfson does not believe the German films or the product from other countries will make a serious inroad on Hollywood films in the United States, he feels that if the threat is not met with the proper selling abroad, not only will American distributors lose coin but it will also be harmful to America in general. "Our pictures abroad," he said, "help sell America and we should do everything in our power to keep up the continuous flow of American pictures."

Wolfson said he found the European reps of the U. S. film companies "hard-working, intelligent individuals," and he is strong in his view that in these men lies the future of American pix abroad and, to a certain degree of American prestige. He feels that every effort should be made by the U. S. distributor to build up these reps and to sell them on America.

"They should be brought to the United States at least once every two years. They should be talked to and shown around America and Hollywood. They should have a chance to see pictures made and to observe our vast manpower and resources," Wolfson suggested.

In this manner, the exhib exec feels, they can be shown the vast (Continued on page 69)

## 'Black Dahlia' Film Come-On Cons \$100,000 Worth of Sucker Money

Hollywood, Aug. 17.

They're still biting out here on bait to make a quick killing in pictures. Police today rounded up two "officers" of International Productions Ltd., in what they charged was a swindle that hauled in nearly \$100,000 of "sucker" money on capital that police said was \$6.95. Suspects allegedly promised 8% interest on investment and 20% payoff after production of a film on "Black Dahlia," long headlined murder case still unsolved.

Suspects are Glen Wood and Brucks Randall, claimed to have their own private information to be used in filming the grisly crime. Most of sucker money came from Pasadena school teachers, doctors and retired coupon-clippers. Six are said to have mortgaged their homes to "get into pictures."

## ALLIED CONVENTION TO STRESS DRIVE-INS

Milwaukee, Aug. 17.

Figuring that two-thirds of its members operate drive-ins as well as conventional theatres, Allied States Assn. will feature a post-season ozone exhibit at its annual convention and trade show.

Combined meeting and exhibit, billed as the silver anni-convention, will be held Oct. 12-14 at the Schroeder Hotel here.

# L.A. Hits Terrific Upbeat; 'Window' Great \$30,000, 'Wind' Mighty 57G, 'Gladiators' Tall 30G, 'Living' 16G

Los Angeles, Aug. 17.

The boxoffice is hitting a mighty upbeat in current frame with two blockbusters among newcomers and continuing hefty biz for some extended-runs. Overall take likely will be best of year, topping even first session of 1954.

"Rear Window," single showcasings, is sighting a great \$30,000. "Gone With Wind," playing in two theatres, is smash \$57,000. Holdovers and turnarounds are the order rather than the exception for both films. Sturdy \$30,000 looms for "Demetrius and Gladiators" in three locations. "Her 12 Men" looks medium \$12,000 in two houses.

"Living It Up" shapes neat \$16,000 in second round in two situations plus a hearty \$4,000 in five ozothers. Also stout \$10,000 on "Waterfront" with \$1,000 possible in second frame, three spots. "Broken Lance" is good \$16,000 in third week at Chinese. "Magnificent Obsession" is smooth \$10,000 in fourth round at Warner Beverly. "Caine Mutiny" looks good \$29,000 in fifth and "Cinerama" fancy \$36,000 in 67th frame.

**Estimates for This Week**  
Egyptian, State (UATC) (1,538; 2,404; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue). Smash \$57,000. Last week, "Valley of Kings" (M-G) and "Red River Shore" (Rep) (State only) (2d wk-5 days), \$8,500.

**Hollywood Paramount (F&M)** (1,430; \$1-\$1.50) — "Rear Window" (Par). Great \$30,000. Last week, "Student Prince" (M-G) (4th wk), \$8,800.

**Los Angeles, Uptown, Loyola (F&M)** (1,715; 1,248; \$1-\$1.50) — "Demetrius and Gladiators" (20th) and "Genevieve" (U). Sturdy \$30,000. Last week, plus Iris, excluding Uptown, "3 Coins in Fountain" (20th) and "Tiffed Thunderbolt" (Indie) (3d wk), \$19,300. Holds for fourth at Iris for nice \$3,300.

**Palace, Hawaii (Metropolitan-G&S)** (1,212; 1,106; 70-\$1.10) — "Her 12 Men" (M-G) and "Security Risk" (AA). Medium \$12,000. Last week, Hawaii and Warner Downtown. "Susan Slept Here" (RKO) and "Spanish Main" (RKO reissue) (2d wk), \$11,600. Holds a third at Downtown for fair \$4,500.

**Orpheum, Fortie (Metropolitan-F&M)** (2,213; 885; 70-\$1.10) — "Living It Up" (Par) and "Desperado" (AA) (Orpheum only) (2d wk). Neat \$16,000. Last week, fancy \$30,900, plus socko \$58,000 in five drive-ins.

**Los Angeles Paramount, Wilshire Hollywood (ABPT-SW-FWC)** (3,200; 2,344; 75¢; 75-\$1.25) — "On Waterfront" (Col) (2d wk). Stout \$41,000. Last week, \$60,000.

**Chinese (F&M)** (1,905; \$1-\$1.80) — "Broken Lance" (20th; 3d wk). Good \$16,000. Last week, \$19,800. Ritz (FWC) (1,363; \$1-\$1.50) — "Adventures Robinson Crusoe" (UA) (3d wk). Okay \$4,500. Last week, \$5,700.

**Warner Beverly (SW)** (1,612; 90-\$1.50) — "Magnificent Obsession" (U) (4th wk). Smooth \$10,000. Last week, hefty \$12,800.

**Fox Wilshire (FWC)** (2,296; 90-\$1.50) — "Apache" (UA) (4th wk). Slow \$5,300. Last week, \$7,900.

**Hilfstreet, Pantazes (RKO)** (2,812; 2,752; 2,812; 95-\$1.75) — "Caine Mutiny" (Col) (5th wk). Good \$29,000. Last week, \$39,200.

**Four Star (UATC)** (900; 90-\$1.50) — "Mrs. Leslie" (Par) (7th wk). Light \$2,400. Last week, \$2,900.

**Fox (FWC)** (965; \$1-\$1.50) — "High and Mighty" (WB) (6th wk). Oke \$3,800. Last week, \$4,800.

**Fine Arts (FWC)** (631; 80-\$1.50) — "Hobson's Choice" (UA) (9th wk). Slim \$1,400. Last week, \$1,800.

**Waltner Hollywood (SW)** (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (68th wk). Into current frame Sunday (15) after fancy \$36,000 last week.

## '12 MEN' SLOW \$7,500, BALTO; 'LANCE' BIG 12G

Baltimore, Aug. 17.

Holdovers predominate again here this week with fairish grosses resulting. Among the few new entries, "Her Twelve Men" is mild at the New. "Francis Joins Wacs" wound up an okay week at the Mayfair. "Broken Lance" is still smash in its second week at the Town. "King Richard and Crusaders" is holding fairish in second round at the Stanley.

**Estimates for This Week**  
Century (Loew's-CA) (3,200; 25-

## Broadway Grosses

**Estimated Total Gross This Week** ..... \$616,700  
(Based on 21 theatres.)  
**Last Year** ..... \$738,400  
(Based on 23 theatres.)

## 'Brides' Boff 30G, Cleve.; 'Lance' 16G

Cleveland, Aug. 17.

Four holdovers continue to keep first-run biz at high level here currently. Top newcomer is "Brides for 7 Brothers," huge at State. "Broken Lance" is scoring again in second round at Hipp. "Knock On Wood" is smash on m.o. to Stillman. "Caine Mutiny," now in fifth week, still is hefty in fifth stanza at the Allen.

**Estimates for This Week**  
Allen (S-W) (3,000; 70-\$1.25) — "Caine Mutiny" (Col) (5th wk). Hefty \$13,500. Last week, \$19,000. Hipp (Telefilm) (3,700; 60-90) — "Broken Lance" (20th) (2d wk). Boff \$16,000. Last week smash \$30,000.

**Ohio (Loew's)** (1,200; 60-90) — "Prisoner of Casbah" (Col) and "Outlaw Stallion" (Col). Good \$5,000. Last week, "Coroner's Creek" (Col) and "Gunfighters" (Col) (reissues), \$5,000.

**Lower Mall (Community)** (585; 60-90) — "7 Deadly Sins" (Indie) (2d wk). Oke \$3,500. Last week, \$4,400.

**Palace (RKO)** (3,300; 75-\$1) — "Hell Below Zero" (Col). Fair \$10,000. Last week, "Ring of Fear" (WB), \$8,500.

**State (Loew's)** (3,500; 60-90) — "Seven Brides" (M-G). Smash \$30,000. Last week, "Knock on Wood" (Par) (2d wk), \$16,000.

**Stillman (Loew's)** (2,700; 60-90) — "Knock on Wood" (Par) (m.o.). Big \$10,000. Last week, "Living It Up" (Par) (m.o.), \$9,000.

## 'Wild' Rousing \$15,000, Mont'l; 'Robe' Big 11G

Montreal, Aug. 17.

Ace newcomer here this round is "Wild One," solid at the Princess. "The Robe" also looms big at the Imperial. Both "Carnival Story" at Loew's and "Coins in Fountain" at the Palace shape strongly in second rounds.

**Estimates for This Week**  
Palace (C.T.) (2,625; 60-\$1) — "3 Coins in Fountain" (3d wk). Fine \$16,000 after a solid second of \$22,000.

**Capitol (C.T.)** (2,412; 45-75) — "Her Twelve Men" (M-G). Fair

(Continued on page 22)

## 'Crusaders' NSG 13G, Hub; 'Lance' Sock 19G, 'Obsession' Wow 17G, 4th

Boston, Aug. 17.

There are no complaints at downtown first-runs this session. Despite holdovers in most spots, biz continues strong. "Magnificent Obsession" in fourth week at the Memorial still is great with "Gone With Wind" in fourth at Orpheum and State in same category. "Broken Lance," which skyrocketed during initial week at the Paramount and Fenway, continues big in second round. "Caine Mutiny," now in seventh round at the Astor, still draws hefty night biz, but daytime activity action is offish. Lone newcomer, "King Richard and Crusaders" at the Met shapes mild.

**Estimates for This Week**  
Astor (B&G) (1,500; 85-\$1.25) — "Caine Mutiny" (Col) (7th wk). Oke \$14,500 following \$16,000 in sixth.

**Beacon Hill (Beacon Hill)** (800; 50-\$1) — "Man With Million" (UA) (7th wk). Nice \$5,000 following \$6,000 for sixth.

**Boston (Cinerama Productions)** (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (33d wk). Hefty tubthumping campaign has hyped this to a big \$18,500. Last week, \$19,000.

**Exeter (Indie)** (1,300; 60-\$1) —

## 'Susan' Snappy \$9,000 Seattle; Brando 14G

Seattle, Aug. 17.

Cool summer continues to spell hot boxoffice here currently. "On Waterfront" looms smash at Coliseum while "Susan Slept Here" is rated great at Music Box. Big campaign for preem of "Karamoja" is racking up a terrific session. "Broken Lance" continues great in second round at Fifth Avenue.

**Estimates for This Week**  
Coliseum (Evergreen) (1,829; 65-90) — "On Waterfront" (Col) and "Vigilante Territory" (AA). Smash \$14,000 for Marlon Brando starrer. Last week, "Living It Up" (Par) and "Lone Gun" (UA) (3d wk), \$8,600.

**Fifth Avenue (Evergreen)** (2,500; \$1-\$1.25) — "Broken Lance" (20th) (2d wk). Great \$11,000. Last week, \$15,400.

**Liberty (Hamrick)** (1,650; \$1) — "Karamoja" (Lip) and "Half Way To Hell" (Lip). Huge \$15,000. Last week, "Apache" (UA) (2d wk), \$3,500 at \$1 top.

**Music Box (Hamrick)** (850; 90-\$1.25) — "Susan Slept Here" (RKO). Great \$9,000. Last week, "Apache" (UA) (2d wk), \$3,600 at \$1 top.

**Music Hall (Hamrick)** (2,300; 90-\$1.25) — "High and Mighty" (WB) (5th wk). Solid \$9,000 or near. Last week, \$7,800.

**Paramount (Evergreen)** (3,039; \$1-\$1.25) — "Caine Mutiny" (Col) (6th wk). Great \$10,000. Last week, \$10,400.

## 'Lance' Lofty 21G, St. L.; 'Living' 16G

St. Louis, Aug. 17.

"Broken Lance" shapes as hottest thing in this torrid city where the mercury is valued at better than 100 degrees over the past weekend as another wave has arrived. "Miami Story" looms good at Loew's while "Living It Up" landed a stout second session at the huge Fox, where few pix stay more than a week. It is holding a third round.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (28th wk). Solid \$17,000 after \$18,500 last week.

**Fox (F&M)** (5,000; 51-69) — "Living It Up" (Par) and "Paris Playboys" (AA) (3d wk). Opened to day (Tues.). Second session was big \$16,000.

**Loew's (Loew's)** (3,172; 50-75) — "Miami Story" (Col) and "Saracen Blade" (Col). Good \$14,000. Last week, "Apache" (UA) and "Scarlet Spear" (UA) (2d wk), \$13,000.

**Orpheum (Loew's)** (1,600; 75-\$1) — "Gone With Wind" (M-G). Lofty \$7,000. Last week, \$8,500.

**Pageant (St. L. Amus.)** (1,000; 82) — "One Night of Happiness" (Indie) (3d wk). Fine \$4,000 after \$5,500 second session.

**Richmond (St. L. Amus.)** (400; 82) — "Hobson's Choice" (UA) (2d wk). Good \$2,000 following \$3,000 initial stanza.

**St. Louis (St. L. Amus.)** (4,000; 51-69) — "Broken Lance" (20th). Socko \$21,000. Last week, "Garden of Evil" (20th) (2d wk), \$8,500.

**Shady Oak (St. L. Amus.)** (800; 82) — "Hobson's Choice" (UA) (2d wk). Stout \$2,500 after \$3,000 opener.

## 'Shield' Socko \$22,000, K.C.; 'Lance' Hot 15G, 'Obsession' Great 10G, 4th

## Key City Grosses

**Estimated Total Gross This Week** ..... \$2,926,900  
(Based on 23 cities, and 211 theatres, chiefly first runs; including N. Y.)  
**Total Gross Same Week Last Year** ..... \$2,600,500  
(Based on 23 cities and 215 theatres.)

## 'Knock' Fair 17G In Moderate Det.

Detroit, Aug. 17.

Boxoffice coin dwindles somewhat this week, but overall conditions are generally bright. "Knock On Wood" is a little hollow at the Michigan. "Gambler from Natchez" is finding pickings slim at the Fox. Second week of "On Waterfront" at the Palms looks great. "Gone With the Wind" is strong in fifth round at the United Artists. Same applies to "Caine Mutiny" in seventh week at the Madison. "Cinerama" continues sockeroo 74th week at Music Hall. "Pushover" is rated okay at Broadway-Capitol.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 80-\$1) — "Gambler from Natchez" (20th) and "River Beat" (UA). Slow \$22,000. Last week, "Garden of Evil" (20th) and "Man in Hiding" (20th) (4th wk), \$17,000.

**Michigan (United Detroit)** (4,000; 80-\$1) — "Knock On Wood" (Par) and "The Cowboy" (Lip). Only fair at \$17,000. Last week, "Living It Up" (Par) and "Make Haste to Live" (Rep) (3d wk), \$14,000.

**Palms (UD)** (2,961; 80-\$1) — "On Waterfront" (Col) and "Big Chase" (Lip) (2d wk). Great \$25,000. Last week, \$42,000.

**Madison (UD)** (1,900; \$1.25-\$1.50) — "Caine Mutiny" (Col) (7th wk). Socko \$16,000. Last week, \$20,000.

**Broadway-Capitol (UA)** (3,500; 80-\$1) — "Pushover" (Col) and "Law Vs. Billy Kid" (Col). Oke \$15,000. Last week, "Weak and Wicked" (AA) and "Desperado" (AA), \$14,000.

**United Artists (UA)** (1,938; \$1-\$1.25) — "Gone With Wind" (M-G) (reissue) (5th wk). Strong \$20,000. Last week, \$23,600.

**Adams (Balaban)** (1,700; 80-\$1) — "Valley of Kings" (M-G) (3d wk). Down to \$7,000. Last week, \$10,000.

**Music Hall (Cinerama Productions)** (1,194; \$1.40-\$2.65) — "Cinerama" (Indie) (74th wk). Smash \$21,000. Last week, \$21,400.

## 'Million' Fancy \$14,000, Toronto; 'Demetrius' 15G, 'Living' Smash 11G, 3d

Toronto, Aug. 17.

Lots of new product here this round but the strength is in the holdovers. "Man with a Million" leads the newcomers with neat returns. "Gone With Wind" in fourth frame still is topping the town on terrific take. Up front is "Demetrius and Gladiators" in second stanza. "Living It Up" also is sock in third stanza.

**Estimates for This Week**  
Downtown, Glendale, Scarborough, State (Taylor) (1,050; 95¢; 694; 698; 40-70) — "Sins of Rome" (IFD) and "Massacre Canyon" (Col). Okay \$13,000. Last week, "Conquest Coast" (Col) and "Bowery Boys Meet Monster" (AA), \$14,000.

**Hyland (Rank)** (1,354; 60-80) — "The Mummy" (Rank) (3d wk). Holding at near-capacity \$10,000. Last week, same.

**Imperial (FP)** (3,373; 60-\$1) — "Demetrius and Gladiators" (20th) (2d wk). Lusty \$15,000. Last week, \$22,000.

**Loew's (Loew's)** (2,096; 60-80) — "Gone With Wind" (M-G) (reissue) (4th wk). Hefty \$22,000. Last week, \$26,000.

**Odeon (Rank)** (2,318; 70-\$1) — "Man with Million" (Rank). Fine \$14,000. Last week, "Garden of Evil" (20th) (3d wk), \$10,000.

**Shea's (FP)** (2,386; 50-85) — "Living It Up" (Par) (3d wk). Holding socko with \$11,000. Last week, \$12,500.

**Towne (Taylor)** (695; 60-90) — "Golden Coach" (IFD). Light \$3,500. Last week, "La Ronde" (Hakim) (5th wk), \$3,500.

**Uptown (Loew)** (2,745; 65-80) — "Her Twelve Men" (M-G) (2d wk). Good \$9,000. Last week, \$12,000.

Kansas City, Aug. 17.

Big money trend continues here with strong newcomers or sturdy holdovers on nearly every marquee. "Broken Lance" playing the Tower only is making \$2,000 mark. Black Shield of Death is great in 4-theatre day-date setup. Fox Mid-west circuit made the switch to put the Tower on its own, since film was bought on bid basis. "Caine Mutiny" is going great in second week at the Midland. "Magnificent Obsession" looms boffo in fourth week at Orpheum. Paramount getting an okay second week with "King Richard and Crusaders." Rainy, cool weather continues, an about-face from June and July.

**Estimate for This Week**  
Esquire Uptown, Fairway, Granada (Fox Midwest) (820; 2,043; 700; 1,217; 65-85) — "Black Shield of Death" (U) with "The Desperado" (AA) added at Esquire and Granada. Esquire is replacing Tower in hookup temporarily. Fancy \$22,000, and holds. Last week, with Tower as fourth house in unit, "Francis Joins Wacs" (U) and "Fireman, Save My Child" (U) (2d wk), \$12,000.

**Kimo (Dickinson)** (504; 85-\$1) — "Great Gilbert, Sullivan" (UA). Nifty \$2,500. Last week, "Genevieve" (U) (17th wk) closed while of a longrun at \$1,400.

**Midland (Loews)** (3,500; \$1.25) — "Caine Mutiny" (Col) (2d wk). Big \$15,000, and holds. Last week, \$25,000.

**Missouri (RKO)** (2,650; 50-80) — "Ring of Fear" (WB) and "Texas Bad Man" (AA). So \$5,500. Last week, \$10,000.

**Orpheum (Fox Midwest)** (1,913; 75-\$1) — "Magnificent Obsession" (U) (4th wk). Socko \$10,000, and stay on. Last week, \$12,000.

**Paramount (United Par)** (1,900; 70-90) — "King Richard and Crusaders" (WB) (2d wk). Oke \$7,500. Last week, \$12,000.

**State (Dunwood)** (879; 65-85) — "Garden of Evil" (20th) (5th wk). Pleasing \$5,000, and holds. Last week, \$5,500.

**Tower (Fox Midwest)** (2,100; 65-85) — "Broken Lance" (20th) and "Rocket Man" (20th). Hefty \$15,000. Holding. This big downtown house is out of usual day-date setup on its own.

**Vogue (Golden)** (550; 75-\$1) — "Tonight at 8:30" (Indie) (2d wk). Okay \$2,200, and stays. Last week, \$2,500.

**'Brides' Boffo \$19,000, Mpls.; 'Obsession' Still Amazes, 15G, 'Caine' 10G**

Minneapolis, Aug. 17.

Because holdovers continue to hold down nearly all loop spots, fresh fare again is scarce currently. "7 Brides for 7 Brothers" is ace newcomer with a sock total at the State. Standout holdover is "Magnificent Obsession," terrific in second round at Radio City. It was bigger than expected opening session. Long stayers comprise "Cinerama" in 18th week, plus "Gone With Wind," "Living It Up" and "Caine Mutiny," chalking up five, four and three stanzas, respectively.

**Estimates for This Week**  
Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie) (18th wk). Still holding at terrific \$24,000. Last week, \$25,000.

**Gopher (Berger)** (1,000; 85-) — "Gone With Wind" (M-G) (reissue) (5th wk). Powerful again at \$6,000. Last week, \$6,900.

**Lyrie (Par)** (1,000; 65-85) — "Living It Up" (Par) (4th wk). Has made an impressive run. Virelle \$4,500. Last week, \$6,000.

**Radio City (R)** (4,100; 85-\$1) — "Magnificent Obsession" (U) (2d wk). Underestimated last week, is proving one of the year's best non-C Scope b.o. performers at this house. Amazing \$15,000. Last week, \$21,000.

**RKO-Orpheum (RKO)** (2,890; 85-\$1.25) — "Caine Mutiny" (Col) (3d wk). Another powerhouse; tall \$10,000 this week. Last week, \$17,000.

**RKO-Pan (RKO)** (1,600; 55-75) — "Cat-Women of Moon" (Indie) and "Monster of Ocean Floor" (Lip). Okay \$4,000. Last week, "High and Mighty" (WB) (6th wk), \$5,500 at 75-\$1.

**State (Par)** (2,300; 85-\$1) — "7 Brides for 7 Brothers" (MG). Inaugurates C Scope at this house. Raves for this one here. Wow \$19,000. Last week, "Gorilla at Large" (20th) (3-D), \$7,000.

**World (Mann)** (400; 65-\$1.20) — "Man With Million" (U) (2d wk). Satisfactory \$3,000. Last week, \$4,100.

# Chi Still Big; 'Susan' Bangup 42G, 'Shield' Smash \$30,000, 'Fear' Fast 23G, 'Living' Hep 60G, 'Obsession' 28G

Chicago, Aug. 17. — Another snappy session is in prospect here this round, as three new bills are registering mightily. Holdovers are nearly all stout. "Susan Slept Here" getting an adults-only hype, looms lush \$42,000 in first week at the Woods.

Grand Theatre, relighted with CinemaScope and stereo sound, is plucking a terrific \$30,000 and word preem of "Black Shield of Falworth." Roosevelt eyes a fast \$23,000 for combo of "Ring of Fear" and "Valley of Sun."

Nice returns loom for second week of "Valley of Kings" at Monroe. "La Ronde" also is brisk in second World stanza.

"Living It Up" with Crew Cuts onstage continues terrific in third at the Chicago while McVickers again is nifty with "7 Brides for 7 Brothers" for third round. "Knock On Wood" shapes okay at Oriental.

Fifth frame at United Artists for "Magnificent Obsession" looks tall. Seventh of "Caine Mutiny" is rated sock at State-Lake. "Cinerama" is copping another tremendous total in 55th week at the Palace.

**Estimates for This Week**  
Chicago (B&K) (3,000; 98-\$1.25) — "Living It Up" (Par) with Crew Cuts heading vaude (3d wk). Winding up at smash \$60,000. Last week, \$76,000.

Grand (Nomikos) (1,200; 98-\$1.25) — "Black Shield of Falworth" (U). Terrific \$30,000 looms for world preem. Last week, "Westerner" (Indie) and "Dead End" (Indie) (reissues) (2d wk-5 days), \$6,000.

Loop (Telnet) (600; 90-\$1.25) — "About Mrs. Leslie" (Par) (3d wk). Closing to disappointing \$7,500 or less. Last week, \$10,000.

McVickers (JL&S) (2,260; 65-\$1.25) — "7 Brides for 7 Brothers" (M-G) (3d wk). Still sock at \$31,000. Holds at fourth. Last week, \$39,000.

Monroe (Indie) (1,000; 65-\$1.25) — "Valley of Kings" (M-G) (2d wk). Brisk \$10,500 after \$15,000 last week.

Oriental (Indie) (3,400; 98-\$1.25) — "Knock On Wood" (Par) (3d wk). Good \$23,000. Last week, \$23,000.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama" (Indie) (55th wk). Terrific \$44,000. Last week, \$47,000.

Roosevelt (B&K) (1,400; 65-98) — "Ring of Fear" (WB) and "Valley of Sun" (WB). Hotsy \$23,000. Last week, "Francis Joins Vaude" (U) and "Gypsy Colt" (M-G) (2d wk), \$16,000.

State Lake (B&K) (2,700; 98-\$1.80) — "Caine Mutiny" (Col) (7th wk). Socko \$32,000. Last week, \$34,000.

Sun (H&E Balaban) (685; 95-) — "Earrings Madame De" (Indie) (2d wk). Nice \$3,700. Last week, \$5,200.

United Artists (B&K) (1,700; 98-\$1.25) — "Magnificent Obsession" (U) (5th wk). Great \$20,000 after \$30,000 last week. Stays a sixth.

Woods (Essaness) (1,198; 98-\$1.25) — "Susan Slept Here" (RKO). "Adults Only" tag helping towards bangup \$42,000. Last week, "Garden of Evil" (20th) (5th wk), \$14,500.

World (Indie) (697; 98-) — "La Ronde" (Indie) (2d wk). Fast \$5,200 after \$6,500 last week.

## 'Lance' Smooth \$16,000, Indpls.; 'Obsession' 10G

Indianapolis, Aug. 17. — More hot weather after a long cool spell is pulling fans back into the theatres and helping since city is dominated by holdovers. "Broken Lance," chief new entry, will lead town with a hefty figure at the Indiana. "Magnificent Obsession" at Circle and "7 Brides for 7 Brothers" at Loew's are still going strong in second week.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 65-95) — "Magnificent Obsession" (U) (2d wk). Solid \$10,000 after smash \$17,000 opener.

Indiana (C-D) (3,200; 65-95) — "Broken Lance" (20th). Socko \$16,000. Last week, "King Richard and Crusaders" (WB), \$11,000.

Loew's (Loew's) (2,427; 70-90) — "7 Brides for 7 Brothers" (M-G) (2d wk). Nifty \$8,000 on top of fancy \$15,500 opener.

Lyric (C-D) (1,000; 35-70) — "Outcast" (Rep) and "Untamed Heiress" (Rep). Okay \$5,500. Last week, "Gorilla at Large" (20th) and "Forty-Miners" (AA), \$5,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Obsession' Tops D.C., Wham 27G

Washington, Aug. 17.

It's a spotty session along town's mainstem, with usual shortage of newcomers, pulling down average. "Magnificent Obsession" at Loew's Palace shapes a smash entry, being the easily current b.o. champ.

Loew's Columbia has "Rocket Man" and "Gorilla at Large" for solid takings. "Cinerama" continues sock in its 68th week, after launching new radio campaign. "Caine Mutiny" in sixth stanza at RKO Keith's remains bright. Other longruns are tapering off.

**Estimates for This Week**

Capitol (Loew's) (3,434; 70-95) — "Gone With Wind" (M-G) (reissue) (5th wk). Steady \$13,000 in final session after \$16,000 last week.

Columbia (Loew's) (1,174; 60-80) — "Rocket Man" (20th) and "Gorilla at Large" (20th). Smart \$7,000. Last week, "Prisoner of War" (M-G) (4th wk), \$5,000.

Dupont (Loew's) (372; 65-\$1.25) — "Beauties of Night" (UA) (3d wk). Slipped to \$3,500 after \$4,200 last week.

Keith's (RKO) (1,939; 95-\$1.25) — "Caine Mutiny" (Col) (6th wk). Firm \$17,000 after \$19,000 last week.

Metropolitan (SW) (1,200; 70-95) — "King Richard and Crusaders" (WB) (2d wk). Looks like fine \$7,000 after \$12,000 last week.

Palace (Loew's) (2,370; 65-95) — "Magnificent Obsession" (U). Tops city with smash \$27,000 or better. Holds, natch! Last week, "Apache" (UA) 4th wk, \$11,000.

Playhouse (Loew's) (435; 55-\$1.25) — "Mrs. Leslie" (Par) (4th wk). Okay \$5,000 after disappointing \$5,500 last week. Below hopes from start.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (40th wk). Fancy \$20,000 for third consecutive week. Was capacity at 600th showing. Continues on.

Trans-Lux (T-L) (600; 70-\$1) — "Man With Million" (UA) (5th wk). Holding steady at \$6,000 for second week in row. Has dipped slightly in past two stanzas.

# 'Apache' Bangup \$19,000, Cincy; 'Fear' Forte 15G, 'Caine' Sock 17G in 3d

Cincinnati, Aug. 17.

Two socko bills are supplying plenty heft to this week's downtown total. "Apache" shapes terrific and is another bonanza for Keith's. Palace looks lively with "Ring of Fear." Holdovers continue power-packed. Albee still is sock with "Caine Mutiny" in third round. "Living It Up" is adding another rosy chapter at the Grand.

**Estimates for This Week**

Albee (RKO) (3,100; 75-\$1.25) — "Caine Mutiny" (Col) (3d wk). Sock \$17,000 trailing \$23,000 second week.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinerama" (Indie) (9th wk). Terrific \$30,000. Capacity audiences for nearly all matinees. Last week, \$28,500.

Grand (RKO) (1,400; 50-84) — "Living It Up" (Par) (m.o.) (3d wk). Plumpish \$6,500 after \$8,000 last week.

Keith's (Shor) (1,500; 75-\$1.25) — "Apache" (UA). Giant \$19,000. Holds. Last week, "3 Coins in Fountain" (20th) (5th wk), \$9,800, surpassed fourth week and prevented from longer tenancy by late bookings.

Palace (RKO) (2,600; 75-90) — "Ring of Fear" (WB) (5th wk). \$11,000. Last week, "Gone With Wind" (M-G) (reissue) (4th wk), \$11,000.

# 'BRIDES' SMASH 20G, BUFF: 'PUSHOVER' 11G

Buffalo, Aug. 17. — Biz is holding stoutly here in view of the many holdovers and only one strong newcomer. Latter is "7 Brides for 7 Brothers" which shapes great at the Buffalo. "Pushover" is rated trim at Century while "About Mrs. Leslie" is fair at Paramount. "Magnificent Obsession" shapes sturdy in 4th stanza at Lafayette.

**Estimates for This Week**

Buffalo (Loew's) (3,000; 50-80) — "7 Brides for 7 Brothers" (M-G). Wow \$20,000 or better. Last week, "Apache" (UA) and "Scarlet Spear" (UA), \$21,000.

Paramount (Par) (3,000; 50-80) — "Mrs. Leslie" (Par) and "River Beat" (Indie). Fair \$11,000. Last week, "Living It Up" (Par) and "Dragonfly Squadron" (Indie) (3d wk-9 days), \$14,000.

Century (Par) (2,000; 50-80) — "King Richard and Crusaders" (WB) (2d wk-5 days). Oke \$6,000. Last week, \$10,500.

Lafayette (Basil) (3,000; 60-\$1) — "Magnificent Obsession" (U) (4th wk). Fancy \$12,500 in 9 days. Last week, \$13,000.

Century (Buhaw) (3,000; 50-80) — "Pushover" (Col) and "Bovery Boys Meet Monte" (AA). Terrific \$11,000 or near. Last week, "Susan Slept Here" (RKO) and "Silver Lode" (RKO) (2d wk.), \$11,400.

# 'Affair' Oke 9 1/2G, Philly; Brando 31G

Philadelphia, Aug. 17.

Product scarcity plus a return of torrid weather is keeping first-runs becalmed for most part currently. However, biz still is above par for city for August. "On Waterfront" still is terrific in second round at Stanley after an amazing first.

Newcomers are showing little, with "About Mrs. Leslie" best with a smash session at the Trans-Lux. "Personal Affair" looms okay at the Midtown. "Broken Lance" continues sturdy in second stanza at the Fox while "Adventures of Robinson Crusoe" still is big on initial holdover round at Trans-Lux World.

**Estimates for This Week**

Arcadia (S&S) (625; 89-\$1.30) — "Valley of Kings" (M-G) (4th wk). Oke \$5,000. Last week, \$5,700.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Cinerama" (Indie) (45th wk). Sturdy \$13,800. Last week, \$13,400.

Midtown (2,250; 75-\$1.30) — "Broken Lance" (20th) (2d wk). Stout \$20,000. Last week, \$36,000.

Goldman (Goldman) (1,200; 65-\$1.49) — "Gone With Wind" (M-G) (reissue) (6th wk). Fine \$14,000. Last week, \$17,000.

Mastbaum (SW) (4,360; 75-\$1.30) — "Apache" (UA) (4th wk). Off to fair \$11,500. Last week, \$17,000.

Midtown (Goldman) (1,000; 74-\$1.30) — "Personal Affair" (UA). Okay \$9,500. Last week, "Susan Slept Here" (RKO) (2d wk), \$9,000.

Randolph (Goldman) (2,500; 92-\$1.80) — "Caine Mutiny" (Col) (7th wk). Okay \$13,000. Last week, \$18,000.

Stanley (SW) (2,900; 74-\$1.30) — "On Waterfront" (Col) (2d wk). Terrific \$31,000. Last week, \$44,200.

Stanton (SW) (1,473; 50-99) — "Southwest Passage" (UA) and "Capt. John Smith, Pocahontas" (UA). So-so \$7,000. Last week, "Bait" (Col) and "Iron Glove" (Col), \$6,000.

Trans-Lux (T-L) (500; 80-\$1.50) — "Mrs. Leslie" (Par). Strong \$11,000, mainly via femme trade. Last week, "Man With Million" (UA) (6th wk), \$3,500.

Viking (Sley) (1,000; 75-\$1.30) — "Student Prince" (M-G) (7th wk). Neat \$8,500. Last week, \$10,500.

Trans-Lux World (T-L) (604; 99-\$1.50) — "Adventures of Robinson Crusoe" (UA) (2d wk). Big \$6,500. Last week, \$8,300.

# 'Shield' Fancy \$18,000 In Denver; 'Living' 8G

Denver, Aug. 17.

"Magnificent Obsession" still is standout here this session although in second week at Paramount. It holds again after another great round. "Living It Up" shapes fine in second Denham frame. Pic stays a third. Top newcomer is "Black Shield of Falworth," smash at the Denver. "Her 12 Men" looks good at the estimates for this week.

Aladdin (Fox) (1,400; 50-85) — "Rocket Man" (20th) and "On Riviera" (20th) (reissue). Poor \$2,500. Last week, "Cowboy" (Lip), \$3,000.

Broadway (Wolfberg) (1,200; 50-80) — "Pushover" (Col). (Continued on page 22)

# B'way Continues Upbeat Despite H.O.'s; 'Brides' Boff 180G, 4th, 'Window' 61G, 'Obsession' 44G, Brando 58G, 'Caine' 40G

Despite the handicap of having few new bills to accelerate business and some sultry weather, Broadway first-runs are doing surprisingly well this stanza. The big deluxers received a rare break Sunday (15) via prize boxoffice weather, cloudiness and cool temperatures plus a threat of rain sending many flocking to Broadway. Upbeat was so strong that some theatres actually topped their Saturday trade, something very unusual. Even houses with overly extended longruns were helped materially.

The Music Hall still is champ despite "7 Brides and 7 Brothers" with stagework being in the fourth session. It will likely rack up a terrific \$180,000, which is only \$1,000 below the third week's total. Current pace indicates an eight-week run.

Second week of "Rear Window" looks to finish with a giant \$61,000 at the Rivoli. "Magnificent Obsession" held with a sockeroo \$44,000 in its initial holdover round ended last night (Tues.) at the State.

Waterfront held near the second week by landing a huge \$58,000 in the third stanza ended last night (Tues.) at the Astor. Marlon Brando starrer continues on indefinitely as do "Obsession" and "Window."

"Gambler From Natchez" is not getting far with only \$8,000 likely for first frame at the Globe. "Her 12 Men" is finishing its initial week with big \$9,000 at the Trans-Lux 60th Street. "Gog," with vaude, other new bill, looks like fine \$23,000 or near at the Palace.

"Caine Mutiny" looks to beat last week's figure with a wow \$40,000 in prospect for the eighth round at the Capitol. "Duel in Jungle" likely will finish its final (2d) frame at the Paramount with a fair \$25,000. "King Richard and Crusaders" supplants next Saturday.

"Living It Up" continues lively with \$22,000 in prospect this round at the Criterion. "Broken Lance" is holding at fair \$37,000 in third week, finishing today (Wed.) at the Romy.

"Apache" still is stout with about \$17,000 in current (6th) session at the Mayfair. "Susan Slept Here" probably will finish its third week (8 days) with a fair \$10,000 at the Victoria. "Dragnet" comes in Friday (20).

**Estimates for This Week**

Astor (City Inv.) (1,300; \$1.25-\$2) — "Waterfront" (Col) (4th wk). Continued sock with \$58,000 in hird round ended last night (Tues.) after \$60,000 for second week. Continues. Still holding amazing gait.

Had been running a bit ahead of second week until hit by heat Monday (16).

Baronet (Reade) (430; 90-\$1.55) — "The Cowboy" (Lip) (3d wk). Second session ended Sunday (15) hit good \$3,100 after \$4,600 in first week. "Fallen Idol" (Indie) (reissue) opens tomorrow (Thurs.).

Capitol (Loew's) (4,820; 85-\$2.20) — "Caine Mutiny" (Col) (8th wk). Present frame winding today (Wed.) looks to climb to wow \$40,000. Seventh week was \$37,000, way over hopes. Stays indef.

Criterion (Moss) (1,700; 50-\$1.85) — "Living It Up" (Par) (4th wk). Current week ending tomorrow (Thurs.) looks like fancy \$22,000 after \$30,000 for third. Stays.

Fine Arts (Davis) (468; 90-\$1.80) — "Vanishing Prairie" (Disney). Opened Monday (16) with record opening day figure. In ahead, "Mr. Hulot's Holiday" (GBD) (9th wk-5 days), okay \$7,000 after \$8,000 for eighth full week. Moved over to the Guild.

Globe (Brandt) (1,500; 70-\$1.50) — "Gambler From Natchez" (20th). Initial round finishing tomorrow (Thurs.) looks like mild \$8,000. Holds. In ahead, "Pushover" (Col) (2d wk), \$6,500.

Guild (Guild) (450; \$1-\$1.80) — "Mr. Hulot's Holiday" (GBD) (m.o.). Opened big Monday (16), in continuation of run started at Fine Arts. In ahead, "Malta Story" (UA) (4th wk-10 days), nice \$8,000 for sturdy run here.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Apache" (UA) (6th wk). Current round ending tomorrow (Thurs.) looks to hold with fine \$17,000 after \$16,000 for fifth week. Holds again.

Normandie (Brandt) (592; 95-\$1.80) — "Adventures of Robinson Crusoe" (2d wk). First holdover frame ending today (Wed.) likely will hold with big \$6,000 after \$6,800 opening week.

Palace (RKO) (1,700; 50-\$1.60) —

"Gog" (UA) with vaudeville. For week concluding tomorrow (Thurs.) this probably will hit fine \$23,000 or better. Last week, "Human Desire" (Col) and 8 acts of vaude, \$24,000, considerably over hopes.

Paramount (ABC-Par) (3,664; 70-\$1.75) — "Duel in Jungle" (WB) (2d-final wk). This session winding up Friday (20) looks to reach fair \$25,000. First week was \$34,000. "King Richard and Crusaders" (WB) opens Saturday (21).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Hobson's Choice" (UA) (10th wk). Held with trim \$6,300 in ninth stanza ended Sunday (15) after \$6,400 in eighth. New pic due in shortly but date not set definitely.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "7 Brides For 7 Brothers" (M-G) and stage-show (4th wk). Still holding amazing pace, with current session ending today (Wed.) likely to reach huge \$180,000. Third round was \$181,000, over hopes. Stays on, with eight weeks now being considered highly likely. Fourth session was running ahead of third until heat cut on Monday (16).

Romy (Nat'l. Th.) (5,717; 65-\$2.40) — "Broken Lance" (20th) (3d wk). Looks to wind up present week ending today (Wed.) at fair \$37,000 after \$43,000 for second.

"Egyptian" (20th) preem night of Aug. 24.

Rivoli (UAT) (2,092; 85-\$2) — "Rear Window" (Par) (2d wk). Current frame ending today (Wed.) looks to hold at terrific \$61,000. Opening week was \$68,700, including over \$3,000 for preview night.

"Magnificent Obsession" (U) (3d wk). Second round ended last night (Tues.) held with smash \$44,000 after \$50,000 opening week, biggest week ever at this house for any Universal pic. Stays indef.

Sutton (R&B) (561; 90-\$1.50) — "Man With Million" (UA) (8th wk). Seventh week ended Sunday (15) was okay \$5,500 after \$7,000 for sixth. "High and Dry" (U) is due soon.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50) — "Her 12 Men" (M-G) (2d wk). Initial round ended last night (Tues.) was big \$9,000 or near. In ahead, "Victory at Sea" (UA) (4th wk-4 days), \$4,000.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Lili" (M-G) (7th wk). The 75th stanza ended Monday (16) held with socko \$6,800 after \$6,200 for 74th week. Continues.

Victoria (City Inv.) (1,060; 50-\$1.75) — "Susan Slept Here" (RKO) (3d-final wk). Present session of eight days ending tomorrow (Thurs.) likely will dip to \$10,000 or less after \$13,500 for second week. "Dragnet" (WB) opens Friday (20).

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama" (Indie) (62d wk). The 62d frame ended Sunday (15) held at great \$40,000 after \$39,500 for 61st week. Stays on until second "Cinerama" pic is ready for unveiling in N. Y. — still very indefinite.

**'Obsession' Mighty 18G, Prov.; 'Lance' Sharp 12G, 'Long Wait' Mild \$8,000**

Providence, Aug. 17.

Long V-J (it's a holiday here) weekend hurt Saturday because of hot and humid weather, but showers on Sunday brought patrons back to film theatres. RKO Albee is setting the pace with "Magnificent Obsession," at sock total. Majestic also is big with "Broken Lance." Loew's mild with "Long Wait." Strand went into an almost unprecedented fifth week with "Caine Mutiny."

**Estimates for This Week**

Albee (RKO) (2,200; 50-70) — "Magnificent Obsession" (U) and "Highway Dragnet" (AA). Very busy with long weekend helping to socko \$18,000. Last week, "Duel in Sun" (SRO) (2d wk), \$6,000.

Majestic (Fay) (2,200; 70-90) — "Broken Lance" (20th). Big \$12,000. Last week, "King Richard and Crusaders" (WB), \$11,000.

State (Loew) (3,200; 50-70) — "Long Wait" (UA) and "John Smith, Pocahontas" (UA). Mild \$8,000. Last week, "Men of Fighting Lady" (M-G) and "Lone Gun" (UA), \$10,000.

Strand (Silverman) (2,200; 65-\$1.25) — "Caine Mutiny" (Col) (5th wk). Still solid at \$6,000. Fourth week, \$8,500.



# Industrial Group Urges Settlement Of Mex Film Biz Union Troubles

Mexico City, Aug. 17.

Settlement of the stretched out film labor conflict which didn't end with lifting of the recent six-day strike by the National Cinematographic Industry Workers Union (STIC) against 108 of Mexico's 2,137 (plus the lockout by the other exhibitors and 23 distributors), is publicly urged by the Confederation of Industrial Chambers. The Confederation bought half-page ads in top dailies here to outline its plan.

"The Cinematographic Industry Chamber proposes to restore to motion picture exhibitors the right to administer their own businesses," the ad said in part. "Exhibitors neither can have a say in the choice of their employees and workmen nor in the continuing in their service of employees they want (nor even in the direction of personnel) because the immediate chief of that personnel is designated by syndical leaders. "To correct this insufferable situation, the Chamber organized the Employers Assn. of Cinematographic Distributors and Exhibitors and has asked that there be unification of the start and ending of work contracts and the formulation of a rule to conveniently govern employee-employer relations.

"As the employees and workmen of these companies enjoy very high wages, and, besides, the exhibitors are disposed to grant pay increases, the Confederation of Industrial Chambers calls upon the Labor Authorities and the National Cinematographic Industry Workers Union to exercise their goodwill and reach a satisfactory ending of this conflict."

**Queerest Case in Mex. Film Biz**  
This case is the queerest in Mexican film biz and labor-employer relations history. The Union (STIC) called off the strike when the Labor Ministry outlawed the distributors-exhibitors lockout. But the case continues as the ministry is still undecided about just how much pay hike the unionists should get and STIC stands pat on its objection to the employers' demand that all work contracts start at the same time and end together. Staggered starting-ending causes too much confusion, the employers say.

STIC leaders' latest word is that "solution of this conflict is still a long way off." They reiterate that they absolutely refuse to accept the employers' proposition about contracts' starting-ending unification, contending that such unification would regiment the unionists and give the bosses too much of a break. But the labor chiefs get vague when pressed to explain just what they mean by their contention that the unification being such a one-sided blessing to the bosses.

**Pix Industry for Ireland Studied by Government; May Start With Film Lab**  
Dublin, Aug. 10.  
Minister for Industry William Norton has announced that he has been examining the possibilities of establishing a film industry here. He gave no details but said there were difficulties, although these were not insurmountable, and added that he hoped the film trade in the country would lend the support of which it was capable.

Trade circles here assume this to mean that Norton is considering a plan, which was submitted to his predecessor, for creating a film processing laboratory as basis for industry. It has been proposed that this will be established commercially, but government will back it by insisting that all release prints for Ireland are processed in the country. Current production in Ireland is limited to occasional shorts which are processed in England, and location work by U. S. and English companies.

New laboratory would handle 16m as well as 35m processing. A broader plan has also been submitted requiring exhibitors to contribute towards a fund for Irish productions, based on the Eady Plan in England, but its operation would mean government approval for all scripts to be shot and has little support here.

## 79 Pix Into Production In Italy in 1st Half '54

Rome, Aug. 10.

Seventy-nine pictures went into production in various Italian studios during the first six months of this year, recent official figures disclose. Total represents a drop of 10 from last year's figure, for the same period of time, of 89 feature productions. Of the 79 total, four represent pictures suspended last year and resumed in '54, while one represents an American-made (Warner's "Helen Of Troy").

A rise in color production this year is indicated by the first-half figure of 32 tinters totaled in 1954 as against 24 for the same period last year, when the production total was higher. Also out of the 79 total, 17 are co-produced, 14 with France, one each with Egypt, Spain, and Germany.

## BFPA Vs. Unions Wage Stalemate

London, Aug. 17.

A stalemate has developed in the latest phase of the negotiations between British picture producers and the three industry unions over a labor claim for a substantial wage hike. At a special meeting of the Joint Industrial Council last week, the British Film Producers Assn. refused to advance their previous offer of an extra 3c an hour, which had already been rejected by the union reps.

Orders to nix the producers' offer were given to NATKE negotiators the previous weekend, and this union represents the majority of the 4,000 workers affected. Other unions concerned are the Assn. of Cine Technicians and the Electrical Trades Union.

Meantime, some progress has been reported in the NATKE negotiations with CEA for wage increase for their members engaged in the theatre side of the industry. Substantial progress was made at a meeting here last week, and an early agreement is now thought likely.

## Finns and Ruskies Swap Helsinki Pic Theatres

Helsinki, Aug. 10.

The Russians have finally been able to sell one of the three cinemas they own in Helsinki. This was achieved through a deal in which Adams-Filmi, Finnish distribution company and owner of a chain of theatres, got the favorably-situated first-run cinema, Royal, in exchange for the Pallas.

The Russians were forced to accept Pallas as they have to close down their own third cinema, and they need a second-run theatre rather than two first-runs. With the name changed to Adams, the former Royal has put up a heavy advertising campaign, headlining that it will show U. S. pictures, to stress the new ownership. Adams also will be preem theatre for Fennada and Finnish SF productions.

## London Legit Bits

London, Aug. 10.

Stephanie Voss, daughter of BBC orchestra leader Louis Voss, stepped into "Intimacy At 8:30," replacing Dilys Lay, who goes to New York to play one of the leads in "The Boy Friend." Jack Hylton has acquired Patrick Cargill and Jack Beale's "Time On Our Hands," play recently tried out at the "Q" theatre. Richard Attenborough sought the play as a vehicle for himself. Hylton is now trying to get Dirk Bogarde for the top role.

Hans May has sold the German rights to his hit musical, "Wedding In Paris." Show will be adapted in German by Robert Gilbert and will open at Nuremberg next February. Last-minute change moved Cecil Landeau's "Cockles and Champagne" to the Piccadilly theatre instead of closing at the Saville.

## Tourist Overflow Jams Cannes; Tough Going For Limited-Coin English

By GORDON IRVING

Cannes, Aug. 10.

The Carlton Hotel, Cannes, U. S. show biz trekkers' hangout, is jam-packed with tourists from all parts of Europe and America. Plushy South of France holiday spot houses the Duke and Duchess of Windsor, proving good draw for celebrity-hunting vacationers.

Private beach of the Carlton is like a corner of New York. The Morey Amsterdams (Morey, Kay and 11-year-old Gregory), stopped here prior to motoring to Italy. American accents mix with Italian along this coastline. Sugar Ray Robinson takes relaxation here during his nitery tour of spots like Juan-Pes, Antibes, Cannes, etc. Greeting him are Jack Solomons, English boxing promoter, and his former rival, the English boxer, Randy Turpin.

Palm Beach Casino, local swank gambling joint, is a busy haunt of nights. Rhonda Fleming is there, enjoying herself before her new film chores in Germany. There's English actress Joan Greenwood, recently in N. Y. In T. S. Eliot's "Confidential Clerk." She has since flown to U. S. on a pic chore.

U. S. invasion of the Riviera spots is bigger than in years previous. Ships from New York are carrying record loads of tourists. Many flock south to Spain in search of even more torrid sun. It's reported that 700 cars enter Spain each day through the frontier post of Le Perthus, on the main Marseilles-Barcelona road. Frontier post of Irun at the other end of the Pyrenees is now open 24 hours a day to cope with the rush.

### 28 Flavors

Top eating spot around the Riviera: La Bonne Auberge on Route Nationale No. 7 at Antibes, with flower-packed gardens and one of the best cuisines in Europe. The 28 varieties of hors d'oeuvres have to be seen to be believed.

Italy: More primitive in the villages, flooded with Germans in their miniature Volkswagens, tourist-conscious in centres like Allassio, San Remo, Santa Margherita, Rapallo, Florence, Venice and Rome. Beaches are jam-packed with vacationing families from the north and centre, and except in private hotels it's not easy to find a breathing space on the sands. But the swimming is out of this world, the Mediterranean as blue as before, the wine as cheap as ever.

The Oliviers and the Rex Harrisons (who have a villa there) can be seen at Portofino. The Windsors are expected, too.

Switzerland: Modern, clean and as American-looking as ever, with the lakes and the high mountains as idyllic as in years past. Expensive living, though, but you get value and no cheap articles. U. S. cars owned by wealthy Swiss business men ply to and fro on the too-narrow highways. Nitery and radio work flourishing, and more tv aerials sprouting on the picturesque rooftops.

English and Scot tourists: Making do on the \$150-each allowance is n.s.g., especially if a vacation stretches to over three weeks. You have to meet business contacts with local currency to lend or you'll just get by through using the reasonable (but comfortable) hotels, albergos and pensions. Still, it's exciting going. With the White Cliffs of Dover before us across the English Channel, I found myself \$4 short of paying an overnight hotel bill at Calais. The French (despite their Auld Alliance with Scotland in years gone by) simply refuse to look at a Bank of Scotland pound note, although they'll gladly take an English note. I had to leave my wife as hostage in the hotel and scrounge up the odd Italian lire and French coins to make ends meet. It was a do-or-die windup to a fascinating trip.

### Mex Union Leader Slain

Mexico City, Aug. 17.

Police are seeking three men suspected of the midnight murder at the door of his own home of Alfonso Mascarua Alfonso, a leader in the National Cinematographic Industry Workers Union (STIC).

He had just reached home after his chore as projectionist at the Cinelandia, local grind house, when three men shot him from a waiting auto.

# Lords, Ladies Play Themselves As Unit Tours Titled Fire Homes

Slane, Ire., Aug. 10.

## King to Use Jap, U.S. Talent in Nip Film

Honolulu, Aug. 17.

Maurice King, of King Productions, plans to use both Japanese and American talent in a Japanese film venture this fall. Here briefly before returning to Hollywood, King said he has made arrangements with Shinto Movie Studio of Japan to launch the film in November.

Producer also expressed interest in scheduling a future film in Hawaii, presumably taking advantage of isles' beach and mountain scenery.

## Record Rain Aids Denmark Cinemas

Copenhagen, Aug. 10.

Nearly empty in May, Danish cinemas in June and July were aided by record rain. Capacity business resulted in many film houses. Columbia got a lot of extra publicity for Rita Hayworth pic because the title for "Sadie Thompson" used here was "Rain." The pic ran for six weeks at Palads 1,700-seater.

This year's biggest U. S. grosser in Denmark by a wide margin is "Roman Holiday" (Par). It has played to full houses in several cinemas for the last five months. All Copenhagen girls are trying to look like Audrey Hepburn, this being the most talked about film here in years.

Next strongest is "Here to Eternity" (Col), with British pic "Week-end With Genevieve" (Eagle-Lion) at Alexandra, tops for European films. French farce, "Festlige Feriedage," is a surprise hit at the Park. The new season started with a big Danish hit, "En Somand Gaar i Land" (A Sailor Goes Ashore) (Asa).

First CinemaScope film was shown in Ronne was "The Robe" (20th), where it is drawing big tourist trade. Only cinema in Copenhagen for CScope is Kino-Palaet, which started with "Comandante" (WB). Same house is showing "Kiss Me Kate" (M-G) in 3-D in October.

The big Palladium will start the season with two Hollywood pix, "Caine Mutiny" (Col) and "Glenn Miller Story" (U). This indicates that American films again are dominating the Danish film scene despite the many successful local pix.

## London Film Notes

London, Aug. 10.

Philip King and Falkland Carey's "Sailors Beware," which Jack Waller has acquired after its trout at Worthing, is being sought after by three major film companies, one of them being Eros Films. . . . Michael Powell and Emeric Pressburger have resumed their film partnership, with the first pic being a film musical titled, "Oh, Rosalinda," based on the German operetta, "Die Fledermaus." Pic goes into production early November, and will be backed by the new Korda-Woolf Bros. company. . . . Stars likely to be in the film are Michael Redgrave, Peter Ustinov, Anton Walbrook and Ludmilla Tcherina. Pic will be released by British Lion Film Corp. . . . Sterling Hayden, who was to have costarred with Eva Bartok in Exclusive Films' "Break in the Circle," scripted and to be directed by Val Guest, has turned down the offer because of his Hollywood commitments. Instead the role will be played by Forrest Tucker, with shooting to start Aug. 16.

Paramount Pictures has signed Danziger Bros. for a further 26 tele films, which will be made at Metro's Elstree studios, with David MacDonald directing. . . . Shelley Winters, who has just finished "That's My Baby," based on the West End hit play by Dorothy A. Son, planes to Hollywood to start filming in pic opposite Charles Laughton. . . . She is due back here in the fall to star in "I Am A Camera" for Woolf Bros., in which Julie Harris will also star.

U.-I.'s unit working on W. R. Burnett story, "Captain Lightfoot," is using locations suggesting a tour of "stately homes." Work has ended at Powerscourt, Castle, County Wicklow, home of Viscount Powerscourt; and after work at Beauparc and famed ruined Abbey at Bective, the outfit has moved here to Slane Castle, home of Lord and Lady Mount Charles—both of whom took roles in the picture as a Lord and Lady held up in their coach. They were no trouble to the wardrobe; they just took out family robes of 18th century and donned them for parts.

Douglas Sirk is directing the Rock Hudson-Jeff Morrow-Barbara Rush starrer and will finish location scenes here this week, moving on to seaside village of Clogher, County Louth. Location lensing will be complete around the 20th. Unit is first visiting Ireland to establish its own studio at Whitehall, Dublin, which has enabled shooting to be kept up to schedule at bad-weather periods. Unit has been based on Dublin and all locations are within 30 miles of headquarters. Cameron Irving Glass and about 25 members of the unit are from Universal City, balance being recruited in Ireland and England. Film is being shot in Eastmancolor.

## Now Mex City Cabaret Talent Seeks Pay Tilt; Strike Seen Unlikely

Mexico City, Aug. 10.

Now that many other amusement biz workers, among them film trade employees and vaude-revue stage players, have won pay hikes, on the strength of the inflation of many prices, local cabaret talent (400 of them) is demanding 25% 40% more coin. All are Mexicans.

The cabaretists grumble that nightly pay of \$4.80 as a minimum in first-class spots and \$2.80 per for second-rate clubs is no longer fair for this costlier city. Top spot entertainers demand an \$3 minimum and the secondary ones at least \$4. This demand leaves the owners cold. They claim that biz, though good, is not enough to sustain such high pay for Mexico, claiming that tourist spending is not yet up to expectations.

The demand has involved two unions—the National Actors for the talent and that of cabaret proprietors. Both unions doubt that a strike will develop. A compromise at around 10%-15% is seen. Nitery owners stress that talent often operates almost as a house staff, meaning that the talent has practically a permanent job.

## Brit. Antarctic Tinter

London, Aug. 10.

Leon Clore and Graham Thorp have followed up their Everest climb record with a color film of the Antarctic. Duncan Carson, thespian known locally mainly for his Dick Barton BBC sound radio series, led the expedition for six-month trek of the 1,500-square mile island of South Georgia. He brought back 35,000 feet of film. Scenes shot include avalanches descending the cliffs to the sea, blue ice mountains, glaciers and crevasses plus shots of life of penguins, sea elephants, seals and albatrosses.

## Fewer Foreign Pix in Brit.

London, Aug. 10.

Less foreign films of over 3,000 feet in length were registered for the year ending last March 31 than in any year since 1948. Registrations for the same year for British pix were up against any corresponding period since 1948. Figures given in the Board of Trade statistics indicate there were 395 registrations of foreign films against the 1948-49 low of 402, and 138 British films against the 1949-50 top figure of 132.

Of the 54 studio stages available for production as of May 31, 1954, 18 were idle. Of the 36 in use, 28 were being utilized for feature films and three for telepix.

# West German New Pix Prods. Geared for Profit in Int'l Market

Berlin, Aug. 10.

While in recent years West German producers tailored their pix primarily for home consumption, they gradually have become convinced that it is essential also to think of foreign markets. The still increasing number of foreign stars playing top roles in their films and carefully picked story material plainly indicate a definite swing towards productions suited for the world market.

Check of production lists reveals there are a considerable number of domestic pix prepping which are based on world-famous novels and obviously bidding for international recognition.

Included in this category are two Zuckmayer yarns, "The Devil's General" and "Master Over Life and Death," "Siegfried" (Giraudoux), "Fear" and "Portrait of an Unknown Woman," latter two by Stefan Zweig, "Gottfried Keller's 'Regine'" (a remake), "Am Anfang war es Sünde," based on a Maupassant novel; "Der verurteilte Himmel" (Franz Werfel) and "Der tolle Tag" (Beaumarchais) also are geared to cash in on foreign play-dates.

There are also several popular operettas being filmed, such as "Viktoria und Her Hussar" and "Ball at the Savoy," both by Paul Abraham and starring Eva Bartok; "Wie einst im Mai" (Kollo); Raymond's "Ball of the Nations," (starring Zsa Zsa Gabor, Franz Lehner, "Tsarevitch"; Johann Strauss' "Gypsy Baron" as well as a modern version of same composer's "Fledermaus."

## Dutch Mull Using Pix For TV, But Only Under Stringent Limitations

Amsterdam, Aug. 10.

Although the number of television sets in Holland is still small (probably less than 10,000), the Netherlands Bioscoop Bond and the Netherlands Television Foundation, a semi-official institution uniting the state and various television societies, has held several confabs about showing films on Dutch tele.

The old agreement was no longer satisfactory, and now the Bioscoop Bond has proposed a new arrangement which the Foundation will study in coming weeks.

The proposal of the film industry contains several restrictive clauses. Picture programs may be shown only once fortnightly on Tuesday, Wednesday or Thursday. For a program of 80 minutes, \$500 must be paid. The tele showings may not be advertised in daily newspapers but only in the house organs of the tele societies.

All features must be at least 40 months old. The Bioscoop Bond gave a list of available pictures, censored for general exhibition, but the tv reps already have determined that the quality of those pix (many westerns) is below average. The pictures censored for exhibition for persons above the ages of 14 and 18 are much better, they aver, but at present, they are not okay for tele. Insiders think it will be difficult to adjust this problem satisfactorily for all parties concerned.

## Austria Guarantees Up To 80% of Pix Costs

Vienna, Aug. 10.

With all studios (Vienna, Graz and Salzburg) occupied by local companies, the decision by the Ministry of Finance to back 1955 output with a state guarantee of \$400,000 is a relief to producers. This relieved some of their fears of a possible downbeat in total production.

The general idea of the state guarantee was to provide sufficient cash for the "crucial 20% of production costs." West German and Austrian distributors as well as the banks at present contribute only 80% of the budget.

## Berlin Gets 'Matchmaker' For 2d Fest Appearance

Edinburgh, Aug. 10.

Thornton Wilder farce, "The Matchmaker," set for two weeks from Aug. 23 at the International Drama Festival here, will go on to the Berlin Festival. With cast headed by Ruth Gordon, Eileen Herlie and Sam Levene, play will be performed at the Hebbell Theatre, Berlin, Sept. 21, 22 and 23.

Piece has a pre-Edinburgh British opening at Newcastle next Monday (16). Decor by Tanya Moiseiwitsch, and Tyrone Guthrie is megger. Play goes to London in late fall.

## Italo Revues Off To Early Start

Rome, Aug. 10.

Fall revue season is getting an earlier start than usual this year, with two new shows already running despite summer temp in Milan, more planned to curtain before the traditional Oct. 1 opening date.

Two shows getting healthy returns in Milan are the Little Theatre's "Sani da Legare" and the Odeon's "Occhio per Occhio" ("Eye for Eye"), latter starring Vickie Henderson, Mario Carotenuto, Luisa Poselli. This runs through Aug. 25, with another opening, "Casanova in Casa Nava," starring the three Nava Sisters, slated for Aug. 27.

Heavyweights start moving in September. Carlo Dapporto opens his new show, "Glove In Doppio Petto," with costars, Delia Scala and Liliana Bonfatti (both pic thespians), at the Lirico in Milan, while Nino Taranto takes his new revue to Milan's Nuovo. Only opening skedded for Rome during September is Macario's debut at the Sistina, in which the comedian is only man in the cast, and 36 femmes are billed.

October slate finds Wanda Osiris' new show opening in Milan, while two revues are booked into Roman theatres during the month—go Tognazzi and Doarian Gray in "La Mosca al Nasc" and the untitled Billi-Riva-Iss Barizza show at the Quattrofontane Theatre.

Comedian Rascel opens his new show in Florence in November, with late debut caused by pic work, while film engagements also make board debuts of two remaining show toppers, Walter Chiari and Toto, problematic. Toto has been so busy with pix in past several years that he's had to give up the theatrical swing altogether despite demand.

## PLAN NEW METROPOL FOR WEST BERLIN

Berlin, Aug. 10.

Because the famous old Berlin Metropol Theatre is now in the Soviet Sector, organizers long have been planning to build up a new Metropol in Berlin's West Sector. After five years, this plan finally is nearing realization. New house under the old label will be opposite the former (bombed out) Deutsche Opernhaus. Modern house will have a seating capacity of 1,700.

Heinz Hentschke, local operetta pioneer as well as organizer and director of the new Metropol Theatre, revealed that the new house will not only have operettas but also use variety shows and legit.

## CEA Asked About Use Of 'Nudes' on BBC

Sheffield, Eng., Aug. 10.

Sheffield section of the British Cinematograph Exhibitors Assn. has asked its London headquarters if any steps will be taken to dissuade the British Broadcasting Corp. from televising such things as nudes.

Exhib Jack Reisz said nudes were being shown on British tele "in the name of art." Television was using sex on the screen, and yet cinema exhibs could not get even an "X" certificate for some things put on tv. He thought that tele should show only such subjects as would qualify for a U (Universal) certificate in cinemas.

## Dave King Teeing Off Savoy's New Policy

London, Aug. 10.

Savoy Hotel, which has changed its cabaret policy by including comedy talking acts, tees off with comic Dave King for month, opening Sept. 6.

King was formerly comedian in the Morton Fraser's Harmonica Gang outfit, quitting the gang to do a solo which has clicked in vaude and radio.

## 30 Features, 200 Shorts for Scot Film Festival

Edinburgh, Aug. 17.

More than 30 features and about 200 shorts, entered by 38 countries, will be screened at the eighth International Film Festival which opens here next Sunday (22) and runs through to Sept. 12. All weekday presentations will be concentrated in the Cameo, with Sunday galas at the Caley Picture House. There will be an additional Sunday screening at the New Victoria Sept. 5.

Festival tees off with a Greek feature, "Windfall in Athens." It will be followed by the French entry, "Avant Le Déluge," and the Russian-made "Trio Ballet," starring Ulanova. An American candidate, "Little Fugitive," will be screened next Tuesday (24).

The British-made "The Young Lovers," produced by Anthony Havelock-Allan and directed by Anthony Asquith, will be presented Sept. 5 Asquith is lecturing at the festival Aug. 30 under the auspices of the British Film Academy.

## RKO to Handle Indie 'Break in Circle,' Set For Prod. in Britain

London, Aug. 17.

Under a deal which stems from the current product shortage in America, Exclusive Films started production yesterday (Mon.) on "Break in the Circle," to be lensed in Eastman Color with Eva Bartok. Forrest Tucker and Marius Goring topping the cast.

Two-thirds of the budget has been provided by American interests through Commerce International Ltd., and the pic will have American distribution through RKO. Film is being made at Exclusive's own studios at Bray, with four-week location in Hamburg and in Polpero in Cornwall.

James Carreras, Exclusive topper, announced at a luncheon last week that this was the company's 42d post-war production and sixth film this year. Not one has shown a loss. Previously the program had been mainly carried out on a co-production basis with Lippert Films, but this is its first venture with Commerce International.

## First German C'Scoper To Have French Version

Berlin, Aug. 10.

The first German CinemaScope film, "Der Kommandant," based on a novel by John Knittel—also will be made in a French version. France's Michele Morgan and Germany's Corneli Borchers will have the female leads in both versions which Yves Allegret is going to direct. Carl Raddatz (Germany) and Pierre Brasseur (France) play the male starring roles in their respective pic.

"Kommandant" will be shot in Munich-Geiselsberg with exteriors done in South France, Spain and Morocco.

CCC (Berlin-Spandau) currently also is shooting a two-version (German and French) film, "The Tsarevitch." It will be directed by Arthur Maria Rabenalt. Latter recently completed "The Gypsy Baron," which was also made in French version (starring Georges Guetary). Other domestic outfits think it almost essential to come out with two-version films.

# Brit. Exhibs Hint Concession In Hassle Over Eady; Prods. Stand Pat

London, Aug. 17.

## 'Crucible' Scores At Venice Theatre Fete

Rome, Aug. 10.

"Barabbas," presented by the Belgian National Theatre, opened this year's Venice Theatre Festival to lukewarm reviews and scarce attendance. The Michel De Ghelderode drama, selected to open the fall legit fete, was acted in French by Jean Nergal, Charles Mahieux, Rene Hinaux and Line Jaques. Show managed to garner only polite applause at the finale, with a majority of the audience disconcerted by the play's heavy-handed style and content.

Arthur Miller's "Crucible," performed the next night by the same company, came off considerably better in all departments. It was registered a hit, with critics praising both the play and performances. Attendance also spurted.

## Del Rio, Jurado Cop Mex Oscars

Mexico City, Aug. 10.

Long-last 1953 Oscaring gave top awards to Dolores Del Rio, Arturo de Cordoba and Katy Jurado. Academy of Cinematographic Arts and Sciences stressed that picking winners was the most difficult in its history. Awarding was at a ceremony, attended by 2,000, in the Palace of Fine Arts (National Theatre) here. Alfonso Cortina, chairman of the National Cinematographic Board, presided.

Miss Del Rio's victory was no surprise. She long had been top candidate. Her Oscar was for her performance in "The Boy and the Fog," adapted from the psycho-theme play of that name which ran here for some time, and given realistic treatment by Producciones Grovas. Pic was also Oscored as the best of 1953. It won laurels, too, for Roberto Gavaldon, for his direction; Edmundo Baez and Galvandon, for their adaptation; Gabriel Figueroa, for camerawork (his ninth Mexican Oscar); Alejandro Chiangherotti, Jr., as infant actor; and Gloria Shoeman, editing.

De Cordoba copped for his work in "Three Perfectly Married Girls." Miss Jurado won as best supporting actress. Her opposite number was Jose Elías Moreno. Dame Prudencia Griffel, vet dramatic actress was awarded a special Oscar for the bit role she played in "The Sixth Race." A similar award was given Guillermo Alvarez Bravo. Raul Farel won the prize as juve actor.

## 'MILLER' NEW RECORD FOR MEX CITY WEEK

Mexico City, Aug. 17.

Greatest gross any American pic ever scored here in seven days time in one theatre was established by "The Glenn Miller Story" (U) at the swanky Cine Roble. Intake was \$23,846, rated particularly exceptional because that gross was rolled up with a mere 32c top, the ceiling price here. What makes it especially great is that some other Yank pic grossed big here, but at the old 58c top.

"Story" was only beaten for an all-time high by an unusually strong Mexican pic, the latest by "Cantinflas" (Mario Moreno), also at the Roble. But it topped by only a few dollars. "Story" now is doing landoffice biz, six shows on Sundays, on its moveover, also at 32c, at the deluxe Cine Real Cinema here.

## BBC Exec to Moscow On Vidpix Exchange

London, Aug. 10.

Mrs. Mary Adams, assistant to BBC-TV controller, leaves for Soviet Russia this month to discuss the exchange of films for tv between London and Moscow.

Kenneth Wright, head of music, recently returned from the Russian capital, reportedly with entertainment pix including ballet. There is no date yet set for beaming the programs.

As the lower rate of the Eady levy recommended by the Cinematograph Exhibitors Assn. swung into operation this month, new attempts were being made by industry toppers to end the deadlock between the exhibiting and producing sections. A round table last week served as a prelude for a new four-trade associations session convened for Sept. 1.

The first sign of a concession from theatre men came at last week's gathering when CEA top-pers indicated they were prepared to up the levy slightly on admissions of 36c and higher. This would affect only the larger theatres in the country and would net the fund an additional \$550,000 annually, bringing the income up to just over \$7,500,000.

This concession, however, is unlikely to tempt the producers, who still insist they are being deprived of their due share of the increased boxoffice income from the \$9,800,000 tax concession. Production interests still are claiming a minimum Eady income of \$8,400,000 although they argue that at least \$9,800,000 is needed every year to keep the British production industry in a flourishing state.

If no tangible progress is made at the Sept. 1 gettogether, the dispute certainly almost will go to arbitration as the last alternative before government legislation. In view of the long Parliamentary recess no government action could be taken until the latter part of the year, and industry leaders are naturally anxious to resolve the issue with utmost speed.

## A. Piccard Pacted For Deep-Sea Color Vidpix, Tinter by German Unit

Berlin, Aug. 10.

Paul Gordon's Europäische Television Gesellschaft, one of the most active vidpix producing outfits in Germany, recently signed a contract with Prof. August Piccard, d. world-famous Swiss stratosphere and deep-sea explorer, for an expedition by the latter to the Canary Islands. He would leave on deep-sea diving trip in September.

Expedition labeled "On the Traces of Atlantis" (Canary Islands are regarded as the last remnants of Atlantis) will be accompanied by the Europäische Television Gesellschaft, which is going to make a full-length documentary film with regular 35m cameras and several color vidpix using four 16m cameras. Gordon's ETG will control all rights.

In addition to Prof. Piccard, his son Jean; Dr. A. C. Tigelkamp, Swiss scientist and researcher; Gordon and the camera crew will participate in approximately 12 to 15 diving experiments. The Spanish government already has given its assistance and will place a naval unit at the expedition's disposal. If Prof. Piccard succeeds in diving down to around 18,000 feet, it will be a world's record in deep-sea diving and a new mark for him. Tradewise, the most interesting item is the scheduled color vidpix shooting. It's the first time a domestic outfit here has done a color telefilm.

Gordon revealed there are currently negotiations underway with BBC-London, NBC and Life Mag regarding coverage of the Piccard Expedition.

## Hoyts Switches Sydney House to Foreign Pix

Sydney, Aug. 10.

To cater to the upbeat in popularity of foreign-language pix, Hoyts' circuit will switch the 920-seat Park here to foreign fare. House will be renamed the Paris. First in will be "Moment of Truth" (Indie).

This key city currently has two other foreign-language theatres, the Savoy, 500-seat spot, run by Peter Dawson, and Variety, 300-seater operated by Sydney Theatres.

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# Gals Outnumbered 3/1 in Show Biz

Washington, Aug. 17.

Men outnumber women nearly 3-to-1 in the entertainment and recreational services.

A new breakdown of the 1950 census, just completed by the U. S. Census Bureau, shows that 412,320 men and 145,140 women were employed in that field at the time the census takers covered the nation.

Of these, 136,590 men and 73,980 women were working in the motion picture industry and in theatres. The broadcasting industry employed 46,740 men and 15,690 women.

Of these large groups, motion pictures and the stage had 5,340 actors and 2,970 actresses; while radio and tv employed only 690 actors and 660 actresses nationwide. In addition, however, theatres and films listed the employment of 750 male and 390 female "entertainers." Radio and television had 690 men as entertainers and 450 women entertainers.

## 'Bits From Hits' (In B'way Houses) Rouses (1) Sponsors, (2) Film Men

Sponsor interest roused by last week's "Bits From the Hits" tv show, which plugged current features running on Broadway for an hour over WCBS-TV, has given the Motion Picture Assn. of America's projected tv series a new lease on life.

"Bits From the Hits," which debuted in N. Y. for the blacked-out Moore-Johnson championship fight over the CBS net, was sponsored by Hoffman Beverages and while it showed a lack of preparation, it nevertheless had industry buzz going with excitement over the selling job that was done. (See review in Television Dept.)

### Sponsor Interest?

Company spokesmen acknowledged that the program had done a lot to revive interest in the MPAA show and that this was particularly true since potential sponsors had inquired about it. It was felt, however, that such a show would have to originate in Hollywood despite the fact that—as one exec put it—"it's much easier to get unanimous agreement on anything in the east."

Leonard Goldenson, American Broadcasting-Paramount Theatres, prexy, commented in N. Y. last week (13) that ABC was as ready as ever to go ahead with the MPAA project, but that it was his understanding that the studios were still unable to get together on the show. Asked if he felt the idea was dead, he replied that this was his impression, for the moment at least.

According to one company exec, plans for the tv show haven't gone beyond the discussion stages. He said that if the program is finally realized, it'll be substantially in the same form as originally envisioned "but with a format that may be slightly different."

MPAA's original contract with ABC envisioned an hour-long show which would preview coming attractions, tying in "live" interviews with stars appearing in the films being shown. Plans have hit a number of snags, some of them concerning union problems and other relating to the studios' permission to ABC to send camera crews to shoot star interviews off the sound stages.

While various efforts were made in N. Y. to get action on the MPAA show, nonchalant handling at the Coast end has resulted in a failure to come up with as much as a pilot reel to show to potential sponsors. Original plans had MPAA Eric Johnston set as the emcee, at least for the pilot.

## Straight 50 %

Continued from page 5

problem for Halpern, since some owners are bidding in areas where there are conventional closed-circuit theatres. Owners, in making their pitch, are citing their greater seating capacity. The decision to choose a drive-in and a conventional presents a toughie for Halpern, since the conventional theatres supported his events before equipment was available for the ozoners. And then he might need the indoor houses for his Metopera telecast and for similar attractions more suitable for regular theatres.

Nine drive-ins carried the June fight and were serviced via mobile equipment. Halpern this time has some additional units available, but he's faced with a Solomon's job in selecting the right situations.

### Detroit Exhibs' Co-op

Detroit, Aug. 17.

Some 17 Detroit-area second-run film houses, including 10 drive-ins, will sponsor a five-minute across-the-board film roundup on the "Detroit Deadline" on WXYZ-TV, Beverly Belaire will interview visiting stars and comment on film clips of pix currently playing at the 17 theatres.

Project calls itself "Movie Preview Theatres." Hyman Bloom, of Sloan Theatres; Irving Goldberg, of Community Theatres; Alden W. Smith, of Mutual Theatres, and William Wetsman, of Wisper and Wetsman Theatres, have designated James Sharkey to act for the group. Said a spokesman:

"Television is no longer a thing to fight but something to incorporate and exploit when selling a picture."

## Difference Between Pix and TV Spelled Out For Publishers by COMPO

Lesson in the difference between tv and films is spelled out in COMPO's latest ad in Editor & Publisher apropos a discussion of the newspaper practice of providing tv program listing for free, while charging premium rates for film ads.

Basic difference between the two media is analyzed thusly: "Movies are supported entirely by money the public pays at the boxoffice. They get this public support solely on their merits as entertainment. If a picture pleases the public it succeeds; if not, it fails. . . . The industry spends a considerable sum on advertising. . . . Thus the movies are a source of newspaper revenue.

"Television, on the other hand, derives its income solely from advertising. In other words, it is an advertising medium, just like newspapers."

The ad quoted a VARIETY story that some 1956 tv would get 20% of all advertising money spent in all media and it went on:

"From this it should be obvious that the purposes of movies and television are far apart. Movies aim to please the public with entertainment the public pays money to see. Television gives the public free entertainment to insure an audience for its advertising message."

## COMPO'S TAX GOAL REMAINS: ABOLITION

COMPO leaders are skedded to meet in N. Y. "within a couple of weeks" to decide on future moves in connection with the 10% admissions tax.

Robert Coyne, COMPO special counsel, said this week that the alternatives were to fight for complete elimination of the levy or to concentrate on an attempt to obtain higher exemptions.

Industry's fight to eliminate the earlier 20% admissions tax last year resulted in favorable Congressional action which was, however, vetoed by President Eisenhower. Earlier this year, the tax was cut to 10% with admissions under 50c wholly exempt.

### FANCHON & MARCO LOSES

Judge Sees No Point In Re-Laboring Its Case

Hollywood, Aug. 17.

Fanchon & Marco's appeal from adverse decision in Baldwin Theatre suit has been denied by the Ninth Circuit U. S. Court of Appeals. Denial, written by Judge James Fee took issue with decision to appeal case, holding "we do not think appeal on facts and weight of evidence in this case from an able and experienced judge who had experience in exact area was justified."

Judge Fee stated that although court reviewed "long and complicated record with extreme care because of questions of fact raised, we do not believe an Appellate Court, already burdened, should have been operating under trial questions."

F&M had sued in Federal Court here, charging conspiracy to deprive Baldwin of product on an earlier clearance than 21 days it had been operated under. Trial Judge Leon Yankwich ruled against F&M in favor of the distributors.

## Free Comic Book Tieups Building Audience For Kid-Appeal Pictures

Building of small fry interest in particular pictures is being effectively accomplished via tieups with comic book publishers. Yarns based on upcoming films are finding their way into the moppet literature.

The film companies provide the comic book publisher with the shooting script of a film. The publisher's staff provides the cartoon drawings and the story thread for the comic strip balloons. The books are then marketed via the regular channels and are sold at the customary price of 10c. The film company receives a color cover and inside black & white pictures with ample credits for the picture. The rights to the yarn and the shooting scripts are furnished to the publishers at no cost.

The print order for each book varies from 600,000 to 1,000,000, but it's estimated that the books even receive wider distribution since there is an active exchange of these books among children. The publishers are careful in their story selection, avoiding blood and thunder material and selecting only wholesome stories with adventure or historical backgrounds.

For example, Dell Publishing, one of the largest comic book distributors, has recently issued a book based on Warner Bros. "King Richard and the Crusaders." It previously featured one based on Metro's "Knights of the Round Table." In the works are ones on Walt Disney's "20,000 League Under the Sea," Warner's "Drum Beat," "Helen of Troy," and possibly "Daniel Boone" and "Moby Dick."

Theatres occasionally take part in the tieup by purchasing a number of copies for free distribution to their Saturday matinee trade.

## 225 C'Scope Tool-Ups In Minneapolis Area

Minneapolis, Aug. 17.

C'Scope installations in this exchange territory now number 225 and hardly a day passes but that there are more of them, according to Saul Malisow, 20th-Fox branch manager.

There are approximately 775 conventional and drive-in theatres in the territory, it's estimated by S. D. Kane, North Central Allied executive counsel. Thus, one in every three already has joined the C'Scope procession, Malisow points out.

### Emo Orowitz to Coast

Camden, N. J., Aug. 17.

E. M. (Emo) Orowitz has resigned as a top executive of the Savar Theatre Corp. after a 15-year connection. His bowout is effective Sept. 15 when he leaves for the Coast for a new affiliation which he'll reveal later.

Orowitz, who started as a Paramount exploitation man, originated "Emo's Movie Broadcast," which at one time was syndicated to 85 stations in the U. S. and Canada. He was formerly pub-ad chief of RKO Theatres.

# Broadway Basks in Big Grosses But N.Y. Arties Crying Blues

## UNPUBLISHED NOVEL SET

20th Acquires Wilbur Daniel Steele's 'Way To Gold'

Unpublished novel by Wilbur Daniel Steele, "The Way to the Gold," has been bought by 20th-Fox for \$60,000. Book will be brought out by Doubleday early next year.

It tells a melodramatic story about a young couple in search of a gold cache hidden by a bank robber. In the end, they find respectability in a small town.

## 'Sitting' Draws D.C. to S.D.; Heineman 'Bull' Session Follows World Premiere

Washington, Aug. 17.

Some 54 members of Congress from eight states in which the old Sioux nation was once located, have been invited to attend the world preem of the picture, "Sitting Bull," Thursday night (19) at Rapid City, S. D.

Four of the legislators, Senators Francis Case and Karl Mundt and Reps. Harold Love and E. Y. Berry, all of South Dakota, are also hosts in inviting their colleagues from Wisconsin, Minnesota, Iowa, Nebraska, Wyoming, North Dakota, and Montana to be guests.

The fancy tie-in, arranged by United Artists, also includes the Black Hills "Range Days" rodeo celebration.

(Early in the proceedings, as reported here, Sioux Indians themselves were riled that "Sitting Bull" was being produced in Mexico with non-Sioux extras. —Ed.)

### Heineman's Conferences

Following tomorrow's (Thurs.) world preem of "Sitting Bull," United Artists' first CinemaScope entry, in Rapid City, S. D., U. A. sales executives will join sales chief William J. Heineman in a series of conferences setting distribution plans for the W. R. Frank production. Heineman left New York Tuesday (17) for the Rapid City preem which the district sales chief will also attend.

Conferring with Heineman will be West Coast district manager Ralph Clark, midwest district manager F. J. Lee, Denver branch manager Bud Austin, and Minneapolis branch manager Abbott Swartz. Heineman will also visit Chicago, Denver, Minneapolis and Omaha in a flying junket to map saturation bookings of "Sitting Bull."

## REP ADDS FACILITIES FOR MORE PRODUCTION

Hollywood, Aug. 17.

Republic Pictures will immediately launch a \$1,000,000 studio expansion program to include new office building, cutting and projection rooms and technical equipment. Project will climax three-year improvement schedule which when completed will represent \$3,000,000.

Additional expenditure in augmenting facilities of lot is necessitated by company's increased production schedule for 1954-55, according to Herbert Yates, prexy.

## UA's Philly Center Opening

Philadelphia, Aug. 17.

United Artists' new two-story exchange building in this city is nearing completion. The brick and granite structure, designed to accommodate UA's expanded sales facilities, will be completed on Sept. 15. It is located at the intersection of Juniper and Vine streets in the heart of the city's film row. It will replace UA's present headquarters in the Film Center Building.

The new building will serve as headquarters for eastern district manager John Turner, branch manager Mort Magill, pub-ad rep Max Miller.

Product shortage is only a phantom to the Broadway showcases these days. They've got plenty of top product on their skeds and a number of them are booked solid even into 1955, with long runs the rule.

But even as the main stem takes its pickings, turning from a seller's into a buyer's market, the arties on the east side are crying the product blues. Exhibs are complaining that the flow of top offering features has been slowed to a trickle, with some houses turning to reissues to keep their doors open.

Times Square area, currently doing sock biz on practically all attractions, is reaping the benefits of Hollywood's "make 'em bigger and better" policy. And exhibs are screening what's openly admitted to be a bumper crop of grade A b.o. attractions.

One house currently shopping for product is the Paramount which has sent a letter to the distributors informing them that it's in the market for top pix.

Here are a couple of examples: Radio City Music Hall, currently cleaning up with "Seven Brides for Seven Brothers," is set with "Brigadoon" and "White Christmas." Capitol, now featuring "Caine Mutiny," follows up with "The Barefoot Contessa" and "Vera Cruz." Criterion, now piling 'em in with "Living It Up," segues into "Sabrina"; Victoria and Astor theatres look to a hefty run on "A Star Is Born," and the Rivoli seems comfortably set for the moment with "Rear Window." In the early fall the house shutters to get ready for Todd-AO and "Oklahoma." Loew's State, currently housing "Magnificent Obsession," follows up with "Betrayed." At the Roxy, "Broken Lance" will be followed by the formidable "The Egyptian," which is good for an extended run.

While Broadway is booked solid, the arties—with a few exceptions—are having a tough time finding good product. Little Carnegie is set with Times Films feeding it product. Paris has "Bread, Love and Dreams" coming in. Norman-Indie solved its problems by booking "Adventures of Robinson Crusoe" and the Fine Arts has Disney's "Vanishing Prairie" coming in.

Indie distributors, conceding there's a shortage of top foreign linguarers, emphasize that exactly the opposite is true outside N. Y., where there's an abundance of product and too few outlets to play it.

### DIVERSION IN THE STREETS

Two Eds (Arnold and O'Brien) M. C. Fox, Portland, Opening

Portland, Ore., Aug. 17.

National Theatres opened its new deluxe Fox here Thursday (12), first new house to open in Portland since 1928. The setting and ceremonies were of Hollywood razzle type. Prexy Charles P. Skouras led a cavalcade of personages who came in by plane and proceeded to their hotel with full ballyhoo.

Here from the studios were Mr. & Mrs. Edward Arnold, Mr. & Mrs. Van Heflin, Mr. & Mrs. Rex Allen, Johnnie Ray, Edmond O'Brien, Olga San Juan, Tommy and Carol Noonan, Maria Powers, Jeff Richards, Sherree Price, Jay Robinson, Maria English, Don Creighton, and Barbara, Madelyn and Alice Darrow.

A platform erected outside the theatre served as stage for a special vaudeville show produced by Helene Hughes of San Francisco with Russ Byrd as emcee. That began at 6:30, bleachers accommodating 2,500. Stars arrived at 8 p.m. Majority of invited guests (1,536) came in formal attire. Portland was stunned.

Edward Arnold and Edmond O'Brien shared the gab assignment within the theatre. Supper-dance given by National Theatres followed opening.

### Another TV Script For Screen

Indie outfit headed by Russell Rouse and Clarence Greene has acquired "The Last Notch," a tv original scripted by Frank Gilroy, for adaptation into a film.

Story was produced on the United States Steel Hour over ABC-TV last March. It's a western.



# 13 Amusement Issues Surge Ahead

Wall St. Dopesters Seek Reason-Why for Amusement Strength in Unsure General Market

By MIKE WEAR

While much of the stock market consumed most of the past week stabilizing itself from the brisk shakeout of Aug. 6, nearly every picture company and film theatre corporation stock soared to new highs for the year. There were 13 film, theatre issues which pushed up into new high ground for '54, many of them closing on top. Not a single stock in this group wound up the week with a minus sign.

Although some brokers scrambled for some explanation for this renewed bullishness in amusement shares, faithful students of the picture industry financial affairs went no further than the present strong summer film boxoffice for the answer. It is becoming increasingly apparent that the full effect of the 10% cut in Federal admission tax now is being reflected at the nation's b.o. Also that this lift in theatre revenue will reach its peak late this month or sometime in September. By then, the prize fall product should be in release. Judging from the prelim glance at these new screen vehicles, many forecast continuing high or soaring boxoffice.

Both Paramount Pix and Columbia showed net gains of two points each for the week. Latter went to 29½ while Par soared to 35, both highest prices for the current year. Loew's also climbed into new fresh ground at 17½, where it was up 1½ on the week. The Col Pix upswing was predicated on expectation of a great report for the fiscal year ended last June 30, which was issued Monday (16). With the company having "Living It Up" and "Rear Window," two big grossers out currently, Par's move was a natural. Big grossing pic also were reported behind Loew's move: plus the fact that Metro also has a great moneymaker in "Gone With Wind," again in reissue status.

## More New Highs

National Theatres went to a new peak of 8½ and up half a point on the session. At this level it is up about two points from a year ago, fine improvement for such a low-priced issue. RKO Theatres also edged up to a fresh '54 high of 8½, a gain of ¾ of a point.

Republic Pix common also hit a new mark at 5½ for an advance of ¾ths on the week. Apparently some traders were just learning the status of this company's pix as regards tele. The 20th-Fox shares registered a new 1954 peak of 24½, and an advance of 1½ for the session.

Stanley Warner, too, boasted a new high of 18½, an advance of 1¼, closing practically on top. Warner Bros., the film company, shares did likewise, reaching 18½ for a gain of one point.

Universal issues both soared to new high ground, the common hitting 26 for an advance of 1¼ and the preferred, selling ex-divvy, reaching 73. Decca, the parent corporation of U, likewise hung up a fresh mark of 13½, a gain of nearly a point for the week. Technicolor, which for weeks has found the 13-level a tough one to penetrate, forged ahead three-quarters of a point to 13¾. Allied Artists common was up fractionally on the week, reaching 4¾ at one time while the preferred gained ¾ of a point.

American Seating climbed 2¼ to a new high of 33¼. General Precision Equipment common was virtually unchanged on the week while the preferred wound up at the old high of 96.

Radio shares also were very strong all week. RCA common registered a new peak of 35 to show a gain of 1½ for the session. While not boasting any new high ground, CBS issues both soared after a brief period of consolidation. CBS "A" shares climbed 4½ to 66½ while the Class B stock advanced 4 points, both issues closing at the top prices for the week.

ABC-Par stocks both hit fresh highs for '54. The common went to 20½ and the preferred to 20½, latter being up 1 point on the week. Zenith sagged 3¼ points, closing at 72. It had been up near five points on the previous week.

## Arbitration Vacations With Holidaying Execs

Meetings of the committee appointed to draft an industry arbitration plan have been postponed for several weeks due to vacation schedules. Committee members are now awaiting a call from Ralph Hetzel, Motion Picture Assn. of America exec v.p., for a date for another session.

Because of the many postponements, it's obvious that the arbitration committee has not met the schedule set in June by an overall industry confab. The conference, after prolonged wrangling on the scope of the arbitration, named the drafting committee which was supposed to come up with a plan in "not more than 60 days." That deadline has been passed and apparently has gone unnoticed by any one connected with the arbitration business.

Although the drafting committee has held several sessions, no actual writing of the plan has yet started. The discussions have been mainly concerned with the scope of the plan.

## Tangled Course of Story Sale on 'Rear Window'

Leland Hayward is set to receive 10% of the profits of Paramount's "Rear Window." This arrangement stems from the sale of the original story property to Par for which Hayward received a flat \$10,000 plus the percentage agreement.

The property, based on a magazine story, has an involved history. It was originally owned by the late Buddy De Sylva, who sold it to Hayward and Joshua Logan for \$10,000. Pair originally planned to make the picture on their own with Hayward producing and Logan directing. It was intended as a vehicle for James Stewart who was under Hayward's management.

Logan later became involved in other activities and dropped out. Hayward then tried to set up a deal with Alfred Hitchcock but it fell through, leading Hayward to sell the property to Par for \$10,000 plus the percentage agreement.

Paramount made the picture with Stewart starring and Hitchcock directing.

## Allied Studio Humming

Hollywood, Aug. 7.

Allied Artists next week will hit all-time high for company in number of pictures simultaneously before cameras. Four are in work this week and two more start Monday. Lineup includes "The Black Prince," "The Annapolis Story," "Ketchikan," "Shotgun," "Cry Vengeance" and "The Big Combo."

## Lopert in From Venice

Ilya Lopert, prexy of Lopert Films, returned to New York from Europe yesterday (Tues.) in a surprise quickie visit. Producer-theatreowner had been busy in Venice supervising the production of "Summertime," film version of the legit play, "Time of the Cuckoo."

His return to Gotham followed confabs in London with Robert Dowling, prexy of City Investing Co., which is partnered with Lopert in production activities.

## Par Ducks

Continued from page 5  
VV is "the ultimate" from a technical point of view.

Method has been extensively plugged abroad, but Par has laid low on it in the U. S. since its demonstrations some months back. Reasoning was that it would be better to make the VV point with a completed film, i.e., "White Christmas," on hand. Coast screenings next Monday will serve as the kickoff point for acquainting the public with VistaVision. At the same time, Par won't make any particular effort to plug the VV trademark without tying it in as a package with "White Christmas." All of the Par VV productions will carry Perspecta Stereophonic Sound tracks.

## 'Censor Self'

Continued from page 4

papers themselves will be the judge of the ads' propriety and if they require any changes it will be at the theatres' expense.

When "The French Line" recently played its only St. Paul engagement at an indie nabe house, the papers did not censor its ads which included the reference to Jane Russell's dance and the cut of her in brief attire. St. Paul is strongly Catholic and the theatre was picketed during the run by religious organizations' representatives.

Exhibitors are pointing out that on the day they received Lewis' letter the St. Paul Dispatch's late afternoon blue sheet edition front page carried one two-column cut showing the full length of two girls in bikini swimming suits. Also, that there was the usual quota of sex crime stories and other sensational yarns with "sell" headlines.

One theatreowner, turning tables, declared that his wife has requested him not to bring the paper home because she doesn't want it to get in their children's hands.

## Stanley

Continued from page 5

share on the 2,324,337 shares outstanding.

Since SW only started operations March 1, 1953, full comparative figures are not given. For the quarter ending May 30, 1953, SW reported a loss of \$360,000 after deducting \$656,300 for depreciation, with nothing said about taxes or contingencies. Included in the loss was a \$250,000 loss from the sale of properties.

Total income for the most recent 39-week stanza is listed at \$46,492,672, which breaks down to \$44,116,168 from theatre admissions, sales and miscellaneous income; \$2,120,265 from rent from tenants; \$175,419 interest, on income, and \$80,822 as profit on the sale of property.

Debits were listed as theatre operating expenses, cost of sales, general, and selling expenses, \$39,328,768; depreciation, amortization, \$2,328,132; interest expense, \$106,632, and minority interests' share of profits, \$34,108.

## Cinerama

Continued from page 4

while August is expected to be as good as July. The deal with Robin International for foreign exhibition of Cinerama provides for Cinerama Inc. to receive 5% of the gross receipts. (This arrangement differs from the domestic deal with Stanley Warner whereby Cinerama Inc. receives 10% of the net. Originally Cinerama Inc. receives 25% of the net up to \$500,000, with the percentage declining on a gradual basis until the 10% arrangement when the \$1,000,000 mark is reached.)

From Wentworth Fling, engineering v.p. who presided in the absence of prexy Harry Reeves who underwent surgery: Cinerama technical difficulties stem from the laboratories which are set up for different picture methods. The obvious differences in the projected panels are due to the difficulty in matching prints, while the jumpy images are caused from minute differences in printing. The setting up of a special lab for Cinerama prints would be an expensive undertaking. Experience is slowly correcting past difficulties.

From S. H. (Si) Fabian, prexy of Stanley Warner which holds the rights to the medium and has control of Cinerama Inc.: SW has advanced \$5,000,000 in Cinerama and is prepared to advance more. Progress of Cinerama has been deliberately delayed pending the development of CinemaScope and other processes, but SW found that Cinerama is growing in strength. SW feels that Cinerama can be supported in only four or five more cities in the United States since it requires communities that can support long runs. It is currently showing in 13 cities and will soon be opened in London, Paris, Tokyo, Milan or Rome, and Dusseldorf. Louis de Rochemont's "Cinerama Holiday" will have its preem in October or November in one city, but not immediately in the other Cinerama houses in the U.S. "The Seven Wonders of the World,"

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (17)

1954	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
High Low	in 100s	High	Low		
20½ 14½	Am Br-Par Th 385	20½	19¾	19½	— ½
71 41½	CBS, "A" ... 41	67½	63¼	66¾	+ ¼
69½ 41½	CBS, "B" ... 37	66¼	63	66	+ 3¼
29½ 19¾	Col. Pic. ... 138	29½	28½	28½	+ ¾
12½ 9¼	Decca ... 566	12½	12¾	12½	+ ¾
63¼ 46¾	Eastman Kdk. 122	61¼	59¾	59¾	— ¾
17½ 13¼	Loew's ... 809	17½	16¾	17½	+ ½
8¾ 6¼	Nat. Thea. ... 307	8¾	8¼	8¾	+ ½
35 26½	Paramount ... 156	35	34¼	34½	— ¾
37½ 28	Philco ... 180	36¾	34¾	35½	+ ½
35 22½	RCA ... 650	35	33¾	33¾	+ ½
7 2½	RKO Picts. ... 99	6½	6¼	6¼	— ¼
8¾ 4½	RKO Thea. ... 347	8¾	7¾	8¾	+ ½
5½ 3	Republ. ... 615	5½	5¼	5½	+ ½
12½ 10½	Rep., pfd. ... 18	12½	12½	12½	+ ½
18½ 11½	Stanley War. ... 167	18½	18½	18½	+ ½
24½ 18¾	20th-Fox ... 429	24½	23½	23½	— ½
26 18½	Univ. Pix. ... 55	26	24¾	24¾	— ½
18¾ 13½	Warner Bros. 158	18¾	18½	18¾	+ ¼
77¾ 63½	Zenith ... 90	74¾	71¼	72¼	+ ¼

## American Stock Exchange

6 3½	Allied Artists	85	4¾	4½	4½	—
14¼ 9½	Du Mont	120	14	13½	13½	+ ½
14½ 11¾	Technicolor	167	13¾	13¾	13¾	+ ½
3¾ 2¾	Trans-Lux	9	3¼	3¼	3¼	+ ½

## Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd.	9¾	9¾	+ ¼
Capitol Records	9¾	10½	+ ¼
Chesapeake Industries	3½	3½	+ ½
Cinerama Inc.	17½	2¾	+ ½
Cinerama Prod.	27½	3¾	+ ¼
King Bros.	1¼	1½	—
Polaroid	42¼	44¼	— ¾
U. A. Theatres	11¼	12½	+ ½
Walt Disney	14	15	+ 2½

(Quotations furnished by Dreyfus & Co.)

## Inside Stuff—Pictures

Italo film industry and its femme attractions, headed by voluptuous Gina Lollobrigida, were profiled last week in Time Magazine. Piece, which wasn't particularly complimentary, pinpointed the death of neo-realism in Italo pix and spotted its substitute—"a kind of beauty new to the U. S. eye—an earth-heavy Italian beauty as rich as roses in an olive dusk." It also quoted an Italian industryist as saying that the "gals are beautiful because they stay dumb." Current Italo production boom is identified as "really a series of busts." Time explained the desire of the Italians to find a commercial market abroad and then stated: "Thus far, the Italian government's block on Hollywood dollars in Italy has restrained the U. S. industry from open reprisal against its rising rival in Rome."

Uncle Sam's admissions tax receipts for the Federal fiscal year ending June 30 last were down to \$271,952,000, far below the \$312,831,000 take for the previous year. An estimated 60 or 65% of the total comes from motion pictures. The period of business covered is from April 1, 1953, to March 31, 1954. Internal Revenue Service points out. Thus, the decline cannot be blamed on the admissions tax cut which became effective April 12, 1954. For the same period as that covered by the admissions levy, the 20% bite on nitery checks brought the Federal Government \$38,312,000, also a considerable dive from the previous year's \$46,691,000.

Jack Webb, who is scheduled for his first personal appearance since hitting the bigtime as Sgt. Joe Friday on the "Dragnet" air shows, is set for a busy whirl of press-radio-tv interviews in Chicago for the opening of Warner Bros.' film version of "Dragnet" at the Chicago Theatre Aug. 18. Webb, star and director of the film, will be accompanied to Chi by Richard Breen, who wrote the screenplay. Pair will return to the Coast after a four-day Windy City stay. Webb will appear at every show of "Dragnet" on opening day.

A month after IATSE's Toronto local had refused to screen Herbert Biberman's "Salt of the Earth" for the press because of the Chicago local's refusal to allow it to play a theatre, the film opened (9) without fanfare at the midtown Variety Theatre. Alex Barris of the Globe and Mail remarked in his review, "I don't see what all the fuss is about ... It makes the serious error of going a bit too far in its one-sidedness. But that hardly makes it Communist propaganda ... It is certainly a piece of film artistry."

Both Jack L. Warner, veepee and a director; and Harry M. Warner, president and a director of Warner Bros., bought additional shares in that corporation either directly or indirectly recently according to reports of ownership filed by officers under the SEC. Jack Warner purchased 10,500 shares, bringing the total he holds to 288,199. Harry Warner's purchase of 4,000 shares was pursuant to a plan meeting requirements of Rule X-16B-3. This makes his indirect holdings 12,000 shares and directly held stock totalling 106,150 shares.

Frederick Brisson's emissaries are scouting European cities to find a femme star who can sing dance and attract wolves for one of the top roles in Independent Artists' musical, "The Girl Rush." Idea is that such a gal will swell the film's foreign gross. First candidate is a French actress, Ghislaine Verlain, who entertained on radio in Hanoi, Viet-nam, before the Commies captured it.

Charles Brackett, head of the Academy of Motion Picture Arts and Sciences, has appointed a committee on television consisting of Bob Hussey, chairman, Richard Breen and Lou Edelmann. Committee will study all proposals and suggestions from television sources which may have any bearing on the Academy's operations.

Started in the Cinerama process by Merian C. Cooper, may be completed by SW.

From Sidney K. Wolf, who read Reeves report: The company is making constant technical progress despite a limited budget.

Directors elected include Fling, Wolf, Harry Kalmine, general manager and v.p. of SW, Reeves, and Edward V. Otis, of the Wall St. firm of Gearhart & Otis. Although SW and Reeves holdings control the company, with 60% of this share in SW hands, the theatre chain placed only one man on the board, the others being Reeves reps.

# YOUR WISH IS OUR COMMAND, MR. SCHLANGER!

*In Response To Exhibitor Requests  
20th Century-Fox Announces A*

"IT SHOULD  
BE MADE  
AVAILABLE  
TO BE SHOWN  
TO THE PUBLIC."

—Ted Schlanger  
Stanley Warner, Phila.

## FREE CINEMASCOPE SHORT SUBJECT ON "THE MIRACLE OF STEREOPHONIC SOUND"

In response to hundreds of exhibitor requests, we are making available for public showing a special CinemaScope Technicolor short subject developed from the opening section of our recent demonstration reel on **THE ADVANCING TECHNIQUES OF CINEMASCOPE.**

This one-reel subject affords a clear, informative and fascinating explanation of 4-track magnetic stereophonic sound. Using actual scenes from CinemaScope productions, it vividly illustrates the enhancement qualities of 4-track stereophonic sound and its benefits over any other sound system.

"THE MIRACLE OF STEREOPHONIC SOUND" is certain to be enthusiastically received by your patrons and will arouse wide-spread interest and laudatory comment. It will do a tremendous public relations job for you. And **IT'S FREE!**

TELL YOUR PATRONS  
ABOUT GENUINE  
4-TRACK MAGNETIC  
STEREOPHONIC  
SOUND!

This CinemaScope Short  
Subject explains  
it in detail!

# IT'S FREE!

Available Aug. 26! Get  
in touch now with your  
20th branch manager.



## Clips From Film Row

### LOS ANGELES

Manhattan Films acquired distribution rights to "Companions of Night" in 11 western states.

Metro upped Charles K. Geary from salesman to assistant branch manager of exchange here, as successor to William A. Calihan, resigned.

Paramount will release 14 shorts at rate of one per week during company's 40th Anniversary Sales Drive.

Film Row tossed a luncheon for Hugh Bruen, Whittier (Cal.) exhibitor, to celebrate his 53rd birthday and his 40 years in show biz. He has three conventional film houses and will open a new drive-in, the Sundown, Aug. 25.

### CHICAGO

Lawrence Stewart named manager of Oakland Square Theatre.

Elmer Upton, secretary of B&K, postponed extended European trip because wife is ailing in Passavant Hospital.

Bill Hollander, chief B&K publicist, embarking on eight-week tour of Europe with his wife Sept. 24.

Sam Lamansky, delegate for two film row unions, left for Cincinnati last week to attend bi-annual IATSE conclave with topers of Local 110, Motion Picture Operators union.

Harry Lange named production manager of Sarra Studios, succeeding Joe Betzer who resigned for independent biz venture.

Esquire previewed "Brigadoon" last week plus fashion show for fashion editors of Chicago dailies.

Arch Trebow, purchasing manager of B&K, home recuperating after surgery in Presbyterian Hospital.

Harold Stevens, Paramount district manager, reports "Living It Up" outgrossing "Shane" in downstate Illinois situations.

Roosevelt Theatre has "Duel in Jungle" on tap for Aug. 25 opening. Pic was produced by Tony Owen, former staffer on Chi Daily News.

Max Roth has franchise on "Duel in Sun" for northern Illinois; film goes into Roosevelt Sept. 22.

Kermit Russell resigning as general manager of Schoenstadt circuit Oct. 1.

### BOSTON

Scholarship committee of the Motion Picture Salesman's Club decided last week that its proposed scholarship will be awarded to the high school student who submits the best 1,000-word essay on "The Influence of Motion Pictures in the American Way of Life."

Stanley Hayes, producer-in-chief for Australian Film Board, in town for press and radio interviews in connection with "Queen in Australia."

Opening day receipts of the VFW-Parkway Drive-In, amounting to approximately \$1,600, were turned over to the Jimmy Fund by owner Michael Redstone.

I. J. Hoffman, topper of the Connecticut Theatre Circuit, and Harry Feinstein, of Stanley Warner Theatres, will head the 1954 "Jimmy" Fund campaign in Connecticut in behalf of the Children's Cancer Research Foundation.

### MINNEAPOLIS

Jack Painter, 20th-Fox cameraman and head of studio's development and experimental laboratory, and his assistant, Dick Kuhne, here to shoot footage aboard a Northwest Oriental Airline Stratocruiser for forthcoming CScope "Oriental Express."

Nine 28-day slot, local nabes currently playing "High and Mighty" daydate immediately following end of six-week loop first-run which included moveover.

Art Anderson, WB district manager, back from Coast confabs.

Ground broken for new Universal-International film exchange building which will provide branch with triple the amount of present space.

Sept. 2 now definitely set as date for opening United Paramount's new 1,200-seat theatre at Minot, N. D., where it will replace present "A" house.

"Ring of Fear," which was not so big at boxoffice on first-run here, clicking nicely around the state.

Bob Whelan, RKO Theatres city manager, attended family reunion in Sioux City, Ia.

United Paramount's local State inaugurating CScope with "7 Brides for an Uncle" in for indefinite run.

Business hit recent new high for

United Paramount circuit in the past weekend, with strong product credited by Harry B. French, the chain's topper here, for surge which was registered in the face of ideal outdoor weather.

"The Egyptian" set for Radio City here Sept. 2 and the St. Paul Paramount a week later.

"Caine Mutiny" and "Student Prince" went into their third weeks in St. Paul.

Territory's ozoners still fighting shy of one-track optical sound CScope mainly because they are averse to playing percentage pictures. Out of the 80 ozoners, only four have gone for it so far.

### CALGARY, ALTA.

Newest ozoner here is 17th Avenue Drive-in, operated by W. V. Cole and L. L. Jones. With facilities for 500 cars, it boasts the largest outdoor screen in Calgary and one of the largest in Canada.

A 200-auto drive-in opened at Cardston, Alta., by Mayfair Theatres of Cardston, headed by Gordon S. Brewerton.

Fifth ozoner in Edmonton is the Golden West, a \$100,000 project with 600-car capacity. It is owned by the Golden West Drive-In Co., an independent firm, with Peter Ewankow as prexy and manager.

### DALLAS

Fire destroyed the screen of the Montopolis Drive-In at Austin. Eddie Joseph, operator of the ozoner, stated work has started on rebuilding the tower.

Melvin Kelly named new manager of Sheppard Drive-In at Wichita Falls; formerly was manager of Kaufman Road Drive-In here.

Harry Gaines, formerly manager of Varsity Theatre here, transferred to the State in Denison. Charles Stark picked to replace Gaines at the Varsity. Fred McHam, manager of the State, moved over to the Strand, Wichita Falls.

Jack Olier purchased the building occupied by Majestic Theatre at Vernon. C. C. Hamm, who also operates the Cactus Drive-In there, sold the structure. Majestic will continue to occupy the building until the first of the year.

Tom Luce, formerly at Paramount film exchange here, is new owner of Rich Theatre, Celina.

Don Galvan leased the Sunset in San Antonio from its owner, Roy McGregor; will reopen it for nightly showings plus matinees on weekends.

### TOLEDO, O.

The 69-year-old Warren Opera House, Warren, O., entertainment mecca there in the late 1890's and still used as a film house, will be razed if voters pass a \$1,275,000 bond issue for a new county jail on that site at the Nov. 2 election. Theatre was operated for years by the late John J. Murray, of Warren, O., a former circus performer. The Harris interests of Pittsburgh took over the house in 1934 and have operated it since then.

### KANSAS CITY

Terrace Drive-In Theatre at nearby Lee's Summit, Mo., was target last week for attempt at arson, kidnapping of night watchman and theft of projection equipment. Two men took the watchman for a four-mile ride, stole \$500 worth of projection lenses and attempted unsuccessfully to torch the projection booth.

### CLEVELAND

Confidence by Cleveland exhibitors that a big pickup in film attendances looms for theatres here was reflected by Community Circuit, headed by Max Lefkovich, in leasing the 1,400-seated Embassy last week in a deal involving \$700,000. This downtown house was leased by syndicate, owning 14 theatres, for 15 years. Will be completely remodeled.

### ST. LOUIS

The West End, 990-seater, formerly a unit of Fanchon & Marco-St. Louis Amus. Co. circuit, re-lighted by Tommy James, who bought house several months ago. James owns three other theatres in St. Louis.

Breakdown in the air-conditioning system in the Missouri, Fanchon & Marco house, shuttered it for a week.

The Vita, Warrenton, Mo., house, re-lighted by William Zimmerman after being dark for installation of CScope equipment.

The Congress, 898-seater in west

St. Louis, ceased operations July 31, and 10 hours later was reopened as a church.

A widescreen installed at Public Great States ozoner near Wood River, Ill.

"Cinerama" played to 385,000 cash patrons since its opening last February, according to Ray Corner. Attendance figure includes 383 performances, including 10 special showings for school children.

### LITTLE ROCK

United Theatres Corp. purchased the Spa Theatre in Hot Springs from Dickinson Operating Co. of Kansas City, via the Hot Springs Theatres, an affiliate of United. Malco Central and Roxy are also run there with Clarence Duval as city manager. Petit Jean Theatre in Morrilton also was bought by United Theatres. Acquisitions make a total of 26 houses in eight Arkansas cities operated by United.

Little Rock, ordinarily a split-week city, has had several recent big pictures held over. "Gone With Wind" played two weeks. "Magnificent Obsession" is latest to get extra playing time.

Several installations of wide-screens plus equipment for CinemaScope have been made in both conventional houses and drive-ins all over the state.

Airway Theatre, a nabe house, confused with ozoners because of name. It is now only a weekend operation.

Sam Kirby of the Nabor Theatre, a nabe, has three price scales. Latest is an intermediate scale for kids of 12 to 16. It is also the only arty theatre here.

### EDMONTON, ALTA.

Walter Wilson, manager of Capitol Theatre here for 29 years and of new Paramount since July, 1952, has retired. He had been in show business 42 years. His son, William, manager of Capitol, succeeds him at Paramount. B. H. Wiber, manager of Empress, moves to the Capitol while Jack Proudlove, Fort William, Ont., is new manager of the Empress.

### DES MOINES

Central States Theatre Corp. here bought controlling interest in the Starlite and SkyVue drive-ins near Waterloo, Ia., from Philip E. Winslow. S. A. Oellerich will retain his minority interest and continue as manager of both. The Starlite was the first outdoor between Chicago and California.

### PHILADELPHIA

Exploitation Productions Inc., new distribution outfit which will handle "special pictures," formed here by Louis W. Kellman, Jack H. Harris and Michael Freedman.

### NEW YORK

Bob Weitman, veepee of ABC-Par, celebrating his birthday today (Wed.) while vacationing in the mountains; he's spending it on the golf links.

## Yanks to Complain

Continued from page 5

ter is only theoretically on its own, however, since it is still bound by Italy trade provisions. M-G has complained loudly over some conditions which it doesn't like in Italy, and ANICA is said to be anxious to find ways in which Metro might be brought into the fold.

Apart from their MPEA talks, which are likely to cover a much broader ground than just the ANICA question, the Italy delegation is apt to survey the position of IFE in N. Y. And both Monaco and Gualini are certain to be asked searching questions in connection with IFE finances. Outfit was supposed to give an accounting to the MPEA but, despite frequent reminders, has failed to come through. There is considerable difference in opinion as to how much IFE has spent and how much it has left in its kitty.

View of American industry observers is that, while IFE has made a heroic effort to push the Italian film in the U. S. market, it so far has not been particularly successful in doing so. Outfit is said to be losing a considerable sum each week via IFE Releasing Corp. At the promotional end, IFE has garnered a great deal of publicity space for Italy pix and particularly for Italian female stars which are fodder for the mags. Result is that names like Silvana Mangano and Gina Lollobrigida have become well known within a certain audience sector and have marquee value.

## Briefs From the Lots

Hollywood, Aug. 17.

Metro changed Fernando Lamas exclusive contract to one calling for one film a year. Harry Carey, Jr., signed for a sailor role in Warners' "Mister Roberts." John Justin's flu attack caused 20th-Fox to postpone his opening scenes with Susan Hayward in "Untamed." Walter Lantz studio closes Aug. 20 for the annual mass vacation, reopening Sept. 7. Max Slates drew a role in "The Silver Chalice" at Warners. Otto F. Schulze, hotel chef, makes his film bow as a heavy in Alfred Hitchcock's "To Catch a Thief."

Frank Fowler snagged a part in Pine-Thomas' "Blue Horizons." Edward Buzzell directs the Sam Marx production, "Third Girl from the Right," at U. I. Walter Hampden celebrating his 53rd year as an actor with a role in "Strange Lady in Town" at Warners.

Vera Miles drew the femme lead opposite Gordon Scott in Sol Lesser's "Tarzan's Hidden Jungle."

Columbia picked up Kim Novak's player option. Emory Parnell and son, James, play father-and-son roles in "The Looters" at U. I.

Paul Gregory signed Billy Chapin for a moppet role in "Night of the Hunter." Bob Fosse, choreographer for "Columbia's My Sister Eileen," will double as an actor in the film.

Art LaForest joined the "Untamed" cast at 20th-Fox.

Aubrey Schenck and Howard W. Koch will produce "Big House, U. S. A." for United Artists release.

Gregg Tallas and Bill Shiffin packaging "The Promise," an original screenplay by Mildred Cram.

Gerald Oswald signed director contract at 20th-Fox.

Robert Stack drew one of the top roles in "The Racers." Anthony Mann will direct "The Man from Laramie," starring James Stewart at Columbia.

Lillian Gish returns to the screen to play Rachel in "Night of the Hunter," with Paul Gregory producing and Charles Laughton directing.

Janice Rule signed the femme lead in Arthur Freed's production, "Fair Weather," at Metro.

Parliament Pictures of London signed Forrest Tucker to star in "The Break in the Circle."

Richard Burton checked in at 20th-Fox for his role in "Prince of Players."

Pine-Thomas signed Helen Wallace for a role in "Blue Horizons."

Ava Gardner and Stewart Granger will co-star in Metro's "Bhowani Junction," with George Cukor directing and Pandro Berman producing.

Al Petker, head of Monarch National Productions, bought screen rights to "Sicilian Street," a novel by John Kafka.

Dan Duryea returns to Metro for a role in "The Marauders," with Gerald Mayer directing.

Ernest K. Gann screenplays in his own novel, "Soldier of Fortune," for filming at 20th-Fox.

Alan Winston Productions, new indie outfit, will film English language versions of European operas, starting with Mozart's "Impresario."

Gloria Castillo shifts form stage to screen for a role in Paul Gregory's "Night of the Hunter."

Henry Ginsberg is reading "The London Palladium Story" for filming next year.

Myron Healey and Phyllis Coates cast as co-stars in the Republic serial, "Panther Girl of the Congo."

Dale Butts signed a six-month composer contract with Republic.

John Camden snagged the feature role in Mervyn Leroy's "Strange Lady in Town" at Warners.

Elizabeth Sellars joined the "Prince of Players" troupe at 20th-Fox.

Hilda Plowright and Lily Kemble-Cooper signed for Metro's "Moonfleet."

Final inventory on Darryl F. Zanuck's "The Egyptian" showed that 5,001 bit players and extras were used, in addition to the stars and featured players.

U assigned Albert Zugsmith to produce "Law Man," Lee Leighton's novel which won the Western Writers of America award as the best western yarn of 1953.

Roscoe Ates drew a featured spot in Paramount's "Lucy Gallant."

Richard Dyer, moppet, will play Fredrick March's son, William Wyler's "The Desperate Hour."

Edward Franz signed as King Edward I of England in U. I.'s "Lady Godiva of Coventry."

Arthur Greenblatt bowed out as general sales manager of Lippert Pictures on completion of his seven-year contract.

Arthur Gardner and Jules Levey signed a term contract as a production team at Columbia.

RKO will handle foreign distribution of the SuperScope process, with National Screen Service handling it in the U. S. and Canada.

Paramount signed Fred Sweeney

for a role in "Eddie Foy and the Seven Little Foys." George Glass will produce "Nightshade" in Paris when he completes filming "The Comedian."

Thomas Gomez plays a heavy in "The Looters," Howard Christie production at U. I.

John Wayne's son, Pat, drew a young sailor role in "Mister Roberts."

Erich Wolfgang Korngold heading for Munich to direct the music for Republic's "Magic Fire."

Mary Costa will co-star with Guy Madison in "Five Against the House," to be produced by Stirling Silliphant for United Artists release.

Howard Keel and Cyd Charisse will co-star in "Weekend at Las Vegas," Joe Pasternak production at Metro.

Gene Darcy, former auto racer, will race Kirk Douglas in "The Racers," at 20th-Fox.

Kay Armen will play Vic Damone's mother in Metro's "Hit the Deck."

Indie producer William C. Heath is reading "Look to the Mountain," with John Sutton and Keith Larsen slated as male leads.

Wallace Ford's 144th film role will be that of Thelma Ritter's husband in Pine-Thomas' "Lucy Gallant" at Paramount.

George Weltner, head of Paramount International, in town to inspect new product.

Maxwell Shane preparing "Mountains Have No Shadows," based on the Owen Cameron novel.

## Universal

Continued from page 3

shares outstanding totaled 988,574 exclusive of 118,075 in the treasury.

Decca Records, the parent company, reported last week that it owns 718,585 U shares, about 73% of the film outfits' outstanding stock.

The U report to the SEC also reported the purchase of the 4,600 warrants. On June 30 there were 64,658 warrants outstanding exclusive of 8,200 held in the treasury. A month later the number of warrants outstanding was reduced to 59,858, exclusive of 12,800 in the treasury. During July 200 warrants were exercised, giving U \$10 per common share. Since the first of the year, U issued 41,389 shares of common at \$10 per share for a total cash consideration of \$413,890.

Regarding its July 20, 1954, credit agreement for \$2,393,000 with the First National Bank of Boston, U told the SEC that the money would be used to redeem all outstanding 3 1/2% sinking fund debentures due March 1, 1959. U has agreed to make principal payments of \$200,000 each September and March on the \$2,930,000 note, starting Sept. 1, 1955. The loan bears a 3 1/4% per annum interest, payable semi-annually, starting March 1, 1955.

## Mags, Supps

Continued from page 7

tribs is still Metro with \$418,789 in 1954 compared with \$326,150 in 1953, a boost of 28.4%. Universal upped its general ad outlay 48.8%, rising from \$181,960 to \$270,814. At the same time, it almost halved its ads in the Sunday mag sections.

On the negative side, RKO registered the biggest drop—59.8%—going from \$260,861 last year to \$104,786 in 1954. Warner Bros. dropped 37.4%, from \$179,385 to \$112,250. Like Columbia, which cut ad expenditures 34.2% in the first six months of 1954—from \$139,135 to \$91,615—WB eliminated all newspaper section ads this year. Paramount cut back 33%, from \$226,650 to \$151,510.

Crockett's letter sold Coronet as a good film ad buy at \$5,000 a page. He said the mag had a good reading life, had increased the amount of film news copy and rated 973 readers per ad dollar. At the same time, he rated the reading life of Life and the Saturday Evening Post as poor and that of Look and Collier's as only fair.

As for editorial content, Crockett's analysis showed an increase in copy about pix in Coronet, Life, Collier's, McCall's and the Ladies' Home Journal and a drop of such editorial matter in Look, the Saturday Evening Post, Good Housekeeping and Woman's Home Companion.



"While 'SEVEN BRIDES'  
Delights the nation,  
Get ready for  
A new sensation —  
Your till will sing  
A tingling tune  
With Leo's mighty  
**'BRIGADOON'**"

(From Coast to Coast  
The burning topic:  
"The Stage Hit now  
Is CinemaScopic"!)



Show  
Hoot Mon,  
It's Better Than The  
Broadway Success!

M-G-M presents in  
**CINEMASCOPE**  
And **COLOR!**

**"BRIGADOON"**

Starring  
**GENE VAN  
KELLY • JOHNSON  
CYD CHARISSE**

With  
**ELAINE STEWART  
BARRY JONES • ALBERT SHARPE**

Screen Play, Book and Lyrics by  
**ALAN JAY LERNER**

Music by **FREDERICK LOEWE**

Color by **ANSCO**

Directed by **VINCENTE MINNELLI**

Produced by **ARTHUR FREED**

Available in Magnetic Stereophonic, Per-  
specta Stereophonic or Optical 1-Channel

★  
**NEXT AT RADIO CITY MUSIC HALL**  
(Although it seems that "SEVEN  
BRIDES" will play forever!)

**BOX-OFFICE FORECAST BY TRADE PRESS:**

"Topnotch business in all situations."—*M. P. Daily*

"Robust at box-office."—*M. P. Herald*

"Sure of financial success."—*Showmen's Trade Review*

"Theatre-goers will flock to the picture."—*Boxoffice*

"Certain of a welcome at boxoffices."—*M. P. Exhibitor*

## Literati

**'America's Music'**  
Gilbert Chase, author of "The Music of Spain," and former consultant on music to NBC, RCA Victor and the Library of Congress, and presently Cultural Attache in Buenos Aires for the State Department, has authored "America's Music (From the Pilgrims to the Present)" which McGraw-Hill will publish in October. Douglas Moore, composer and head of Columbia University's Music Dept., did the foreword.

**England's 'Best 1-Acters'**  
Hugh Miller, lecturer at the Royal Academy of Dramatic Art, has taken over the editorship of the Best One-Act Plays of the Year, and the 17th volume in the series, covering 1952-53, has been published in London by Harrap (\$1.50). The first anthology appeared in 1931 under editorship of the late J. W. Marriott. Current volume includes "Pictures on the Wall" by Ivor Brown, "Try It Again" by J. B. Priestley, and "The Bespoke Overcoat" by Wolf Mankowitz.

**Youth's Companion Recalled**  
A "Youth's Companion Anthology" is due via Houghton Mifflin in the fall, edited by Lovell Thompson, with three former Companion editors, Mark Antony De Wolfe Howe, Arthur Stanwood Pier and Harford Powell, assisting. It covers the career of the 100-year juvenile periodical.

Wallace Kirkland, who has been a lenser for Life, since it began, has authored his "Recollections of a 'Life' Photographer," an HM publication, due in November.

**'Byline, U.S.A.' Due**  
A new monthly, Byline, U.S.A., due in September, edited by Hy Steirman. Mag will present the nation's top newspaper byliners and serve as a digest of the columnists' writings.

**Nettl's 'Mozart'**  
Paul Nettl, professor of music history and literature in the Indiana U. School of Music, was a guest speaker at the annual meeting yesterday (Tues.) of the Mozart Society in Salzburg, Austria. He spoke on "Mozart in the U.S.A." Preparatory to the Mozart bicentennial in 1956. S. Fischer, of Frankfurt, top German publishing company, will bring out Prof. Nettl's book, "Mozart Brevier." It also will be published in a pocket-book edition.

**Eddie Davis' Billing**  
Editor, VARIETY:  
Since traveling with the literati set I've made up cards: Eddie Davis-Author-Formerly With Yellow Cab Co. (This is the gagman-author's background as a taxi jehu until Eddie Cantor took him from in front of a galloping meter and made him read the Hoopers and Nielsens instead—Ed.) Believe it or not, I finally made Broadway; the book is in Lindy's window—between the chopped liver and the pickled herring. Can it be Leo Lindy's way of telling me I'm from hunger? Now as for my publisher, Frederick Fell—first he puts out Lillian Roth's "I'll Cry Tomorrow" (she's plenty happy today, however, as the No. 2 national bestseller, and still going strong) and then the Eddie Davis book, "Laugh Yourself Well." He's the only publisher making money from neurotic and sick people—the two books are the best double feature since Marilyn Monroe and Gina Lollobrigida.  
Eddie Davis.

**Bantam's 'Battle Cry'**  
Largest first printing in Bantam Books history—600,000 copies—is scheduled for "Battle Cry," by ex-marine Leon Uris. In its hard-cover edition, book was on the bestseller list for 13 months.  
Now it will be published at 50c, the first week in October, to coincide with publicity for the Warner Color CinemaScope pic to be released in late fall.

**Nothing Surly About Searle**  
All the bromides about "he who laughs last is an Englishman" may forever be stilled by Ronald Searle, whom Knopf (\$3.50) heralds as "England's most discussed cartoonist." It should read "funniest." If discussed he is, it's because of his satiric style, and it is readily understandable why Malcolm Muggeridge, editor of Punch, has done so enthusiastically an introduction. Searle, at 34, has had four books of his cartoons published in England; has been commissioned for special chores by Holiday and the Satevepat in the U. S.; owns Perpetua Ltd., a London publishing

bureau chief for the Fawcetts' True mag, has shifted to Argosy as roving foreign correspondent, also with HQ in the Italian capital.

Now there's a "National Directory of Discount Dealers," a \$9.95 national index of the retail outlets which sell at cutrates, and which Hoge, Farrell Inc. (N. Y.) is publishing.  
Benjamin Fine, education editor of the New York Times, and director of public relations for the New School for Social Research, will give a course, "Principles of Publicity," at latter spot, beginning October 5.

Vivian Connell, now living on the Riviera, working on a screen story around the life of Lola Montez. One of his stories, "Mr. Pharaoh and the Sheba," a comedy involving the Sheba pearls, set in Cannes, is scheduled for Satevepat serialization.

"Not as a Stranger," Morton Thompson novel that Stanley Kramer will film for United Artists release, goes into its 14th printing Sept. 1, with Scribner's printing another 15,000 copies of the best-seller. The 100th printing brings to 55,000 the number of copies of the Thompson novel exclusive of bookclub distribution.

Current issue of Business Week, in an unusual move, carries a five-page review of "On The Waterfront." Under title, "Waterfront Film Dramatizes the Real," mag prints nine photos of scenes and principals from the Columbia film side by side with pictures of comparable events and people from New York's waterfront.

Ray Ghent, for the last 13 years a political writer on the N. Y. World-Telegram & Sun and publicity director for the Wendell Wilkie Clubs of New Jersey in the 1940 presidential campaign, now the new publicity director for the N. Y. State Republican Committee. He succeeds Harvey Call, who resigned to enter business.

In the new "Best American Short Stories" for 1954, published yesterday (17), Bill Crainstein, Metro N. Y. trade press contact, has three stories cited in the "Distinctive" section. Two of the three citations are stories from the author's book, "Deep Currents." The new duo now makes a total of 10 stories in "Deep Currents" cited in "Best American Short Stories" in the past three years.

Dr. Nicholas P. Dallas, creator of the "Judge Parker" comic strip, and Dan Heilman, the artist, both of Toledo, received a citation from the American Bar Assn. in convention in Chicago, commending them for their work in the treatment of legal matters in the strip. They also received a second commendation at the same time, in the form of the Freedoms Foundation Award, presented by the FF group at Valley Forge, Pa.

## Walsh

Continued from page 7

standing ovation by delegates, said he expected a friendly settlement of the dispute over exchange of American and British television films. "England and America would be playing into the hands of a common enemy," he declared, if the dispute would lead to tariff embargo.

For two days O'Brien talked at intervals with Walsh and other IA officials before proceeding to Hollywood for huddles with IA forces on the subject.

Reviewing the industry picture for the past two years, Walsh said New York legitimate theatres suffered little, if any, from tv competition, but that road shows continued to dwindle because most Broadway hits were musicals "too costly to transport."

He called on IA's 60,000 members to oppose enactment of municipal amusement taxes in wake of Federal cut which "helped stem the tide of film theatre closings throughout the country."

Reelected with Walsh, Brooklyn, president since 1941, were Harland Holmden, Cleveland, secretary-treasurer; nine vice presidents in numerical order, James Brennan, Ramsey, N. J.; Carl G. Cooper, Los Angeles; Harry J. Abbott, Philadelphia; Orin M. Jacobson, Tacoma; Hugh J. Sedgwick, Hamilton, Ont.; Albert S. Johnson, Minneapolis; John A. Shuff, Akron, and Miss Louise Wright, Dallas; as trustees, William C. Scanlan, Lynn, Mass.; R. E. Morris, Mobile, and George W. Brayfield, Golden, Colo. Delegates to AFL conventions were Thomas V. Green and James McNabb and H. W. Lackey was elected delegate to Labor Congress of Canada conventions.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. If history is still being made at night, I suspect, judging from the capacity biz these places are doing, that more world policies are being blueprinted in supperclubs, niteries and cabarets than in embassies. It would be hard to figure out how otherwise these de luxe gin mills could keep floating above the general miseries of cold wars, deep freezes and devastatingly long hot spells.

World leaders who plot and plan for other people, especially those working on austerity programs, must get taut and tired from their work. Unless they seek relaxation where the lights are low and the gags blue, they will crack under the constant strain.

There is hardly a city in the civilized world, or even in areas once civilized and now under ferrous canopies, where fun after dark doesn't take nightclub entertainers into account. Dictators may close the places temporarily to teach the peasants that life can be serious (as if the peasants didn't know that much), but they seem to keep a few open for themselves. I'll bet right now you will find the Tower nightclub of the Cathay Hotel in Shanghai quietly operating in the midst of an altered Oriental economy. I wouldn't be surprised if in Berlin operators of wonderbars on both sides of the Iron Curtain were sneaking across the frontier to catch each other's acts.

It was in Germany, incidentally, where this intimo sort of act originated. Hansie Patrae was one of its earlier stars. Perhaps even more sensational was Jean Muroo, who died some years ago. He was a onelegged artist and sang standing still, but he had so much talent that he could hardly have been more warmly received if he had jumped around like Martin & Lewis, the Ritz Bros. and Carl Brisson combined.

### Back To Montmartre

These sensational singles have their counterparts in many acts in America today, but \$25,000-a-week production such as Las Vegas stages are nearer the old Moulin Rouge musicals of Paris of a century ago.

The sort of acts, however, that would have been on vaude bills 50 years ago are now squeezing 40 weeks out of niteries from coast to coast. They don't seem to be booked with any idea of saving performers mileage. It is not uncommon for an act to hop from the Statler in Washington to the Statler in L.A. The nearest to logistics is observed when acts do a week or two at Las Vegas at staggering invoices and then head for Hollywood's Ciro's or the Mocambo for more reasonable fees.

The top attractions, of course, know what to expect and what to do if it isn't there; but new acts in the field are sure to run into some heartbreaking surprises. Rudy Vallee once worked out a questionnaire to protect himself as he breezed across the country. It should be a must for all acts under \$1,000 a week.

### Screening Your Employers

He insisted that less eggs would be laid if performers knew something about the reconverted coops they were expected to perform in. The name of the place, whether a theatre, auditorium, barroom, armory or barn, whether inside or outside, was the first thing the performer should know. Or perhaps before that, the name of the individual who is to give the performer his check, a little item which should be taken care of before the performer goes on at all. He should know if there is a private entrance leading to the stage so that he doesn't have to walk through an audience or stumble over tables and chairs after having been introduced with a fanfare.

It was important for the performer, in Vallee's opinion, to know if the stage had wings, or curtains that rolled up or separated and if the stage were high or low in relation to the floor where the well-heeled peasants sipped their Moscow Mules. To a dancer he was insistent that it was important that the audience could see his feet at all times.

The question of lights and whether they improved a performer's appearance or threw shadows on him, making him look like a gargoyle was next to be considered. Were they stationary or operated by a skilled electrician? Dressing rooms were important, too. Were they well-equipped, or just a curtain in a corner?

### Covering Up The Cover Charge

The prices the joint charged should be checked if a performer were there on a percentage of the cover charge. Was it net or gross? Some clipperies can pile so much overhead on that cover charge that the poor performer will be lucky if he gets out of it without being charged for the laundering of the covers.

The public address system has become even more important. Are the microphones something modern or back in the crystal stage? Are they easily adjustable or do they require a mechanic to come out in the middle of an act to adjust them for height? Do they hold their position easily or do they slip downward as the ballad singer begins to slip, thereby drowning his high notes in the sort of laughter that accompanies low comedy? Is there an amplifier that controls the volume—the treble and bass effect? Is it near the band or is it in a room somewhere locked up, thereby forcing all singers to sing at the same level?

Is the same mike used by a slapstick singer who kicks the thing around, then put at the disposal of a singer whose bread and butter depends on how seriously he can put over a song? Is the house orchestra accompanying the singer? Are they all union musicians? If there is no orchestra, is there a piano? And if so, when was it last tuned?

### Oops! Quelle Opposition!

Are you opening the same night that the Sadler's Wells Ballet is opening next door? Have the Elks taken over the club for the night and are they determined to be their own comedians?

Does the place allow family trade, including small children? Patrons have a way of looking toward such children if the gags become ribald, despite the fact that kids today seem to be way ahead of most performers who function on the visceral level of humor.

Does the place allow waiters to wander among the tables clattering dishes and glasses? Or is it a highclass joint that closes off all revenue while the performer is on? This is a much-mooted subject and the beginner would do well to sing under any circumstances so as to increase the revenue of the spot, not cripple business while he is performing. Later when he becomes a top star he may issue an edict against serving drinks while he is trying to sing "Some Enchanted Evening" to an audience feeling high enough without being policed into the ethics of an audience attending a Broadway performance of "Hamlet."

Another thing Vallee warned against was the dissembling of the performer's talents at luncheons to plug the show. In the first place, the material that went over so well to a crowd at night might be viewed deadpan at a businessmen's luncheon. But the worst pitfall was that he might spread his talents too thin. By performing for free to people who then would be expected to go out to see him again at night and pay for it, he was slashing his own vocal chords.

### How Green Was My Vallee

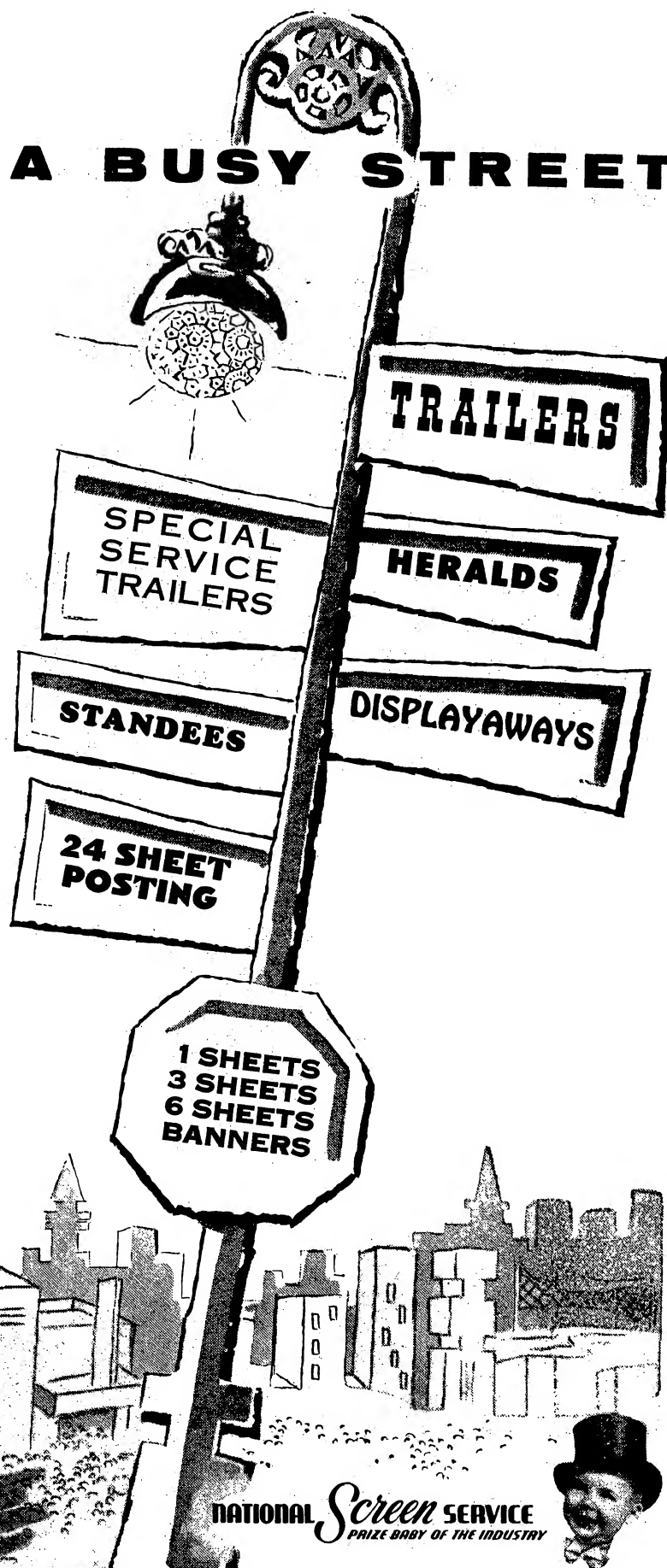
AGVA, of course, has cut down this type of teaser-performance, and even more so the performer who on a busman's holiday drops in to see a friend perform. In the old days he was introduced, a spot was put on him, and if he didn't get up and do something he was rated a frugal heel. But today all he has to do is take a bow, or get slapped a \$1,000 fine by his union for performing without a contract.

# SIGNS OF A BUSY STREET

Busy...yes,  
 busy bringing bigger  
 and better business  
 to your boxoffice.

Because the crowds  
 follow the signs  
 that point the way  
 to Showmanship!

Make *your* street...  
 that busy street  
 with *more* Trailers  
 and Accessories  
 to sell your shows...  
 more of all those things  
 that add up to Showmanship  
 and Profits!



NATIONAL *Screen* SERVICE  
 PRIZE BABY OF THE INDUSTRY



## Picture Grosses

### BALTIMORE

(Continued from page 8)

65-95)—"Gone With Wind" (M-G) (reissue) (5th final wk). Okay \$5,500 after \$6,500 in fourth.

Cinema (Schwaber) (466; 50-\$1)—"Seven Deadly Sins" (Indie) (3d wk). Good \$3,500 after \$4,000 in second.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Caine Mutiny" (Col) (5th wk). Pleasing \$9,000. Last week, \$11,800.

Keith's (Schanberger) (2,400; 30-36-80)—"Mrs. Leslie" (Par). Opens tomorrow (Wed.) after fourth week of "Living It Up" (Par) but slim \$5,500.

Little (Rappaport) (310; 50-\$1)—"Decameron Nights" (UA). Starts tomorrow (Wed.). Second week of "Heidi" (UA) was fair \$2,500.

Mayfair (Hicks) (980; 25-44-70)—"Make Haste To Live" (U). Opens tomorrow (Wed.). Last week, okay \$3,500 after "Francis Joins Wacs" (U).

New (Mechanic) (1,800; 35-80)—"Her Twelve Men" (M-G). Mild \$7,500. Last week, "Demetrius and Gladiators" (20th) (5th wk), \$5,500.

Playhouse (Schwaber) (420; 50-\$1)—"Man With Million" (UA) (5th wk). Nice \$4,000 after \$4,400 in fourth.

Stanley (WB) (3,200; 30-\$1)—"King Richard and Crusaders" (WB) (2d wk). Fairish \$8,000. Last week, \$13,500.

Town (Rappaport) (1,600; 35-\$1)—"Broken Lance" (20th) (2d wk). Socko \$12,000 after \$18,000 opener.

### 'LANCE' TORRID 20C, PORT; 'KNOCK' 7G, 3D

Portland, Ore., Aug. 17.

Biz continues to perk at all first-runs despite the heat, hiked admissions and transient name shows. Charles P. Skouras hosted a plane-load of pix stars and film execs at the invitational preem of his new \$1,000,000 dollar Fox. This got "Broken Lance" off to a terrific start, with an equally great first session in prospect. "7 Brides For 7 Brothers" still is big in second round at Broadway. "Garden of Evil" looks solid in second Orpheum session while "Valley of Kings" is rated tall at Liberty.

#### Estimates for This Week

Broadway (Parker) (1,890; 90-\$1.25)—"7 Brides For 7 Brothers" (M-G) (2d wk). Big \$12,000 or over. Last week, \$13,300.

Fox (Evergreen) (1,536; \$1.25-\$1.50)—"Broken Lance" (20th). Torrid \$20,000. Preem pic for new house.

Guild (Indie) (400; \$1)—"Adventures Robinson Crusoe" (UA) (2d wk). Sturdy \$2,200. Last week, \$2,400.

Liberty (Hamrick) (1,875; 65-90)—"Valley of Kings" (M-G) and "Outlaw Stallion" (Col). Tall \$9,000 or better. Last week, "Ring of Fear" (WB) and "Riding Shotgun" (WB) (2d wk), \$6,400.

Oriental (Evergreen) (2,000; \$1.125)—"High and Mighty" (WB) (5th wk). Pushed to okay \$3,500. Last week, \$3,100.

Orpheum (Evergreen) (1,600; \$1.125)—"Garden of Evil" (20th) (2d wk). Solid \$7,000. Last week, \$13,500.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Knock On Wood" (Par) (3d wk). First time a pic has been held for three stanzas in many years at house. Lofty \$7,000. Last week, \$9,000.

United Artists (Parker) (890; 65-90)—"About Mrs. Leslie" (Par). Modest \$4,500. Last week, "Caine Mutiny" (Col) (6th wk), \$6,800.

## New York Theatres

### RADIO CITY MUSIC HALL

Rockefeller Center

"SEVEN BRIDES FOR SEVEN BROTHERS"

IN CINEMASCOPE starring

JANE POWELL • HOWARD KEEL

Color by ANSCO • An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

WARNER BROS. PRESENTS

JEANNE DANA DAVID

GRAIN • ANDREWS • FARRAR

"DUEL IN THE JUNGLE"

Color by TECHNICOLOR • MOLLEN PRODUCTION

PARAMOUNT

BROADWAY AT 43rd ST.

### 'Waterfront' Giant 30G, Frisco; 'Obsession' Hot 24G, 'Caine' \$13,000, 7th

San Francisco, Aug. 17.

Market Street film houses continue to fare great in current round, with the big openings of "On the Waterfront" at Paramount and "Magnificent Obsession" at Golden Gate leading the parade. Both are socko. "Broken Lance" still is okay in second Fox stanza. "Cinerama" continues smash in 33d week at Orpheum. "Caine Mutiny" shapes big in seventh round at St. Francis.

#### Estimates for This Week

Golden Gate (RKO) (2,850; 80-\$1)—"Magnificent Obsession" (U). Smash \$24,000. Last week, "Johnny Dark" (U) and "Monster Ocean Floor" (Lip), \$12,500.

Fox (FWC) (4,651; \$1-\$1.80)—"Broken Lance" (20th) (2d wk). Okay \$17,000. Last week, \$31,500.

Warfield (Loew's) (2,656; 65-90)—"Valley of Kings" (M-G) (2d wk). Good \$12,000. Last week, \$15,000.

Paramount (Par) (2,646; 90-\$1)—"On 'Waterfront'" (Col). Terrific \$30,000. Last week, "About Mrs. Leslie" (Par) and "Man of Conflict" (Indie), \$14,000 in 9 days.

St. Francis (Par) (1,400; \$1-\$1.50)—"Caine Mutiny" (Col) (7th wk). Good \$13,000. Last week, \$17,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama" (Indie) (33d wk). Sock \$31,000. Last week, \$32,500, for best week of regular performances since opening.

Bridge (Schwarz-Reade) (399; \$1-\$1.20)—"Always a Bride" (U) (3d wk). Looks good \$1,900. "Malta Story" (UA) opens Aug. 19.

United Artists (No. Coast) (1,207; 70-\$1)—"Hans Christian Andersen" (RKO) and "Geraldine" (Rep). Weak \$5,000 in 6 days. Last week, "Southwest Passage" (UA) and "Captain Kidd, Slave Girl" (UA), \$7,300.

Stagedoor (A-R) (400; \$1-\$1.25)—"Hobson's Choice" (UA) (3d wk). Good \$3,700. Last week, \$4,900.

Vogue (S. F. Theatres) (377; \$1)—"Barefoot Battalion" (Indie). Good \$3,600. Last week, "Mr. Denning Drives North" (Indie) and "Lady Godiva Rides" (Indie) (3d wk), \$2,000.

### 'Desperado' Fair \$5,500, Omaha; 'Caine' 9G, 2d

Omaha, Aug. 17.

First-run biz is good this week despite only one newcomer. The fact that three different pix are going into second weeks at same time is a record here. The new entry "Desperado" is fairish at the Omaha. "Caine Mutiny" still is smash in second State round. "Broken Lance" remains strong at the Orpheum.

#### Estimates for This Week

Brandeis (RKO) (1,100; 65-85)—"King Richard and Crusaders" (WB) and "Paid to Kill" (Indie) (2d wk). Fancy \$4,000 after \$6,000 bow.

Omaha (Tristates) (2,000; 50-75)—"Desperado" (AA) and "Bovary Boys Meet Monsters" (AA). Fairish \$5,500. Last week, "Hans Christian Andersen" (RKO) and "Make Haste to Live" (Rep), \$8,500.

Orpheum (Tristates) (2,830; 75-\$1)—"Broken Lance" (20th) (2d wk). Fine \$11,000. Last week, \$18,500.

State (Goldberg) (875; 75-\$1)—"Caine Mutiny" (Col) (2d wk). Smash \$9,000. Last week, record \$17,800.

## MONTREAL

(Continued from page 8)

\$13,000. Last week, "Valley of Kings" (M-G), \$20,000.

Princess (C.T.) (40-65)—"The Wild One" (Col). Solid \$15,000. Last week, "Prisoner of War" (M-G) fair \$10,000.

Loew's (C.T.) (2,847; 50-85)—"Carnival Story" (RKO) (2d wk). Nice \$16,000 after \$24,000 opener.

Imperial (C.T.) (1,789; 43-68)—"The Robe" (20th). Big \$11,000. Last week, "Night People" (20th) and "Princess of Nile" (20th), \$10,000.

Orpheum (C.T.) (1,048; 40-65)—"Heidi" (UA) and "White Mane" (UA) (2d wk). Okay \$7,000 after \$11,000 first week.

## DENVER

(Continued from page 9)

85)—"Her Twelve Men" (M-G). Good \$7,000. Last week, "Crossed Swords" (UA), \$5,500.

Centre (Fox) (1,247; 60-\$1)—"High and Mighty" (WB) (4th wk). Okay \$10,000. Last week, \$15,000.

Denham (Cockrill) (1,750; 50-85)—"Living It Up" (Par) (2d wk). Fine \$8,000 or over. Last week, \$14,000.

Denver (Fox) (2,525; 60-\$1)—"Black Shield of Falworth" (U). Smash \$18,000 or close. Last week, "Caine Mutiny" (Col) (4th wk), \$9,000.

Esquire (Fox) (742; 50-85)—"Hobson's Choice" (UA) (2d wk). Poor \$1,500. Last week, \$4,500.

Orpheum (RKO) (2,600; 50-85)—"Valley of Kings" (M-G) and "Operation Diplomat" (Indie) (2d wk). Mild \$6,000. Last week, \$16,500.

Paramount (Wolfberg) (2,200; 50-85)—"Magnificent Obsession" (U) (2d wk). Fast \$14,000. Last week, \$25,000.

Taber (Fox) (1,967; 30-50)—"Highway Dragnet" (AA) and "Return from Sea" (AA). Good \$3,500. Last week, "Weak and Wicked" (AA) and "Desperado" (AA), \$4,500.

## Italo License

(Continued from page 3)

proval of all the companies concerned.

Situation is considered potentially serious since, unlike in other foreign deals, the most recent Italo agreement provides for 189 permits for Motion Picture Export Assn. members. These licenses are not exchangeable, however, so that any permit that isn't picked up is automatically lost to the industry.

In addition, since foreign governments have a tendency to go by past performance, such defections are apt to be reflected in future license allocations. This happened last year in France where some of the smaller distributors didn't pick up all the licenses coming to them. The new Italian agreement doesn't go into effect until Aug. 31.

A surprising number of foreign execs last week expressed private sentiments favoring the U. position. Officially, of course, they're standing pat on the assertion that the distribution of licenses should remain as it was last year, with each outfit taking two less than before.

U maintains that it's time that the industry took into account certain changes in the comparative financial and product positions of the various districts. U's allocation under the current divvying up scheme comes to 20 permits. The outfit claims it has a right to 26. It argues that, unlike other companies, it has continued to produce at a high level and that its grosses are more impressive than those of many of its competitors with more licenses.

#### Metro Surplus of Permits

There have also been references to companies like Metro which gets 34 permits in Italy but has skedged only 27 pix for production in the coming year. Yet another point made by U is that in 1951 it gave up some permits for the sake of industry unity and that it can't see why it should be punished for this at this time. U had made attempts to get some additional permits two years ago, but the proposition was nixed by the Italians.

Difficulty is that, with U adamant on its rights, the other districts appear unwilling to give way, particularly since each permit means money in the bank. RKO, for instance, with a highly unstable production sked, says it has a full program of 22 pix for Italy all picked out. It's aided by the fact that, particularly in the quota countries, it has accumulated a certain backlog.

Picker, who's fast emerging as one of the industry's foreign market "statesmen," is also on the four-man MPEA committee which is currently trying to work out a "master" formula for the future distribution of permits and remittances. Others on that group include Sam and Abe Schneider and Arthur Loew.

New York Drive-In Theatre Corp. has been chartered to conduct business in New York, with capital stock of 200 shares, no par value. Fishnick & Liberman, were filing attorneys.

## 1955 Luxury Coin

Continued from page 3

might go six times as high in 1955. (2) Income distribution has shifted to where, by Feb., 1954, there were six times as many spending units over \$3,000 as there were in 1941. A total of 63% of all families today (34,650,000) earn more than \$3,000 a year.

(3) Changing living standards are reflected by the move to the suburbs which have grown five times as fast as the population outside the metropolitan areas. Where, in 1940, 27,000,000 people lived in suburban areas, the total now is 41,000,000, and the trend continues. (4) By mid-1955 there will be 64% more children under 10 and 53% more elders over 60 in the U. S. than in 1940. There will be an 11% increase in the 10-39 year age group which comprises the core of the motion picture audience.

#### Burden on Selling

Johnson stressed the challenge to marketing inherent in the switch from a production economy, heavily influenced by government, to a consumption economy of individual enterprise. This, he observed, "places the burden on selling, on finding needs and creating desires and on improving products or developing new products to meet these needs and potential desires." Pointing out the expected drop of \$3,500,000,000 in Federal cash outlay during 1954, he said that consumer purchases would have to rise only 1½% from their 1953 level of \$230,000,000,000 to offset that drop. "Just a 5% increase in living standards could offset more than a \$10,000,000,000 cut in defense expenditures—a far deeper cut than now contemplated," he declared.

#### Heading Toward 1960

Johnson expressed his confidence in an opportunity for a 10% increase in sales of consumer goods and services in 1955, and of a broader real opportunity for a third higher standard of living in 1960.

The potential for recreational spending is made evident in Johnson's figures on the shift in the income groups. "Early in 1954 there were six times as many families with incomes over \$3,000 as there were in 1941," he told the aspiring bankers. "Nearly 29,000,000 families have moved up above \$3,000. The 34,700,000 with incomes over \$3,000 represented 63% of the 55,000,000 total whereas in 1941 the 5,700,000 represented only 14½% of the 39,300,000 total. As these families move up from one income class to the next they could represent substantially increased markets for most items in the standard of living if they were to take on the habits and desires of the income group into which they move." This, he added, was true despite the rise in taxes and the cost of living.

Johnson said that, in the first quarter of 1954, the total real purchasing power of the public after adjustment for present prices and taxes was 86% higher than in 1939. Statistics cited by Johnson show that the number of families with incomes over \$5,000 a year rose from 11,130,000 (21%) in February of 1951 to 17,050,000 (31%) in Feb., 1954. In 1941, only 4% of the families in the U. S. earned more than \$5,000.

There was a drop in the \$3,000 to \$5,000 a year group which in Feb., 1954, constituted 32% of all families against 33% in 1952. The \$2,000 to \$3,000 group dropped 4% to 14% by Feb. '54. Total number of families with an income over \$3,000 stood at 5,703,000 in 1941; 28,620,000 in 1952 and 34,650,000 by Feb., 1954.

The total discretionary spending power of the public has grown 4½ times for the middle income family since 1940, Johnson estimated. It reached a level of \$136,000,000,000 by Jan. 1954 which is more than five times the \$26,500,000,000 of 1940. "These factors indicate . . . that the level of purchasing power is high enough to warrant more aggressive marketing," Johnson declared. "In particular, the higher proportion of income in the form of discretionary spending power offers any product or class of products the opportunity for a competitive advantage in aggressive promotion. People have the money now to select and choose between items beyond bare necessities." The figures contrast oddly with the slump in the pix biz over the

past couple of years. Industry economists say the upturn has only now started, aided by improved product.

#### Contrast With 1940

Johnson argued that the consuming public as \$138,000,000,000 of discretionary buying power over and above the \$114,000,000,000 needed to provide the necessities for a 1940 standard of living and he added: "This means that 55% of disposable income is now in the discretionary classification." He observed further that the upward shift in the level of income "means increased opportunity for influencing sales by advertising, selling and proper use of credit. It can expand markets also in many areas that once were considered saturated."

Citing the 2,752,000 per year population increase and the fact that there are 80% more high school graduates in the adult population now than in 1940, Johnson emphasized the effects of these changes. For Hollywood, his statistics are of interest in its battle with tv for the attentions of the juvenile audience both via selling and film content.

Average population increase between 1940 and mid-1955 should be 25%, Johnson estimated. The largest increases come in the under 5 and between 5-9 year age groups, the first rising 67% and the second 61%. The 10-19 year group goes up 2% and the 20-39 year group 9%. In the 40-59 year group, the increase will be 28% and in the 60 and over group, 53%. One industry commentator said that this obviously implied a need for "family" pictures acceptable to a wide range of age appeal.

Documenting the trend towards a population shift to the suburbs, which already has had its effect on the film industry, Johnson found a 52% increase in the number of families that have moved into the metropolitan center orbits since 1940. The population in the 162 metropolitan areas of 193 central cities has increased 19%, from 43,400,000 in 1940 to 51,800,000 in 1954. The least increase has been registered in the sections outside the metropolitan areas which gained only 10%, from 61,300,000 in 1940 to 67,200,000 in 1954.

These figures have meaning for both exhibition and production. They explain the growth of the drive-ins of which there are now around 4,100. Johnston stated that of the 54,000,000 families in the U. S., 60% now own automobiles. The largest percentage (18%) of families with cars falls into the \$3,000 to \$4,000 a year earnings group. In that category, 68% of all families have cars.

## Trend Back

(Continued from page 3)

the foremost advocate of this policy. Col's change of heart, of course, can be attributed to the confidence it had in product which turned out to be blockbuster attractions. Starting with "Salome," Col has given New Yorkers a first look at such films as "Miss Sadie Thompson," "From Here to Eternity," "The Caine Mutiny" and "Waterfront." Its next biggie, "The Long Grey Line," is also slated for a Broadway unveiling. The same practice is being followed by the other majors but not to the degree of Col.

The longrun pull of current product, both on Broadway and in other key cities, is bringing about an important change in the industry flow of pictures. The new chant is that it's a holdover business, a result that is sweet music for the distrib cash registers but one that is playing havoc with the subsequent run situations. Latter are beefing, squawking, and complaining more than ever that the picture is practically played out by the time the pictures reach their houses. In addition, the charge is reiterated over and over again that the rental terms for these pix are overpriced.

The long holdover policy, it's also claimed, is adding to exhib woes by making it difficult for them to get films to keep their theatres going. All the major companies are admittedly making fewer but bigger pictures, leading exhibs to ask "where do we get pictures to keep our theatres going?"

# 'EVEN OUR ULCERS HAVE ULCERS'

## CBS-TV's Egghead Sunday

The way CBS-TV's Sunday afternoon programming schedule shapes at the moment for the upcoming season, it will be virtually a five-hour procession of "Operation Intellectual" or at least inclusive of those "High-Q" values for which the web has long held a deep penchant. To achieve that egghead status, the network will usher in activities at an early 2 p.m. with "Youth Takes a Stand" followed by its other click panneler, "Man of the Week." The 3 p.m. berth is being earmarked for Dr. Frank C. Baxter, the scholar-showman of the U. of Southern Cal., but whether it will be a continuation of the prof's current "Now and Then" or a web edition of his Shakespearean series is yet to be resolved. "Adventure" is in the 3:30 slot. Eric Sevareid gets an earlier showcase next season—at 4 o'clock in his "American Week" sizeup, and the 4:30 entry will be "The Search." Latter is the ambitious college-inspired roundup long on the agenda of program v.p. Hubbell Robinson Jr., but apparently in ship-shape now for its mid-October inaugural along with the other stanzas (some of which will be launched earlier than Oct. 17, the target date for the "whole hog Sunday" package of think stuff). In its usual spot from 5 to 6:30 will be "Omnibus" with its fancied components, and bringing up the rear will be the historical series, "You Are There."

From 7 o'clock on it's strictly in the mass-appeal groove with the "Lassie" vidpicks, Jack Benny alternating with Ann Sothern, "General Electric Theatre," Celeste Holm's new show, Robert Young's "Father-Knows-Best" telefilms and "What's My Line."

## NBC-TV to Trot Out Its Top Brass For Chi Affils Meet; CBS Radio, Too

NBC is trotting out its top-top brass for the tv affiliates gathering in Chicago for two days at the end of the month to wrestle with what real or fancied problems come up. It will be the first major league powwow of the affils and web since the historic Princeton meet of 16 months ago when what was anticipated as a first-class conflagration turned out to be just smoke, with the dove of peace hovering over the assemblage at the bell.

The network's contingent will be headed by board chairman David Sarnoff, president Pat Weaver and executive vice-president Robert Sarnoff, with 14 veep-striped execs (more than half of the web's quota) turning out for the conclave. Included are Manie Sachs, George Frey, Tom McAvity, Joseph Heffernan, William Fineshriber Jr. (head of the radio network), Charles Denny, Frank Russell (Washington, D. C.), John K. West (Pacific Division), David Adams, John M. Clifford (newly installed administrative v.p.), Harry Bannister, Robert E. Shelby (chief engineer) and Sid Eiges (press factotum). Several of them are bringing along their chief aides.

**CBS Meet Sept. 1-2**  
Couple of days later (Sept. 1-2), Chicago will turn from a video to a radio kick as CBS and the aural affiliates sit down on high-level matters. Here, too, it'll be brass-topped by prexy Adrian Murphy and v.p.s J. Kelly Smith (ad-  
(Continued on page 26)

## WCAU's 'Realistic' Rate Reshuffle

Philadelphia, Aug. 17.  
Drastic readjustments in rates as well as time periods become effective at WCAU, Sept. 1, in what Sales Manager John S. deRussy described as "a realistic analysis of actual values delivered by the various rate classifications."  
Under station's new setup, Class "A" time is slashed 20% in basic nighttime costs, with reductions from \$600 to \$500 for the 7:30 to 10 p.m. hour charges. The Class "B" hourly rate remains unchanged at \$450, but the period covered by this classification now includes the 10:30 a.m.-3 p.m. Mon. thru Fri. segments, formerly Class "C." This actually means an increase of 50%, or \$150 per hour for this period.  
Class "C" now embraces 7-10:30 a.m. and 3-6 p.m. (Mon.-Fri.); 10-11:15 p.m., Sun. thru Sat.; 2-6 p.m., Saturday, and 11 a.m.-2 p.m., Sun., with a 10% hike from \$300 to \$330 in hourly costs. However, the 10-11 p.m. time, which was formerly Class "B," decreases \$120 an hour from \$450 to \$330.

## TRY FOR 'SPECS' MAKING WRECKS

By GEORGE ROSEN

The production boys entrusted with the task of getting the tv networks' spectaculars off the ground are only now beginning to realize the monumental job they've invited for themselves and are beginning to ask: "What is this we have wrought?" The pressures of the pre-"spec" era in television were as nothing compared to what the boys have been going through these past two months in crystallizing the mammoth productions for the upcoming season, and the lament that "even our ulcers have ulcers" has brought in its wake a "line-forms-to-the-right" stepping up of visitations to the medico chambers for the now-traditional tv-inspired checkups.

"Plays with a spec and you wind up a wreck" is the new refrain echoing through the network chambers as the program braintrusts reflect on the future. They know that from here on in there's no retreating—that every big-big show demands an "encore" and the need to strive for something bigger and better each time up, not only to satisfy the television viewer and the sponsor who pays the freight, but to safeguard against the rival network turning in a more masterful job.

Strictly aside from the physical toll it's exacting, some of the production boys with a major stake in the specs are beginning to wonder whether more harm than good will come of it. For the problems are not easily surmountable. With NBC and CBS "shoot-out for the sky" in terms of the biggest, the bestest and the mostest that money can buy (and some of them will cost up to \$300,000), they realize all too well the staggering assignments facing them. In effect, they're being asked to bring in what represents two-thirds of a major Broadway production or a major film, not in the six months that's par for the course on the legit-pix ventures, but in six weeks. No other facet of show business has yet been confronted with such built-in tensions, pressures and anxieties, because they realize all too well that, at those prices, they can't afford a single miss.

The networks, on the one hand, complain that they're at the mercy of the agents, who control the talent components. And on the other hand the talent agencies bemoan their own fate—for every Betty Hutton, Betty Grable, Ethel Merman and Mary Martin that's packed at top coin for spectaculars, there are dozens of others on the agency rosters who are crying "discrimination" and are demanding the same treatment and fancy prices. In terms of the 10% off the top, the agents appreciate the bonanza, but their enthusiasm is tempered by the headaches invited.

Those close to Leland Hayward say that the manner in which he's been obliged to plunge into his NBC-TV specs (on top of his multiple other activities in films and legit) was unquestionably a contributing factor in the recurrence of his serious illness, which now raises some doubts as to whether he can actively participate in the "Operations Spectaculars" next season. While Hayward has been able to take his pix-legit activity in stride, they say, the back-breaker was the "show business in a hurry" aspect of the ambitious tv specs.

## Color TV Schedule

NBC  
Home (insert from N. Y.)—Aug. 19, 11 a.m.  
The Marriage—Aug. 19, 10 p.m.  
CBS  
Toast of the Town—Aug. 22, 8 p.m.

## 'Old Pix Never Die—Audience Just Slowly Fades Away': Pat Weaver

By JACK HELLMAN

Hollywood, Aug. 17.

Old pictures are losing their pull in television and the cry for live entertainment is growing louder and louder. Even if the studios were to unload their backlog on the open market there wouldn't be a rush to buy them, singly or by the block.

There you have the sentiments of one man, but an important one in the industry—Sylvester "Pat" Weaver, prexy of NBC. His opinions on "senile celluloid" are not born of hearsay but founded in fact from a report by the network's affiliate committee. Station owners claim there is a revolt among local advertisers and viewers against the oldies being played over and over and are willing to take anything live the network will feed to them, according to Weaver.

Asked if NBC would buy a studio stockpile, he replied and was seconded by Fred Wile, his tv program veepee in Hollywood, "we've been offered the backlog of two majors and didn't buy." He declined to say which studios. Prevalent belief in the trade is that RKO will jump the fence first, followed in short order by the others. Pressure of the stockholders, it is he'd, will force the sale of oldies "before it's too late." It has long been rumored in the trade that a bargain had been sealed with Howard Hughes for a sellout of RKO's backlog for \$8,000,000 but the buyer couldn't get a bank to go for it.

"Old pictures," quipped Weaver, (Continued on page 26)

## GEN. MILLS SHIFTS JUNE HAVOC TO CBS

General Mills has shifted the June Havoc tv series to CBS in a sudden move, since the situation had previously been declared a sure starter for ABC's fall-winter schedules. Spot for Miss Havoc's "Willy" package, a Desilu production, is 10:30 to 11 p.m. Saturday, where it'll tee off on Sept. 18.

"Two in Love," backed by Geritol, has been cancelled, thus opening up that preferred time for GM. Latter's ABC berth was Friday at 7:30, with its working title "Artful Miss Dodger."

## Hallmark's 200G 'Macbeth' For TV; Mebbe Color, Too

Nod for the first bigtime Sunday afternoon spectacular goes to Hallmark, which will take over the 4 to 6 p.m. segments in November for a two-hour presentation of "Macbeth" starring Maurice Evans. This will be Evans' third tv excursion into Shakespeare on behalf of the Hallmark greeting card outfit and reportedly will involve an outlay of approximately \$200,000, including time preemptions, etc. It's probable that the show will also be given the compatible color treatment emanating from NBC-TV's newly-refurbished Brooklyn studios.

Last season Evans performed "Richard III" for Hallmark and the year previous he did "Hamlet." Decision on "Macbeth" was finalized this week with Evans definitely committing himself to the major showcase. Exact Sunday in November for the presentation is still to be resolved.

## Gillette's 'How Are You Fixed for Public Relations?' Fight Fright

Gillette has handed all its publicity and public relations over to Robinson-Hannagan Associates. While the late Steve Hannagan's outfit will work on all facets of the razor firm's operation, an important field for p.r. will be "Cavalade of Sports." Feeling is that the move is a definite indication that the long-running Friday night fights via NBC under the blade banner are waning in popularity.

Boone Gross, prexy of Gillette in Boston, made the deal with R-H official within the past few days. Given as part of the reason for taking on a p.r. firm is that Gillette never had p.r. of its own before. Maxon, the advertising agency handling the sponsor, has no p.r. facet, and NBC didn't have the manpower or time to promote the fights.

First job for R-H will be to get news play on the transfer of the audio portion of the Friday fights from ABC to NBC. (The latter's sister tv network has always had the sight edition). Other items on the "Cavalade" agenda are the Kentucky Derby and the World Series.

The fights, promoted by IBC, got frequent slapping around by sportswriters when the fistful season was at its height. And since Gillette never had a p.r. arm, it's regarded a sure thing that R-H is under contract to keep fights out of the doldrums.

## Murrow's Third Show, Kid Edition

Edward R. Murrow's long expected "third show" for CBS-TV will be a "Person to Person" treatment on juveniles. It's called "Youngsters." They'll be live remote telecasts as per his "P to P" stanza and will cover moppets from six to 16. Unlike his "Person" show, Murrow will concentrate on just plain little joes with an occasional offshoot of a headliner or VIP thrown in for marquee values. "Person" producers John Aaron and Jesse Zousmer will ditto on this on with Murrow.

Idea for the format was inspired by the fact that Murrow has had a number of celebrities' offspring on his CBS'er and there's been a juve mail pull. Show will fit into a Saturday or Sunday afternoon slot, with daylight providing exterior shots to show the kids at play, etc.

Murrow is now in the Barbados with his wife and son, Casey, who is eight years old and fits the specifications himself. News analyst is due back end of August to ready his "P to P" and "See It Now" on the web plus nightly radiocasts, on "See It Now."

There'll be a sneak preview and audition of "Youngsters," most likely

## BUTTONS TO COAST ON WRITER HUDDLES

Having finalized his deal with Pontiac for three-out-of-four-week takeover of the Friday night at 8 slot on NBC-TV, Red Buttons has left for the Coast for huddles with his newly-acquired writers. Program next season will originate from New York, but the creative elements of the show are being assembled meanwhile on the Coast, with Buttons being joined next week by his liveer-personal manager, Jonas Silverstone. Before re-turning east, Buttons is booked in for a September date at the Sands, Las Vegas.

Meanwhile, it's practically set for Jack Carson to take over every-fourth-week for Pontiac.

## 'Nothing Wrong With Network Radio' That Some Good Shows Can't Cure'

East Stroudsburg, Pa.

Editor VARIETY:

Your article, "HOW SOON," has finally driven me to take the desperate step of "writing to the editor."

I have resigned myself over the years to seeing the medium I love and respect dying—killed by the mediocre thinking of those in charge. But when I see an article in our "bible" throwing the last pebbles in the coffin of my long-time mistress, I finally blow my stack.

When claims "... far from taking it lying down, the radio networks have tried time and again for that elusive magic" which would revive the medium, it simply isn't true—it simply isn't true, my lads.

Pulling "every measurement technique out of the AM hat" and helping "the advertiser to see the light and restore network radio back to some semblance of its one-time bigness" are not the answers to the sad state of network—and all—radio. Why should the advertiser restore it—it's not his to restore, but the networks', and until it is restored he doesn't want any part of it.

The answers lie not in statistics and sales charts and graphs, but in programming that will increase the audiences and lure back the advertiser.

Let's do a fast synopsis of the industry's history, highlighting only the applicable points. In the 30's the networks were an aching and extremely costly void. Their executives were not smarter than those of today, but their whole interest lay in expanding the future of radio. They were forced by the economic circumstances of their milieu to dream up brilliant programming which would compel audiences to tune in, and thus bring in advertisers and the resultant revenue.

As an example of the creative thinking of those days, let me cite "CBS Drama Workshop," "Lights Out," "Chamber Music Society of Lower Basin Street," and Norman Corwin (an institution in himself).

All of these were exciting and new; whether sponsored or sustaining, they were network-originated. It was such shows that attracted the audiences that eventually brought the advertising revenue, even though that revenue was applied more often than not to other shows than these pace-setters. Incidentally, I am not implying that these shows should be revived—as the creator of "Basin St." I am the first to admit that

(Continued on page 28)

## Craig Lawrence's Upped CBS Status

Craig Lawrence was moved out last week as general manager of WCBS-TV, New York flagship of CBS, and upped to o&o status at the web in a newly-created post. Lawrence was named director of station administration, working under Merle S. Jones, veepee over stations and services in the tv division of operations. His successor at the Gotham o&o is Sam Cook Digges, general sales manager of CBS-TV spot sales, with that post going to Clark George, eastern sales boss of SS. George's successor is still to be named.

Lawrence's berth was created to strengthen services to the o&o's in programming, public service, sales promotion and research. He drew the g.m. assignment at WCBS-TV in February, 1952, having previously supervised KSO and KRNT (Des Moines), WNAX (Yankton, S.D.), WHOM (Jersey City) and WCOB (Boston). He was a v.p. of Cowles Broadcasting and exec v.p. of its subsidiary companies. Digges, with CBS since 1949 in various posts, including Chicago, became eastern sales chief of tv spot sales in January, 1952, and in December of that year was tapped for the post he's just relinquished. George has worked on the Coast and came to N.Y. in 1949 as KNX (Los Angeles) and Columbia Pacific Network eastern rep. He joined CBS-TV spot sales in 1952 as account exec and later was named eastern sales manager.

## Stix Like Their Jazz

### Licks, Too, Lyons Finds

#### In Rural DeeJay Payoff

Monterey, Cal., Aug. 17.

"Maybe the sticks ain't so hickey as we've been told," says Jimmy Lyons, disk jockey on KDON, Salinas, which has studios in this vacation spot 100 miles below San Francisco.

Lyons, a progressive jazz d.j. who won awards for his avant garde jazz show which ran for four years on KNBC in San Francisco, fled the frantic city life a year ago for a mountaintop cabin in intellectual Big Sur (home of Henry Miller et al) and a disk jockey show on this small town local station.

Despite the rural atmosphere, Lyons has been able to continue the same sort of jazz programming of Herman, Garner, Brubeck and others which brought him fame on KNBC. He discovered and first presented the Dave Brubeck Quartet four years ago and was responsible for their first records.

Lyons' jazz show, an 11:30-1:30 Monday through Friday strip, has been 90% sold for the past six months and in addition he has been successfully running jazz concerts in Carmel, Pacific Grove and Monterey.

## CBS' Praise The Lord For Records, Radio, TV Billings'

The consolidated income statement of CBS, Inc., and its subsidiaries (radio, tv, records, set manufacturing, Hytron tube production, etc.), for the first six months of '54 is particularly revealing for the "between the lines" overtones that don't even show up in the report.

The net income for the period was \$5,177,449 for the six-month span, contrasted with \$4,793,377 for the same period in '53. The gross income for this year was \$176,016,777, while in '53 it was \$151,253,680.

Yet the marked increase both in gross income and net income comes during a six-month period which found the parent company underwriting color experimentation, notably in the tube division, and in the set division to the tune of millions of dollars of red ink. The profits statement would have read differently if it weren't for the bullish gains kicked around by the radio and recording-phono divisions.

## PHILCO '54 EARNINGS KAYOED BY STRIKE

Philadelphia, Aug. 17.

Philco Corp. reported a net loss of \$703,000 for the second quarter of 1954, due to the strike which stopped all television, radio and government production in the plants here and Sandusky, O., for almost seven weeks.

Sales in the second quarter were \$60,899,000 as compared with \$109,464,000 in the same period last year, according to the announcement made by President James H. Carmine.

In the second quarter of 1953 the company had net income from operations of \$3,532,000, or 91 cents a common share on the 3,771,640 shares now outstanding, and in addition there was special non-recurring income of \$1.40 per share from the sale of television station WPTZ.

For the first six months of 1954 sales totaled \$174,676,000 and net income after taxes was \$1,735,000, or 41 cents per common share. In the first half of last year sales were \$238,522,000 and net income from operations was \$6,933,000, or \$1.79 per common share, to which was added the non-recurring income of \$5,283,000, or \$1.40 per share.



**SAMMY KAYE**

And His

"SO YOU WANT

TO LEAD A BAND?"

Is fun for all ages

ON ABC-TV, THURS., 9 P.M.

For BRILLO

ABC-RADIO

"SUNDAY SERENADE" and

"SERENADE ROOM"

Columbia Records Exclusively

## Schick Buys DuMont 40-Game Pro Grid

First national sponsor of DuMont's pro football schedule is Schick, buying a fourth sponsorship of 40 games. Deal, calling for 92 stations and pacted through Kudner agency, has eased the tension at the network. It was in the hole to the National Football League for heavy coin, but now with one national underwriter signed on, it's felt to be an indication that others will follow shortly. Though it was never made public when the web was nixed for whole sponsorship in football by Westinghouse and others, it decided first to half it, then quarter it.

Schick, for its electric razor, starts the season on Oct. 2 and runs through Dec. 12. So far DuMont has lined up a few regional deals to help alleviate football costs. Early this summer the package purportedly was going to a national sponsor for around \$2,500,000, but a more recent estimate was leaked—with facilities, exceedingly complicated in the football setup, the package would run closer to \$3,600,000 for one national underwriter for the entire deal. By quarter sponsorships web will collect much less.

Each weekend, from Oct. 2 through Dec. 12, there will be two to five NFL games on Saturday night and Sunday afternoon. "Selected games-of-the-week go in on a coast-to-coast Sunday afternoon." Other frays go regional. There will be one Schick game in each of the 92 cities every weekend.

Schick, until the DuMont buy, had been considering the purchase of Sportsvision's half-hour vidpix series called "All-American Game of the Week" in roughly 40 markets.

## Crosley Pulls Out Of ABC's College Grid

With the required number of stations unable to clear time for ABC Radio's "College Football Game of the Week," Crosley has withdrawn its order for sponsorship and the web will air the games as a co-op feature. Crosley had ordered the entire country east of Denver, but local commitments to high school and college games left the web without enough clearances.

Web will air a total of 12 games, including one Thanksgiving Day contest between Cornell and Pennsylvania. Games can be sold on either a straight package or participation basis, with talent rate per game equal to 50% of local or national spot one-time Class A hour rate if sold as a package or 5% per announcement of the applicable one-time Class A hour rate if sold participating. Announcer hasn't been set yet. Some games will be blacked out in home team areas.

## UHF Operators War on FCC's Satellite Ukase; Offer New Plan

Washington, Aug. 17.

## DuMont Sets 'Marge & Jeff' In Early Eve Takeover; Morgan Beatty for Miles

DuMont has taken its first step into time heretofore belonging to the affiliates, and is trying to settle the station lineup now. "Marge and Jeff," 15-minute co-op show in about 40 markets (now on at 7:15 p.m.) is to be moved into 6:45 p.m. as of Sept. 27. Other time still being mulled for network exposures is 7:30-8 p.m. was actually the first expected to be so used, but apparently because DuMont has inked a full-networked sponsor in "M&J's" current time, the latter was slated for the period web planners felt they could most easily clear.

"M&J," an adlib comedy strip, has been brought home at very low cost, and collected a host of co-op sponsors. Even if at 6:45, it's felt that affils will not want to let go of it. General intent of DuMont, however, in using early evening periods (how station time) is to skirt the stronger programming later on by the other three networks. Morgan Beatty goes into it at 7:15 with a news strip for Miles Labs.

## Dept. Stores Still Lukewarm to TV; 'Costs Too High'

Washington, Aug. 17.

The department stores using tv advertising spend an average of only 9% of their ad budgets on this medium and another 4% for radio, according to a survey made by the U. S. Department of Commerce. No less than 80% of their advertising dollars still go to newspapers, with another 3% for direct mail, and the remainder for all other media.

Bulk of the users find video a good medium, with quick sale of specific items via spot plugs and their primary objective. The department store users often seek and get financial cooperation from their manufacturers to help buy tv time, rather than reducing their newspaper budgets.

Principal beefs were high time costs, lack of good time available for local programs, shortage of good local talent and of trained personnel to prepare and coordinate the advertising.

To supplement this survey, Commerce Department made another among department stores which formerly used video but dropped it. "In every case," says the Commerce report, "the basic objection was high cost in relation to results produced."

"These stores did not necessarily place the blame on the medium itself without qualification. They mention their own inability to de-

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## WNEW Mulls Art Ford Switch, Other Changes

The evening and late nighttime lineup is being mulled for possible September revamping at N. Y. radio indie WNEW. It's nothing definite, but new owner-manager Dick Buckley admits the field is being looked over because he's seeking "the most effective programming setup available," this despite the fact that ratings through July, '54, are quite strong.

WNEW's staff, headed by program chief Bill Kaland, has been assigned periods of steady listening to the audio outlet's programs. Idea, per Kaland, "is to decide who can garner most listeners, where and with what."

Specific possibilities given the o.o. by Buckley and Kaland so far are the switching of Art Ford, now all-night emcee of "Milkman's Matinee," and further exploitation of Al (Jazzbo) Collins in the afternoon.

The UHF Industry Coordinating Committee yesterday (Mon.) formally requested the FCC to postpone the effectiveness of its recent authorization of satellite UHF stations and to institute proceedings to limit licensing of such "repeater" outlets to ultra high parent stations.

Through its chairman, Harold H. Thomas, the committee advised the FCC that while it welcomes aid to UHF the licensing of satellites "compounds a proven disparity between VHF and UHF ... and provides only an undesirable palliative."

Expansion of coverage of UHF stations through ultra high satellites does suggest "practical advantages," the committee told the FCC. "However, extension of programming of high powered wide coverage VHF stations to cities with present or prospective UHF stations by use of single or multiple UHF repeater stations must prove disastrously injurious to independent station UHF operation. This injury will far exceed the potential benefit that might result from possible UHF set development in markets that might thus obtain choice network programs controlled by dominant bigger city VHF stations and supplied only to repeaters they control."

Committee further asserted that "inherent" disadvantages of UHF "ought not to be combined with the further disadvantage of compelling independent UHF stations to compete with local UHF repeaters fully programmed by distant entrenched stations. Furthermore, smaller market VHF stations now are unable to obtain substantial choice network programming due to the claims of infringing vast coverage by distant large market VHF stations. These small VHF operations will find themselves critically injured by being forced to compete locally with UHF repeaters possessing all the choice network programs extended to the local parasite repeater only because it is owned by the large city VHF station."

## WCBS-TV's 750G In 2-Week Span

WCBS-TV continues on a fancy sales upbeat with some \$250,000 brought into the New York flagship of CBS for the second week in August. Added to the first week's fall season earmarking of \$500,000 in peddlings, it makes a bundle of three-quarters of a million dollars in bookings for the Craig Lawrence-managed station in only 10 working days.

Latest to come in under new business are National Airlines, Uncle Ben's Converted Rice Amm-indle, N. Y. Telephone Co. and Avon Cosmetics. National Airlines has bought three-a-week of Bob Trout or "6 O'Clock Report" and Ned Calmer on Saturday in a pact extending to 26 weeks starting in October (Kent Cigarettes has Tuesday and Thursday of "Report"). The Uncle Ben outfit is in on the station's "12 Plan," with Amm-indle taking one "Early Show" and a pair of "Late Show" plugs for 16 weeks, N. Y. Tel buying three identifications for 26 frames, and Avon adding a nighttime announcement on Sundays to its "12 Plan" purchases.

New and renewal coin gives "6 O'Clock Report" SRO status. Repeat contracts signed last week were with Ruppert Beer for one year firm on Bill Leonard in the feature section of the crossborder, and Dutch Masters for a cycle on Jim McKay's sports segment.

## Zenith Profits Off

Chicago, Aug. 17.

Zenith Radio Corp. estimates its 1954 six-month profits at \$1,288,246, or \$2.62 a share, on sales totaling \$56,681,409. During the same period last year, firm earned \$2,776,190, or \$5.65 a share, on \$82,207,174 in sales.



# LEBHAR & PLIGHT OF THE INDIES

## 'Town Meeting's' Dilemma

One of the modern-day Ripley's in the field of network radio—and paradoxes in radio today are all too plentiful—is the current situation anent "America's Town Meeting," the granddaddy of all discussion shows, now in its 20th year on the air. In spite of negligible ratings and a generally dismal sponsorship picture on ABC Radio, it remains one of the top prestige programs on the air, as testified to by the demand for local originations of the show.

Strangely enough, this demand has undergone a tremendous upbeat in the last four years, the same period in which it's been experiencing the downturn in sponsorship. In 1950, Town Hall Inc., which owns the program, had just 97 requests for out-of-town originations. In 1951, the number of requests was 205; in 1952 it was 208. Last year, Town Hall and producer Bill Traum received 341 requests, and at the current rate (200 thus far) it's a sure bet that last year's mark will be surpassed.

At the same time, the program, as a co-op feature on the web, has experienced a shrinking of its sponsorship lists. It's strange because the leaders of the civic groups, Chambers of Commerce and educational groups, as well as trustees of colleges and libraries, are generally the bankers, newspaper publishers, insurance execs, etc., who would normally sponsor a program of an institutional nature such as this. Organizations are willing to shell out anywhere from \$1,200 to \$1,500 for a local origination and \$50 to \$300 for line charges (depending on location), yet they immediately nix a sponsorship deal. And the cost of that one local origination could pay the time charges for six to 13 weeks of sponsorship in a middle-sized city like Scranton, where the show visited last year.

Because of the increasing number of origination requests, the program is spending more time on the road this year than ever before, with a probable total of 30 by the end of the year. Show has already visited 16 cities, with 11 more definitely pencilled in and one in September and two in December listed as probable. This exceeds last year's total of 25. Most of the sponsoring organizations are colleges, but there are also women's clubs, YMCA's, historical societies, UN chapters, United World Federalists, civic leagues, forums, municipal leagues and Chambers of Commerce.

Cities visited range in size from Chicago, Mexico City and Washington to Gulfport (Miss.), Cambridge Springs (Pa.) and Winona Lake (Ind.). Program, incidentally, celebrates its 800th broadcast on Jan. 12.

## GOTHAM OUTLETS FEEL THE PINCH

Resignation of Bertram Lebharr Jr. as director of the Loew-owned WGMG indie in New York, after an association with the station dating back to 1939 (then carrying the WHN call letters), actually reflects the changing patterns and reduced status of many of the indie radio operations in the world's key tv market over the past few years.

Lebharr, both in doubling as an ace sportscaster on the sports-conscious station and as a key sales-managerial exec, comes high in terms of annual "take home" pay. But those \$3,000,000-plus billings annually for WGMG belong to another era and the Loew-controlled station, along with so many other

### Lebharr to WATV

Bertram Lebharr Jr. late yesterday (Tues.) acted a deal with Brenner Broadcasting's WATV (tv) and WAAT, Newark, as v.p. and director of sales.

Lebharr joins the Irv Rosenhaus-controlled stations effective Sept. 1.

Gotham-berthed radio stations, have been obliged to reappraise themselves and their importance in the overall broadcasting scheme. Loew's, too, has been doing some reappraising on its own, with result that the ownership and Lebharr as manager could not see eye to eye on his dollar value to the station, now that his contract has lapsed, in terms of present and future billings. Lebharr exits the station Sept. 1 with Arthur Tolchin, vet salesman of 17 years with the station, moving into the managerial post.

With the exception of the four flagship stations of the networks (WNBC, WCBS, WABC and WOR) along with two or three of the indie stations, the others have fallen on leaner years. They're the first to respond with a "Who, me?" rebuttal and denial and fingerprint at the competition in appraising their now-&-then stock, but the fact remains that too many of them are taking a beating on the sales front. The "trade" evil for one thing (exacting, for example, a \$3,000 car from a dealer and paying off in time) has been mounting instead of diminishing on more than one station, and in the final analysis "trades" don't meet the payroll.

It was perhaps in anticipation of "contract time" and the new Loew's reappraisal that Lebharr ini-

### 'UnHappy Frequency'

Doesn't Frighten D.C.

### FM'er Entry Into TV

Washington, Aug. 17. Falling heir to an ultra high channel last week when a competitive applicant dropped out, Washington's "Good Music" station, WGMS, one of the few successful FM operations in the nation, won't rush to get into television, but plans to go ahead—if the station can be helped along for a few years by its radio auxiliary.

What WGMS is hoping is that it can get fulltime use of its 570 kc daytime AM frequency (it operates day and night on FM) to expand its radio coverage. Its 570 application is in contest with several applicants seeking daytime use of the new 540 kc frequency. Both signals cannot be used in this area.

Bob Rogers, president of WGMS, isn't too scared of the "UnHappy Frequencies." He feels that "if we can make FM pay, we can make UHF pay." Operating on a conservative basis, he believes that WGMS, with its loyal following of "classical" listeners, can entice enough video audience with art films, televised concerts and other "good taste" programs to get in the black in two or three years.

## Pabst's One Big Bundle of Major Pix Clips May Set a 1-Shot Pattern

By LEONARD TRAUBE

### CBS-TV Ups Shurick, Succeeds Fritz Snyder

Edward P. Shurick, with a 22-year career in broadcasting, has been appointed director of station relations of CBS-TV under veepee Herbert V. Akerberg. He succeeds Clark A. (Fritz) Snyder, whose plans have not been made known.

Shurick joined the web four years ago as an account exec and moved up to become manager of network sales development, the post from which he was tapped for the new berth.

Last week's "Bits From the Hits" on WCBS-TV was unquestionably a tremendous boost for the b.o. of seven films current in New York. The clips-from-the-pix route was negotiated on the flagship of CBS as a substitute for the Gotham blackout of the Archie Moore-Harold Johnson light heavyweight title fight at Madison Square Garden. What made the pic parade a click was the fact that it embodied mostly top Hollywood product and the scenes culled were the cream.

The package represented a coup d'Queensbury for Pabst Beer, sponsor of the Wednesday fisticuffs on the web, with the lager outfit turning the local time over to its subsidiary liquids, Hoffman Beverage and Tap-A-Cola. Pabst moved over to CBS Radio (whose WCBS-N.Y. was not included in the snuff-out) plus taking its regular spot on the tele network. Never before in tv history had such a large succession of current and touted films been on display in excerpt on the home screen, although Ed Sullivan's CBS-TV "Toast of the Town" is the pioneer plunger of pix in this regard.

It took a lot of footwork and savvy on the part of Nate Perlestein, ad director of Pabst, who's credited with conceiving the "Bits From Hits" idea. Acting in concert with Warwick & Legler, the sponsor's ad agency, and Bob Steen, the latter's producer on the show, Perlestein assembled the collection in three weeks through the arduosity of studio-by-studio negotiation. Since last week's show was a sorkola that married off Hollywood and video under a canopy of the greatest good will, it hints at a future wherein film moguls might set up an all-studio division to work with television VIPs on other weddings. The potentialities for

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## Edwards Resigns; It's OK With AFL

Frank Edwards submitted his resignation as commentator for the American Federation of Labor-sponsored series on Mutual, after a three-year association, and the AFL board promptly responded by sanctioning the move. Resignation and dissatisfaction between Edwards and AFL stems from inability to agree on "where news ends and opinions begins" with the labor federation factotums concerned over Edwards' penchant for editorializing in the news segments. AFL denies, however, that censorship was involved; merely a desire to have Edwards stick to news reporting and separating news from opinion. Edwards, on the other hand, claims censorship.

Harry Flannery, ex-CBS man in Berlin, has gone in as Edwards' replacement on his cross-the-board nighttime stint, but whether he'll be permanent has yet to be resolved. Matter became a serious issue a couple of years back when the AFL began more vigorous screening of the stanza.

## DICK CONNELLY EXITS NBC; BACK TO Y&R

Dick Connelly has resigned as publicity director of NBC to return to Young & Rubicam, the ad agency he left after eight years (to 1953) to take the post with the web. He'll join the radio-tv department of Y&R's expanding publicity division headed by Harry Rauch. This was Connelly's second hitch at NBC, having been there in 1942-45. He starts at the agency early next month.

Syd Eiges, vicepresident over NBC Press, had to return from vacation this week to consider Connelly's successor.

## Role of TV In Military Combat Gets 'Operation Threshold' Preview

By BOB CHANDLER

Ft. Meade, Md., Aug. 17.

Mobile television is a sure bet to take its place alongside radio as a key medium of military combat communications. When, where and how are questions for the future, but that the RCA-Signal Corps-developed system is both feasible, and valuable was forcefully brought home to an assemblage of top Army brass, RCA officials and the press at a "Operation Threshold" demonstration of the first Interim Tactical Television System here last week.

The Army's timetable for the system has by no means been set. There's only one unit in operation, the same one that field-tested the system—seven vidicon cameras microwaving from strategic points to a central command post—earlier this year in maneuvers at Ft. Bragg and staged the public demonstration here. But Chief Signal Officer Maj. Gen. George I. Barked termed the system a "revolution" in military communications and Army Chief of Staff Gen. Matthew B. Ridgway said that after its "possibilities are thoroughly tested, television can take its place alongside the atomic cannon" and other new

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## Tillstrom Shifting 'Kukla' to ABC-TV

Chicago, Aug. 17.

Burr Tillstrom is moving his "Kukla, Fran & Ollie" troupe to ABC-TV this fall. Tillstrom returned from Europe last week and immediately went into huddles with Chi ABC veeep Sterling (Red) Quinlan on several possible projects for the Kuklapolitians.

Switch to ABC ends Tillstrom's longtime NBC-TV identity, which dates back to November, 1948, when KFO made its network debut on a midwest hookup for RCA. Amicable parting with NBC grew out of Tillstrom's determination to put the show back on a strip basis after becoming convinced last season that the half-hour weekly format wasn't right for the low pressure program. Tillstrom had

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### Petry's ABC Rep Deal

Expansion of regional network activities by ABC's western division in both radio and tv has been set into motion via a deal under which the Edward Petry station rep operation will represent the radio and tv webs on a regional basis for the Coast. Petry will immediately augment its sales staff on the Coast.

## Different B.R. For Each Game: ABC Grid Pitch

With only four weeks left until the start of its NCAA collegiate football telecasts, ABC-TV is understood to be offering the schedule to sponsors on per-game purchase terms. Web could conceivably have a different bankroller for each of the 14 games on the schedule, with an approximate time and program charge of \$300,000 each.

Network, however, is said to be attaching conditions to at least two of the games. Army-Navy and Notre Dame-Southern Methodist, under which the sponsors of each would also have to buy at least one other game. Web would then wind up with 12 sponsors, if it sells the entire schedule.

Key consideration in offering the games on this basis is the attractiveness of the one-shot feature to seasonal advertisers, those who concentrate their sales pushes on the pre-Christmas trade. Understood the web has at least one prospect from this category. Plan has also served to reawaken the interest of General Motors, who had sponsored for the last two years on NBC-TV but this year turned thumbs down on ABC-TV. GM is dickering for at least one or two games.

Final and overriding consideration, however, is the fact that the network had failed to land a single national sponsor or to tie up a regional package that would blanket the country.

**BACKGROUND**  
With Joseph C. Harsch, Frank Bourgholtzer  
Producer: Ted Mills  
Director: John Goetz  
Managing Editor: Reuven Frank  
Writers: Frank Harsch, Bourgholtzer, Paul Cunningham, others  
Film Supervisor: Jean Lénauar  
Film Editor: Constantine S. Gochis  
30 Mins., Mon., 8:30 p.m.  
Sustaining  
NBC-TV, New York.

After a couple of years of searching for the program formula with which to pattern its "news in depth" concept, NBC-TV's news and special events department has finally found it in "Background." In for only a four-week test run, the program is a sure bet as a regular fall entry. The web had even developed a show that can prove to be NBC's answer to Ed Murrow's CBS "See It Now," this is it.

The first segment of "Background" was titled "The Man from Louviers" and was a study of the background and achievements of French premier Mendes-France. With chief commentator Joseph C. Harsch delivering the narration live over newsreel clips and Paris chief Frank Bourgholtzer doing a topflight film study of the man and his surroundings (with the aid of cameraman Gene Jones), what emerged was a full-fledged picture of the man in crisis. It was a detailed, rounded study, a sort of audio-visual time may lead story.

Program via old newsreel clips went back some 20 years for the first sight of Mendes-France arguing against appeasement, bringing the viewer up to date through his membership and resignation from a de Gaulle cabinet to the time a year ago when he failed in a bid for the premiership up to the present and his accomplishments in Geneva and Tunisia, to say nothing of in the French Assembly itself. Bourgholtzer and Jones visited the town of Louvier, where he was Mayor, to talk to the townspeople and to Mme. Mendes-France, and then back to Paris for talks with his supporters.

But overriding even the excellent visual material was the topflight commentary prepared by a well-staffed and better-informed scripting department headed by Reuven Frank. Here was journalism of the highest order—a story told simply, in detail, and yet with all the elements of the drama of news. And both Harsch and Bourgholtzer delivered it in topnotch fashion. If there are any gripes about the show, they may accrue from the free expression of a particular point of view—in this case an unbounded admiration for Mendes-France and a dauntless optimism in his ability to work miracles. But point of view is a necessity in this type of program as in any interpretive journalism. The point is that the viewer, whether he agrees or not, will get a story out of watching, an accurate, informative and dramatic story.

It may be significant that it took a producer of "entertainment" shows to hit the jackpot here. Or perhaps it's just that Ted Mills rates his reputation as one of the web's top troubleshooters. Whichever the case, Mills, who can be credited with developing the concept of the program and coordinating its varied elements, can save the satisfaction that he's cracked one of NBC's elusive programming problems, the translation of "news in depth" to the medium of television.

Chan.

**MANNERS FOR MUTTS**  
With Joe Simpson, Sandy  
Producer: Simpson  
Director: Vince Roman  
15 Mins.  
KGO-TV, San Francisco

Joe Simpson is a topnotch dog trainer and in his weekly quarter hour gives dog lovers hints on how to train their canine companions. He has taken a young girl, Sandy, with no demonstrable pedigree and on each session has taught him another trick such as standing, reeling, etc.

Simpson's screen presence is excellent, he talks with the authority of a man who knows what he is doing, and his voice and personality are pleasing. The show had as guests when viewed, a young girl who had won a Collie and Simpson showed her some elementary bits of dog training.

The project announced for this particular program, that of housebreaking a puppy, did not materialize due to events beyond the control of the production staff. However, Simpson gave a short talk at the end of the 15 minutes disclosing several useful bits of intelligence on this subject.

Sandy, a bright little pooch, obviously should be co-starred. Audiences love dogs and this is a particularly loveable one. Rafe.

## Tele Follow-Up Comment

CBS-TV's "The Morning Show," 7 to 9 a.m. competing with NBC's pappygy waker-upper, "Today," got launched Monday (16) in a revised format and some new personnel components led by Jack Paar. Current accent is on entertainment in a switch from the structure headed up by newsmen-hoosier Walter Cronkite. Couple of months after its preem in March, "Morning" underwent alteration with Paul Levitan anking as producer, this chore going to a two-some consisting of Ted Fetter and Richard Brill, along with the dropping of the two production units. Now, three months later, comes the second change in midstream in an effort to build the stanza against the well entrenched rival starring Dave Garroway and J. Fred Muggs (et al.). The commercial aspect is still downbeat, but patience is a CBS virtue.

Truth to tell, the Paar edition is an okay 30-minuter compressed into two hours. Anyone staying with it beyond half an hour ought to have his noggin examined. But for about a fourth of the total deal it's a pleasant journey of Paar and his pinchhitting Saturday night troupe, which includes capable singer Betty Clooney, virtuoso pianist Joe Melis and prankster bandster Pupi Campo, who with his Cuban dialect is being converted into a comedian and disc jockey of the sports scores. Continuing in their regular roles are the Bil & Cora Baird Puppets, featuring Charlemagne the Lion, and Charles Collingwood, the half-hourly newscaster. Also status quo are the New York cut-ins, Harry Marble on the local news spliced into the show three times, and Margaret Arlen, who closes the session at 8:55 in her "Morning Memo." The WCBS-TV inserts are, curiously, a handsome sponsor lure than the web portions.

Paar is doing a polished job in his new status. Though glib and sometimes sly, he has a way of ribbing both himself and the show for a nice change of pace. If he talks about his daughter Randy too much—as he did at opener—it will be up to the customers to bring in a verdict on such paternal paranship. With commercials conspicuously absent, troupe did a spicuous job of making themselves won't win any awards. The web reports were given twice with no voicings, merely an alphabetical crawler covering U. S. cities and Havana (latter apparently as a bow to Melis and Campo); the print could be sharper. The Bairds are on vacation but came in for the opening, with their feignures in action via kinnies. There were a couple of production fluffs, most serious of which had Paar still talking at the signoff. But it could have been worse than his question, "Is this the end of this business now?"

Technical credits for the new deal stack up with Ted Fetter and David Heilwell, producers; Av Westin, news producer; Kirk Alexander and Peter Birch (latter of Paar's Saturday night, former of the Cronkite version), directors; Vincent Walters, news director; Larry Markes, Sidney Reznick, Toot Pray and Paar, writers. Hal Simms is the announcer. Melis is the batonist. Trau.

Fred Allen filled in for Steve Allen on Sunday night's (15) "What's My Line" on CBS-TV and the vet comic was seldom more natural before the cameras. Indeed, it was something of a revelation, for unlike most of his previous excursions into tv programming (either panel show or straight comedies) here was an occasion when F.A. revealed himself as the glib, sure and unrehearsed personality and showman that thus far on tv) had eluded the legion of Allen followers. In and -Arlene Francis panel slot, Allen reacted to the now standard play and q & a verbal gymnastics as though he were long grooved to the sparring contest. If, as reported, the new Steve Allen late night cross-the-board NBC network show may compel the latter's retirement from the Sunday night package, Goodson & Todman could well have found the replacement answer (and F.A.'s niche as well). Sunday's "test" left no doubts. Rose.

When Victor Borge pratfell into a prop pool dragging most of Ray Bloch's sidemen with him midway on CBS-TV's "Toast of the Town" show Sunday (15), the show fell apart completely. Not that it was much better fore or aft of that madcap session, but it did reveal

the desperation in the producer's attempt to bring some life to the hour.

Borge, who was subbing for the vacationing Ed Sullivan, doubled as emcee and performer. In the latter department, he stuck to his familiar pattern of patter and piano. It's a tried and tested routine but it failed to work for him this time out. Much of the yock material went wide of its mark and when he finally got around to some serious keyboard work it turned out to be the well-worked "Clair de Lune." The production staff tried to come to the rescue here by superimposing an underwater solo ballet. The H2O dip was done by the "Golden Mermaid," borrowed from New York's Latin Quarter nitery. The blend of Borge's keyboarding and "The Mermaid's" fish-bowl artistry didn't make much sense.

Also in the ballet department was a stint by Mata & Hari. In an Oriental motif, the duo went through its paces in a choreographic styling which most constant tv viewers are beginning to find all too familiar.

Show's brightest spot came from Nita & Peppi, young act team. They were fresh and frisky and moved through a stultif routine at a breezy pace. Columbia Records' vocal combo, The Four Lads also brought some spirit to the session with a workover of their latest dishing, "Skokkian." The boys have a neat harmony technique and the tune, which is better on melody than on lyric, got a hefty production showcasing.

Magico Roy Benson also had a pleasant set. His manner is affable and his tricks are good. It's a combination that's hard to beat but he lost all he had gained when he walked off with a weak closer. A flashier stunt would have made it a socko turn. Thrush Jeanne Volk made her tele debut near the close of the show warbling "My Hero." She's got a good set of pipes and can carry through for an okay score. Sullivan came in on film twice to plug his Lincoln-Mercury sponsors. Gros.

A. J. Russell had a promising theme for "Recoil," his original teleplay on last Sunday's (16) "Goodyear Playhouse" on NBC-TV. It dealt with the "peaceable" man who finally is forced to stand up to fight to resolve conflicts within himself and with his fiancée. Unfortunately, the dramatic device used to explore the theme and resolve the conflict was unconvincing, and the very establishment of the conflict was slowly paced and lacked a sense of continuity.

Philip Abbott was cast as the "peaceable" man, a easy-going guy with a live-and-let-live outlook. Betsy Palmer, his fiancée, is an opposite type, a pusher who believes in elbowing any obstacle out of her way. Action is set off with a burglary in her apartment, with Abbott unable to stop the thieves as they rushed past him on their way out with her fur coat. Question of whether he should have tried to stop them grows big out of proportion in Abbott's mind, and that's aggravated by another incident, in which Miss Palmer bossed behind his back to ask his boss for a raise so they can get married right away. When he finally learns the whereabouts of one of the thieves, Abbott decides he's got to take matters into his own hands, to prove to himself that he's a man, and recovers the coat. But he warns his girl that that's the last of violence in his life.

Theme itself and the character etchings of the two principals were laid out in sharp fashion, with solid interpretations on the part of Abbott and Miss Palmer. But the dramatic device of the burglary and Abbott's sudden decision to have the coat himself when he could have easily turned to the police lacked the ring of credulity. And the introduction of the salary incident, while helping to set off the conflict between them and filled in on their characters, served also to misdirect the continuity and slow the pace considerably. It was a second act with no direct relation to the first and last.

Abbott delivered a beauty of a performance, especially in the final two scenes, one with the thief and his family in which he shows his quiet courage, and the finale, in which he pleads that he's got to live in his own quiet way. Miss Palmer was no less effective, and her best bit was the scene with the boss, Cameron Prud'homme, and John Kellogg, as the thief's mother and though brother; Martin Rudy,

as the boss and Jane Moultrie as a bothersome neighbor rounded out an excellent cast.

David Susskind's production maintained the high "Playhouse" values, and Jeffrey Hayden, a newcomer to the show's directorial ranks, achieved some notable moments with his cast, in spite of the overall sluggishness of the script. Chan.

Rex Thompson, as anyone who has seen the current Broadway hit, "King of Hearts," can attest to is a younger, unusual talent and fresh appeal. In "The Desdemona Murder Case," which "Center Stage" presented on ABC-TV last week (10), he again brought himself to pleasant and favorable attention in the role of a boy wonder with a photographic mind who is exploited by a ruthlessly ambitious mother.

Show, apart from an impossible windup, came off with a good deal of suspense and benefitted from some fine performances. Teleplay by Joseph Schull suffered from some slow spots, but on the whole told its story well. It was about a 10-year old who had a capacity for memorizing Shakespeare or any other written work. Driven too hard by his mother—played by Martha Scott—the kid's mind snapped and he plotted her death with a cunning taken straight out of "Othello."

Miss Scott wasn't really out for this type of role, but did her best with it under the capable and imaginative direction of Henry Kaplan. Donald Woods as the professor trying to stop the exploitation of the boy etched a clear profile and Russell Hardie managed a rather improbable part as the boy's father. Vinton Hayworth was okay as the theatrical agent.

Thompson, the boy, is something of a phenomenon in that, while he certainly sounds precocious enough, one doesn't end up with that impression of him. It fact, he's a likeable youngster who emotes with no apparent effort and certainly with few camera inhibitions. He effects an exaggeratedly precise speech which has its advantages in the long run but detracts from his performance in the beginning, at least, when one becomes very much aware of the diction. Big difference between Thompson and other tv juves is that he's got real talent, and the "Desdemona" show gave him plenty opportunity to show off.

Herbert Brodwin produced this well-coordinated thriller which incidentally had some fine camera work. Hift.

## New Title, Format For Kovacs' Fri. Nite Quizzer

DuMont's Friday at 10:30 p.m. hole will be held down by Ernie Kovacs, just as now, but hereafter show will change title and format. The quizzer, "Gamble on Love," which Denise Darcel fenneced and which Kovacs took over when she missed out, will become "Time Will Tell." The latter, a quizzer also, will be more down Kovacs' line, featuring a more humorous angle. Contestants up to now were "people in love." Now deal calls for quizzees with offbeat characteristics of one kind or another.

Both programs belong to Bob Adams, who's recently aligned himself with Rockhill Productions.

## NBC-TV Chi Meet

ministrative). H. Leslie Atlas (Central Division), Lester Gottleib (programs), John Karol (sales), William A. Schudt Jr. (station relations), and Richard Salant (CBS, Inc., general exec.). In the departmental contingent will be George Bristol (sales promotion-advertising), Harper Carraire (research), George Crandall (Press Info), Edward DeGray (station relations), Louis Dorfman (associate in sales promotion-advertising), W. Dudley Faust (sales), Harry Feeney, (Press Info), Norman Frank (programs), Sid Garfield (exploitation), Richard Golden (sales presentations), E. E. Hall (sales service), Roger K. Huston (Western Division sales), Tom Means (promotion service), Ole Morby (Western station relations), Frank Nesbitt (sales development), Charles Oppenheim (sales promotion-advertising), Murry Salberg (program promotion).

**HI TIME**  
With Dottie Hansen; Eddie Bracken, guest  
Producer: Miss Hansen  
Director: Vince Roman  
30 Mins.; Thurs., 8:00-8:30 p.m.  
Participating  
KGO-TV, San Francisco

Aimed at the high school viewers, this is a combination juvenile jury and juke box show. Teenagers from local high schools, YMCA's and other organizations, sit on the studio floor, sip cokes and eat sandwiches, dance to records and interview guest celebrities.

Dottie Hansen, pert, looking brunette, had Eddie Bracken as guest when dished "Hi Time" over to her teenagers for questioning after a brief round of q&a and then had an effective bit with Bracken dancing with one of the young students.

Bracken, obviously a tv vet and as showwise as they come, got in solid plugs for his high fidelity equipment business and "The Seven Year Itch."

As a focal point for teenage interest, this show has already made something of a mark for itself. It could be strengthened, however, by organizing the informality a little so that it does not become confusion and by the hostess herself striving for a little less breathlessness. Stronger attention to teenage tastes and fads would help, with the possibility that some sort of teenage advisory board might cue in topical items. The use of records and the shots of the kids dancing were very effective but the pitch for the Northern California Youth Council while for a good cause, was never clear to the viewers. Rafe.

## 'Old Pix Never Die'

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"never die, their audience slowly fades away."

**Reaffirmation of Specs**  
Creator of the colossal, known in tv as spectaculars, Weaver is firmly convinced "we've done the right thing" in broadening the scope of production with the coming of color. "We got good mileage (so far four years) out of 'Comedy Hour' and 'Saturday Night Revue' and the principle of the hour show will be extended.

"What we've done for the advertiser is to add another arrow to the quiver and for the set owners the biggest break they ever got. If the public lets us down we've got problems but so far it hasn't and we have every reason to believe they'll flock to their sets in greater numbers than ever before."

Weaver admits there's an audience beyond the "zombie" level that he believes the big color spectacles will capture it to compensate the sponsor for the \$300,000 outlay per show (time included). "Zombies" are the hard-core lookers who comprise half of the tv audience and miss few shows. The big one-shots will get the others, he is hopefully confident. Sloganned Weaver, "nothing is cheaper than advertising that works." In the years to come, there'll be three times as many specs because it has been proven the "explosive" spectacles pay off, he offered. Every one of NBC's upcoming hour shows is fully sponsored.

Weaver admits that talent is a problem but believes that unknowns away from the metropolis will eventually gravitate to the three great centers. If not, the grass roots will be scouted. An earlier plan to develop "names" went by the boards when sponsors demanded proven talent but this pattern is being reactivated.

Radio is far from being a "lively corpse" to Weaver's way of thinking. It's a real going medium that will tap new veins of nourishing income and he believes the small advertiser will keep it prospering for many years to come. "It used to be a bluechip business," said the prexy, "but now we're changing the time pattern to make it easier to use radio within nominal price range."

NBC has no immediate plan for "filming its own" similar to recent disclosures by CBS but Weaver admitted that it is being explored and has been for the past few years. He indicated it's not being rushed because NBC is not yet ready for it.

Dallas—Bob Whitten has joined the staff of KRLD, AM-TV. He was formerly with the American Forces network in Frankfurt, Germany and stations in Little Rock, Ark., and Sulphur Springs, San Antonio and here.

# CBS EYE ON THE NEWS BALL

## Paley's Credo

CBS board chairman William Paley's observations on public information at the Chi convention of NARTB last May, can be read now in light of the web's "corporate" realignment of its news and public affairs departments. Among excerpts from that speech:

"Too often public officials, legislators and other people in public life look upon the broadcasting organization primarily as an instrument created to serve their own purposes, whatever they may be. They do not sufficiently regard the broadcaster as a free and autonomous institution exercising to the best of his ability an influence and responsibility dedicated to the interest of all the people.

"The fact is—our own timidity in the vital areas of public information is self-perpetuating; it breeds pressures which in turn breed further timidity. Our excursions, by and large, into the responsible exercise of our functions in the field of news and public affairs are often too spasmodic, too tentative or too sensitive to permit us to realize our own independence and stature. This must be corrected."

## Britain's Comm'l TV Interests Fear Mass Import of Canned U.S. Shows

London, Aug. 17.

It's all over except the shouting. And even that is now being reduced to a whimper as the government's plans for commercial tv have been carried through despite strenuous political opposition, and the stage is set for its introduction a year hence. Only a Fall general election and the defeat of the Conservative government can alter the situation.

Within a few days of the government's bill receiving royal assent, the personnel of the Independent Television Authority was named from Downing Street with Sir Kenneth Clark listed as chairman and parttime members recruited from public life. The major appointment of a director of the commercial network is yet to be made.

Once this top post has been filled an immediate decision is expected in regard to the naming of the program contractors who will be responsible for feeding the new commercial network with screen time and once this has been settled steps will be taken to establish the first commercial station to serve the London area. Further transmission centres will follow in quick succession in Birmingham (for the Midlands) and Manchester (for the north), with Scotland to be serviced at a later stage.

Although the government has consistently nixed a suggestion for a hefty British quota to keep out a mass of canned American programs the labor unions are still pressing their case and British Actors' Equity has given notice that they will demand an 80% British preferential quota at next month's annual meet of the Trades Union Congress.

Program packagers are already

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## Memphis Fair As South's 1st Tinter

Memphis, Aug. 17.

WMCT, Memphis' NBC outlet, will tee off its color operations here with a live color telecast of the annual Mid-South Fair from Sept. 24 through Oct. 3. It will be the first live color tv operation in the South. WMCT on Channel 5 here, was the first tv station in Memphis and the Mid-South area.

Fair visitors will be able to view activities and themselves on color sets which will be placed at various spots on the Fair grounds area. It will also be the first mass exhibit of live color tv in this area. A special "color theatre" will be stationed directly in front of the Shelby County Building and will be housed in a tent which will measure 150 feet by 50 feet, and is expected to handle a crowd of about 500.

RCA will also get into the act by dispatching a working crew of engineers from its Camden, N. J., headquarters. The RCA crew is also sending its \$350,000 mobile color unit here to record the eight-day operation, which will include a 32-foot trailer.

## MICKELSEN SETUP GOES CORPORATE

After a three-year "noble experiment" CBS has come to the conclusion that radio and television belong to each other as far as news is concerned. When, in July of 1951, Columbia split its family into aural and visual spheres, its news and public affairs departments came under the divorce proceedings, but as of this week they were reunited to serve both broadcasting divisions of the parent company.

Heading the overall operation is Sig Mickelson, complete with veepee stripes, and under him are directors of news, public affairs and a newly created component, special projects. Charged with the news captaincy is Edward P. Morgan, with United Press and magazine background, who's been with the web since 1951 as a correspondent. The public affairs division is headed by Irving Gitlin, who's reputation has been built on such clusters as "The People Act," "The Nation's Nightmare," the old Ed Murrow-Fred Friendly "Hear It Now" (precursor of tv's "See It Now"), and is currently working on the long delayed "The Search," scheduled as a Sunday afternoon series in October. Chief of the special projects division is Elmer Lower, who came into New York from the Washington, D. C., office of the web last summer after a term as news and public affairs director there (he's also worked for Life, AP and UP and was information boss of HICOG — High Commissioner Occupied Germany — in Bonn).

Under the realignment, Stuart Novins, erstwhile director of public affairs on the radio side and mastermind of its "Feature Project" series, becomes associate director reporting to Gitlin, but the status of Wells Church, news chief of the web's aural division, has not yet been resolved. A number of shifts and additions are believed to be on the way with all principals in extended huddles between last Friday and yesterday (Tues.).

### 'Man of Decision'

Broadcasting circles speculated following the Mickelson appointment that he would become the pivot and "man of decision" on matters relating to legislative hear-

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## Moses' Bargain-Price 'Tryout' of Comm'l's On TV 'Good Morning'

The "Good Morning Show," the only early morning local tele show in N.Y., has been selling itself to advertisers as the "tryout" time for new commercial pitches. Angle has gotten some results since coming on five weeks ago, with a brace of sponsors picking the 8-9 a.m. WABC-TV music and gab stanza to preview product and pitch.

Already testing via the tv stanza is Cal-Grove frozen lemonade, a Sunkist subdivision. Before going national, Canada Dry will start, within the next two weeks or so, "testing" its new no-calory soft drink, Glamor. Both firms are trying to wait out the success or failure of their respective tele advertising in the N.Y. market before hitting the national video picture in force.

A strip of one-minute commercials on "Good Morning Show" goes at \$383 gross, a figure as low as some radio station rates. To entice sponsors, producer John Moses is even offering to cut a kind of any commercial for only \$40. As further inducement, he's even letting sponsors use their own pitchmen, instead of show regulars, Allen Ludden or Scotty Scott. Glamor, through J. M. Mathes, will use its own gal speller, for example. Other sponsor on the stanza, which limits itself largely to records and chatter, is Doehla Greeting Cards.

## Tex & Jinx-NBC Hassle Resolved Via Shifts in Radio, Jinx's TV Solo

### CBS-TV Eyes Monroe

#### For the Long Haul

Bill Stewart has been assigned as producer of the upcoming short-term Vaughn Monroe show teeing off Aug. 31 on NBC-TV. Stewart ditted on Monroe's first tv'er about seven years ago when the then maestro had a half-hour stanza for Camel Cligs on CBS. Tapped as director is Craig Allen.

Monroe, who will operate Tuesdays and Thursdays in the 7:30-45 slot as a five-week stopgapper for the vacationing Dinah Shore, is currently riding high with his Victor cutting of "They Were Doing the Mambo," and web program execs will be looking him over for a possible permanent berthing. Supporting Monroe will be the Richard Hayman orch and the Tunesters (4).

New York's hot l'Affaire 'Tex & Jinx' has been resolved but with the stag part of the title (McCrory) losing out entirely in tv (WNBT) and the duo scrambling their coveted early morning radio (WNBC) slot. Jinx (Falkenberg) McCrory will go it alone in her afternoon video show and the pair will have a 1 to 2 p.m. cross-the-board aural stanza in a remote from the Waldorf-Astoria, continuing also with their night show aired at that hostel.

Loss of their morning AM'er is keenly felt by the McCrorys. As McCrory put it, "Through two Presidential elections and even through the McCarthy-Army hearings, our morning program had still managed to prove that controversy could be commercial. We are delighted that our late night Waldorf program has survived, and that our new daytime program will go into the period that Mary Margaret McBride made dear to the ears of millions of New Yorkers for so many years. We will not retreat an inch from our conviction that it is impossible to overestimate the intelligence and curiosity of women and we will try to serve them at midday what we served them in the morning. Mornings have been surrendered to tv and Mr. Mugs (NBC's "Today" show), but we haven't."

According to McCrory, upon the couple's return from vacation they were offered a "severely slashed" schedule on the NBC o-o's in which "most of the elements we had worked for during more than eight years had been killed." The evening radio show, which was sold out immediately after it went on the air, McCrory said, was to be killed. "We would have been left with a half-hour tv, with Jinx alone on it, and a half-hour radio program beginning at 9 a.m. This was not acceptable and hence we signed with Music Corp. of America to work out a deal we could live with. We have it now, for two years."

Taking up the cross-board hour's gap in radio (8:30-9:30) will be Allyn Edwards, extended from his 6:30 spot for a three-hour cluster into which the web's "World News Roundup" will be inserted for a quarter-hour at 8:30, kicking off Sept. 12. A woman's service show will be slotted 9:30 to 10 featuring (Miss) Sidney Smith, late of "Today." Jack LaBelle's "Musical Scrapbook" will ride for an hour up to the "Tex & Jinx" takeover at 1 o'clock. The McCrorys tones will give away exclusively to live, including on-the-spot guests.

McCrory was incensed about certain gossip that arose during his negotiations with Ham Shea, general manager of the stations. "It

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## Bolger Into GF 100G TV Spec

General Foods has reportedly set Ray Bolger as one of three stars for its Oct. 12 kickoff show in the Tuesday at 8 slot on NBC-TV. GF, which has nine Tuesdays this season (with Milton Berle on 20 weeks for Buick and Martha Raye 10 for Hazel Bishop), has slated Bob Hope for six of them, but Hope won't appear in the Oct. 12 segment. Young & Rubicam, the GF agency, is dickering with Victor Borge and Liberace to appear with Bolger on the opener, with the program, a Coast origination, budgeted at over \$100,000.

Selection of Bolger for the opening show leaves GF with only two more Tuesday night segments to fill. Bolger, incidentally, although under contract to ABC-TV, is a free agent for guest shots for other webs. He filed in for Berle a couple of months back when the latter's mother died.

## Those '50 Ratings Were Higher, But Top 10 Still Hot

Interesting to note as the major networks prep for the new season is the almost negligible variance in public tastes today contrasted with March, 1950, when Nielsen first brought out his national tv ratings.

Here's how the very first Top 10 came out:

Milton Berle .....	79.8
Godfrey Talent Scouts .....	66.3
Godfrey & Friends .....	55.2
Toast of the Town .....	55.1
Stop the Music (Admiral) ..	51.9
Gillette Fights .....	51.1
Stop the Music (Old Gold) ..	50.5
Lone Ranger .....	49.1
Goldbergs .....	49.0
Big Story .....	48.4

Particularly revealing in the then-& now picture are the big ratings for the Top 10 boys back in '50, notably that 79.8 for Berle, indicative of an era when the competition was so much less formidable and the number of one-station markets (now almost nonexistent) in key cities which automatically lifted ratings to stratospheric scores.

Berle, of course, is still paying off handsomely as a major force in the comedic sweepstakes, now for Buick in contrast to the ex-Texaco alliance. Godfrey still invites a waiting list of clients (though the ratings have tobogganed over the past season). "Toast of the Town" still gives CBS and Lincoln Mercury happy moments. "Stop the Music" is all set for a comeback via ABC-TV (same web as before) starting next month. "Lone Ranger," while not Top 10 today, garners a week-in-week-out healthy audience pull. "Goldbergs" has become a DuMont Tuesday night fixture while "Big Story" still gets an enviable (often Top 15) payoff for its alternate-week sponsors.

### WNBC's 24% Biz Hike

Cleveland, Aug. 17.

Strong upbeat in tv business for the first six months of the year was chalked up by NBC here with William N. Davidson, sales manager, reported WNBC's intake 24% above that of first six months a year ago.

Radio upturn for WTAM is, about 7% over a year ago.

Tv surge, expected to carry through the year will, said Davidson, give the station "best standing in its six-year history. We did not have the anticipated summer drop off as several local sponsors latched onto programs."



## 'Radio Needs Some Good Shows'

Continued from page 24

it cannot be done successfully—but I do insist that the showmanly thinking that created these shows must be revived.

Want another example of the wise spending, the taking of chances on untried talent, that was true of networks in those days but not now? In the 30's CBS had so many slots to fill that they kept eight musical conductors on staff to service their sustaining shows, all of whom were unknown at that time. Their names? First team: Howard Barlow, Andre Kostelanetz, Mark Warnow and Freddie Rich; second team: Bernard Hermann, Leith Stevens, Ray Bloch (then a quartet arranger) and Johnny Augustine. Of these, only Kosty had a commercial (Realsilk, if memory serves), and it is possible that Barlow had already played the Stadium Summer Concerts. Of these, only one is not known today to the public, and even he has made his mark in the trade.

### Came The Giveaway

Let us go ahead with our history. In their anxiety to lure the advertiser's dollar, the networks relinquished control of their programs to the agencies; came the day of the giveaway.

With the advent of tv, the industry's brightest brains applied themselves to tv problems; whether by assignment or inclination, everyone jumped on the bandwagon. TV is now a success because the same drive was applied to its programming problems as was originally applied to those of radio.

Yet SRO success in tv does not bring the dull lassitude that now besets radio. Some mediocrity slips in, sure—it always will, when people not in showbusiness are asked to spend such enormous sums. But that tv is not overloaded with mediocrity—as radio now is—is due to the fact that the networks have been forceful in retaining their control and using it for best showmanship results. They have had the courage to evict shows that do not measure up to their standards, and insist that sponsors take the shows they deem best.

Let's have a detailed look at the present state of radio in general. We can dismiss local programming with real praise by pointing out that the locals are turning their own programming inward upon their own communities more and more, and that this provides at their level the excitement that breeds audiences; it explains why they are successful in the face of the networks' failure.

What are the networks doing for exciting programs? Here are the national Nielsen ratings for June 20-26: Lux Radio Theatre 2.7; Our Miss Brooks 2.47; Best of Groucho 2.42; People Are Funny 2.19; My Little Margie 2.14; On the Line With Considine, Nick Carter and Charlie McCarthy, all 2.0; Dragnet and Gene Autry 1.9.

This is hardly a list calculated to inflame and inspire the populace; the leading show is about 20 years old, and many of the others are copies of their tv counterparts, their competitors or even themselves.

I venture to say that if a show of the stature of the Ford 50th Anniversary tv show—with all its anticipations, tensions and excitement—were to be put exclusively on radio for an evening, three-quarters of the nation's tv sets would be dark; and this for only a portion of the \$50,000 that show is reputed to have cost.

A series of really dramatic documentaries of the caliber of "Victory At Sea"; children's shows like "Kukla, Fran & Ollie" and "Ding-Dong School"; a fresh approach to comedy like Caesar & Co.—a in programming, we find frustration and a new vitality. In the year of this type of programmatic thinking and the audiences would come flocking back.

tv. Instead of creative excitement, stagnation and panic. We find everyone believing that tv has radio licked; that nobody listens to radio; that (in the words of VARIETY) "Considered as a possible strong factor in bringing things to a head is the imminence of bigtime color television, with mass set circulation and programming translated into a big rainbow blaze." Boo! Now I'll scare you. Did you ever see a real dull Technicolor

picture? One network is so frightened it has announced its competitive stance versus tv and color: its nighttime program policy will be based on music and news—a thing none of its member stations have ever thought of, obviously.

There are many things that radio can do better than tv. They break down, probably, into two main categories: 1, that which is dull to watch but nice to listen to (singers and orchestras, for one group); and 2, that which lures listeners into soaring with their imagination. There is a certain type of drama, for example, which binds its audience with too-factual settings and other physical habits; the attempts of the Wyllis Cooper-Albert McCleery school of tv drama, with few or no settings and many closeups, tacitly admits that radio is better for this class of show.

But network radio is not going to improve until the following steps are taken: 1, its programming must become imaginative, thrilling, irresistibly compelling; and 2, a subsequent step, its programming must remain in the hands of the networks, where showbusiness can control it.

When these two consecutive steps have been taken, the networks will find a bonanza on their hands instead of a bust.

Tom Bennett.

## CBS News Setup

Continued from page 27

ings out of Washington, the "equal time" hot potato, etc., as well as focal point for any attacks upon the broadcasting industry that's only been hinted at in Ohio Senator Bricker's alleged "private war" with the networks. Whether, under this theory, Mickelson also would act as a buffer for the web's Ed Murrow, taking the latter "off the hook" on crisp issues, was part of the speculation pursued both by news rivals of CBS and those under its wing.

Frank Stanton, prexy of CBS, Inc., announced Mickelson for the new post with the statement that it stems from a concept expressed last May by board chairman William S. Paley at the Chicago convention of NABT that "top management in broadcasting must give greater attention and emphasis to the operation of news and public affairs." (At that powwow, Paley delivered the keynote address and received the association's citation for outstanding service.) Paley challenged the industry to shoulder its responsibilities in the fields of news and public affairs and made a number of pungent statements in this connection. "In news programs," Paley declared, "there is to be no opinion or slanting; the news reporting must be straight and objective. In news analysis there is to be elucidation, illumination and explanation of the facts and situations, but without bias or editorialization." He said that opinion broadcasts must be labeled for what they are, that opinion must be separated from news and that the listener is entitled to know what he is receiving, news or opinion, "and if it be opinion, whose opinion."

"When opinion is expressed in any type of information program—excluding news and news analysis where opinion is not allowed, opportunity for reply is given to the person with whom issue has been taken, or to a responsible spokesman representing an opposite viewpoint. An advertiser who sponsors any type of information program produced by us does not thereby purchase, or in any way gain, any rights to control the contents of the program."

These and other concepts in Paley's "no timidity" credo, including the right to editorialize and the same right to independent expression as the free press, have been closely adhered to by Mickelson, who, at age 41, is an integral part of the Paley-Stanton team of "young upstarts" with their CBS eye on the ball. After a newspaper and newscaster career in South Dakota (following his college work), he was a journalism instructor at Louisiana State U., an assistant prof at Kansas U. and the

U. of Minnesota (his home state). He got launched with CBS 11 years ago in Minneapolis (WCCO) and six years later became the radio web's public affairs chieftain and ditto at the tv counterpart in 1951, just about the time when the company was split into two network operations.

## Tillstrom

Continued from page 25

sounded out the possibility of using the show as a regular feature on "Home" or the coming "Tonight" but when nothing definite emerged he started serious talks with Quinlan, who had been angling for the property for several months.

The first ABC project which is being pitched to prospective advertisers is a daily 15-minute exposure in the 6 p.m. slot on the Chi and New York ABC-TV stations, WBKB and WABC-TV. Also in the works is a Saturday morning half-hour show angled for the kids which has already sparked interest from a national advertiser as a network buy. And in the preliminary stage is a Kukla, Oliver J. Dragon and Fran Allison daytime aimed at the housewives. This latter venture would be launched as a localer via WBKB with the eye to eventual network showcasing.

Return to WBKB is something of a homecoming, for Tillstrom and producer Beulah Zachery, who made their entry into tv at the old WBKB, which was operated as an indie by the Balaban & Katz theatre chain prior to the ABC-United Paramount Theatres merger. Tillstrom's friendship with Quinlan, John Balaban, B&K prexy, and other members of the B&K-UP family was a big factor in the move when NBC evidenced no particular interest in renewing his contract, which expired last spring.

## Dept. Stores-TV

Continued from page 24

velop the right kind of program; some obviously feel that if they could afford a really generous investment in tv it would pay off.

"The high and rising costs which are the discouraging aspect of tv for those stores include more than just the cost and time of programming. Here is an excerpt from one report: 'Our program was a straight 30-minute shopping program, with special telephone order setup. We did a good volume. However, most of it proved to be C.O.D., delivered with exorbitant costs. It required an enormous amount of merchandising and planning to fill five half-hour programs a week, eight or 10 items a day. We believe that television has priced itself out of the reach of most department stores.'"

One interesting criticism given a department store to the Commerce Department: "The tv medium has made no effort to supply adequate information or data for its use on the retail level. Stations have no understanding or appreciation of retailers' problems and needs."

## British Com'l TV

Continued from page 27

anticipating that there may be strong resistance to the mass importation of kinescoped U.S. tv programs and are coming up with an alternative suggestion which should help the Anglo-American industries. This is based on the principle of acquiring rights to major U.S. programs but producing a British counterpart with a kinescope to be used to provide a perfect model to facilitate rehearsals and actual production.

It is felt that in the initial stages of the new network that this would eliminate considerable time-wasting and reduce production costs to a reasonable level. This is particularly necessary in view of the limited market available to packagers, especially during the early stages of the commercial system.

Cincinnati—"Famous Face" contest, most successful ever conducted by Crosley's WLW-TV chain, drew 103,000 entries. It was a part of the "Operation Sunburst" promotion campaign. Winner in the special "Playoff" show originated here was a 14-year-old girl from Bellefontaine, O. She received a Packard Clipper and 40 other prizes for identifying the face as Arlene Francis.

## From the Production Centres

### IN NEW YORK . . .

Warren J. Boorum as an assistant director of local promotion for BAB as of this week . . . Mutual feting 300th year of Jews in America via several web shows, first being next Sunday (22) from the country's oldest synagogue at Newport, R. I. . . Belmont Hearing Aid will sponsor Gabriel Healter on alternate Tuesdays . . . Joey Adams and Al Kelly as well as Betty Kelly into WGM's "American-Jewish Caravan of Stars" . . . A couple of Mutual shifts: "Hawaii Calls," now 8 p.m. Sundays, moves to Saturday on Sept. 11, and on same day "New England Barn Dance Jamboree" hits Saturdays at 12:30 p.m. . . . Robert H. Harris, who plays "Jake" on "The Goldbergs," tapped by ABC for "Ever Since Eve" . . . Alex Sherwood joined Harry S. Goodman productions as northeastern executive director . . . Mopet Philip Rodd commuting from Tawling, N.Y. for roles on "My True Story," "Whispering Streets," "Telephone Hour" and "Hilltop House."

John Derr, CBS sports chief, broke into his Lake Kezar, Me., vacation to do his Sunday (15) stint from WGAN, Portland, and will bat for Herman Hickman next week on WCBN . . . Ham Shea, g.m. of WNBC-WNBT, named radio-tv chairman of United Hospital Fund Campaign . . . Bob Blake, publicity director for NBC's o&o stations, to be interviewed on farming over WGY, Schenectady . . . CBS' "Make Up Your Mind" racked up first ann on Monday (16) . . . Newscaster Allan Jackson vacationing aboard chartered cruiser . . . WNBC sojourners: Mgr. Ernest de la Ossa splitting it up between "at home" and New Hampshire. Sales mgr. George Stevens returned from two weeks of sailing out on Long Island. Program chief Steve White at Atlantic Beach . . . Hank Besayne, director of WCBN "Music Till Dawn," back from Cape Cod honeymoon with Eleanor Baldwin, administrative assistant at CBS-TV . . . Farm editor Phil Alampi of WNBC to m.c. farm machinery demonstration at Morris (N.J.) County Fair today (Wed.) . . . Calgon, Inc., of Pittsburgh, to sponsor new Galen Drake commentary series on CBS starting Sept. 11 in the 10:45-10:50 a.m. slot . . . Bob Haymes taking his entire fan club on a one-day outing to Palisades Park. Haymes celebrated his third ann with WCBN last week . . . WNBC planning special program built around 32d ann of first radio commercial over WEAF (Sept. 7, 1922) . . . George J. Zachary named radio-tv production mgr. for Lever . . . Joan Edwards and John Henry Faulk of WCBN to guest on "Make Up Your Mind" over CBS on Aug. 26 and Sept. 3, respectively. Stephen "Caine Muthy Court Martial" Chase plays lead on WOR's "Crime Fighters" tomorrow (Thurs.).

Barry Gray, after midnight commentator on WMCA, has booked his two-hour stanza into the plush Cafe Lounge of the Delmonico Hotel as of Sept. 4. Plus regular commercial sales, he gets a salary from the spot and percent of the take on liquor and food . . . Frank Zurulo and Bob Schmid, Mutual press toppers, to helm the special promotion ballying the web's 20th ann.

### IN CHICAGO . . .

WMAQ sales manager Rudl Neubauer to be inducted into NBC's 25-Year Club next week at the 17th annual outing of the NBC Athletic Assn. . . Staff gabber Don McCarty named assistant to program director Lou Ronder at WCFL . . . WIND has signed with the City News Bureau for a round-the-clock clock wire . . . Chi NBC continuity acceptance chief Harry Ward and family vacationing in Wyoming . . . Milt Bink reports over 200 stations have signed for Standard Radio's new "Shorty-Tunes" . . . Judith Waller, Chi NBC's public affairs-education director, doubling as local radio-tv chairman of the World Council of Churches assembly . . . Jack Webb to guest on ABC-TV's "Breakfast Club" tomorrow (Thurs.) . . . Mutual audience promotion manager F. Carleton McVarish and John Begley in for a round of conferences with Chi officials . . . Bill Oliver handling WBBM's pickups from the Illinois State Fair this week . . . Needham, Louis & Brorby leased space in the Prudential Bldg. now going up . . . Jean Carson, Mutual staff artist, on a three-week Mexican junket . . . Skelly Oil has renewed for the 14th year Alex Dreier's early morning newscast aired on a NBC split web. Oil firm is also continuing with the Saturday morning "This Farming Business" hosted by Dreier and Lloyd Burlinghan . . . Fohrman Motors, one of the most active local radio-tv accounts, has switched from Malcolm-Howard to Olian & Bronner.

### IN WASHINGTON . . .

Charles L. Kelly has resigned as tv topper for WMAL-ABC to become general manager of WSN, St. Petersburg, Fla., presaging an anticipated flurry of staff changes under newly-appointed station prexy Frederick S. Houwink . . . Ed Sullivan and manager Mark Luddy in town to o.o. Hotel Shoreham Terrace show, featuring maestro Barnee and his 12 Singing Violins for a "Toast of the Town" tv stint . . . WTOP-CBS radio slack Warren Boorum now a staffer with Broadcast Advertising Bureau in New York, with Bill Wiggins replacing him . . . Eye filling magazine writer Dena Clark pinching hitting for vacationing Ned Brooks on "Meet the Press" next Sunday (22) . . . Sherman Hildreth parted by NBC staffers here on eve of his departure for WNBT, New York, where he is new operations supervisor . . . A new high in local tv sales set by WTIG-DuMont in a \$600,000 time deal with Serta Mattresses . . . Lew Schollenberger, CBS director of special events, back at his capital desk after a three-week vacation . . . Nancy Osgood, femmecaster for WRC-NBC, back at mike after a month in southern Florida.

### IN BOSTON . . .

WHIL has established an annual \$250 college scholarship for the student from two local high schools who attains the highest academic rating . . . WBZ-TV's "Big Brother," Bob Emery, has inaugurated a filmed interview with local Navy boys stationed in the Far East on his Saturday telecasts . . . Revamping its afternoon platter sessions; WVDA now skeds Ken Malden from 1 p.m. to 3, airing standards and showtunes, teaming at 3 p.m. with Bob "The Robin" Martin for an hour of chatter with Martin taking over solo for combo and jazz disk airings until 6 p.m. . . . Jim Fitzgerald, who handles deejay chores over WVOM and WEEL, has announced his candidacy for state representative from his district (Cambridge) . . . The total count of piano rolls sent in to various WBZ-WBZA deejays and personalities on 10th day of search reached 1,765. Station hopes to fill a boxcar with the rolls which will be donated, along with any player pianos, to local institutions.

### IN MINNEAPOLIS . . .

Clellan Card and Gordon Eaton, WCCO tv and radio personalities, appearing currently in Old Log strawthatter production of "Stalag 17" . . . A.T.&T. now equipped to carry color tv to Twin Cities' stations. WCCO-TV has bought 15 color tv sets for its department heads . . . Dr. Edward Schons and his son, William, localities who have an interest in radio stations at Green Bay, Wis., and Macomb, Ill., have applied to FCC for permission to construct and operate one in a Minneapolis suburb. Twin Cities' area now has 11 such stations . . . KSTP-TV scored a news beat when George Grims, its ace personality, accidentally picked up on his home shortwave monitor initial first-hand account

(Continued on page 32)

## WSBT's Key Role In UAW Pay Tiff

South Bend, Ind., Aug. 17. WSBT and WSBT-TV, South Bend Tribune stations, are credited with playing a key role in the unprecedented vote by the CIO United Auto Workers last week to accept a 13% pay slash from the Studebaker auto firm. Union rank and file previously had nixed the pay cut proposal backed by management, and UAW brass, thus threatening this city with the loss of one of its two major industrial setups.

Since both the company and union execs figured the first turnout resulted from a lack of understanding by the membership of Studebaker's back-to-the-wall situation in the highly competitive car market, they overlooked no bets in getting their message across for the second balloting.

WSBT and WSBT-TV's contribution in laying out the issues at stake took the form of an hour-long simulcast the night preceding the second vote. News director Bob Houser lined up Studebaker board chairman Paul Hoffman, prexy Harold S. Vance and industrial relations veepee Paul Clark to sit in with him for a 60-minute question-answer period. Series of spot announcements had alerted the UAW membership to get their queries in for airing on the show by the top company execs. All in all, the Studebaker toppers handled over 45 questions in a frank discussion of the company's problems.

The union vote the next day ran nearly eight to one in favor of the cut in pay.

## ABC'S ELECTION NITE WRAPUP FINALIZED

ABC's radio and television networks have completed plans for their election night wrapup for Nov. 2, with network's radio and tv news departments combining for coverage of the event. Combination will give both radio and video coverage no less than 22 commentators analyzing the returns, with the team headed by Elmer Davis and John Daly. Latter, who's v.p. in charge of tv news and special events, will run the show along with radio veepee Tom Velotta.

Radio web will go on the air at 8 p.m. to conclusion, with the tv side coming on at 10:30, forcing a preemption of one commercial show, "Stop the Music." Election staff will work out of the web's Studio TV-2 in N. Y., with radio and tv cutins from o&o stations. Web has arranged private wires with its six news bureaus along with reports from its affiliates.

Commentators set for the special are Martin Agronsky, Paul Harvey, Ted Malone, Gunnar Back, Leo Chetne, John Edwards, Erwin Canham, Julian Anthony, Taylor Grant, Bryson Rash, Austin Kiplinger, Chet Huntley, George Sokolsky, Quincy Howe, George Hamilton Combs, Don Goddard, George Hicks, John MacVane, John W. Vandercrook and Ulmer Turner.

## Unger Sees Upbeat In Regional Radio Buys

Radio timebuying, which in the past couple of years has increased only on the local level, is starting to do a comeback on a regional basis, according to Alvin E. Unger, sales v.p. of the Frederic W. Ziv Co. Not only is there a noticeable upward swing in multi-market buying, says Unger, but there's an upbeat in the type of buying, with solid program sales instead of merely participation buys.

Unger says trend is most noticeable in buys of Ziv's Red Skelton hour-long show and more recently in sales on the radio version of "Mr. District Attorney." Regional deals on "D. A." include Tarnow Food Delicacies of Tampa for nine Florida markets, Pennington Bakeries for seven Ohio and Kentucky markets and Carolina Light and Power for five north and South Carolina cities.

Portland, Ore.—Donna Austin has moved from KSWB, Rosewell, New Mexico, into a continuity post with KEX here.

## Mutual Dickers For Tony Martin to Hypo Sked; Set Kenny Baker

Mutual is dickering with Tony Martin for a musical quiz show to top off its fall lineup of audio stanzas. In the meantime, two new shows have already been signed to strengthen the web's daytime programming, where most of the new program activity is now going on.

Kenny Baker has been inked for a 15-minute strip, tentatively set for 10:15 a.m. (That spot would precede five minutes of news for Johnson's Wax, a heavy news show sponsor on the network, and the Madeleine Carroll airer from 10:35-11 a.m. Latter show is the web's first daytime "multi-message" carrier and begins Oct. 4.) Earlier in the day, at 8:55 a.m., Bill Cullen and Arlene Francis team up in a five-minute strip signed on for the network over a fortnight ago. "Break the Bank" is set to continue at 12:15 p.m. for Miles Labs.

St. Louis—Charles H. "Chuck" Norman, 34, disk jockey at WIL in a Branson, Mo., hospital recovering from back and possible internal injuries suffered last week when his outboard motor boat plunged 50 feet over a dam at an Ozark lake and landed on the concrete base of the dam.

## MANION GABFESTS SET FOR MUTUAL

Chicago, Aug. 17. Clarence E. Manion, ex-Notre Dame law dean and co-chairman of the newly-organized For America group, is slated to make his network bow Oct. 1 on Mutual with a 15-minute commentary on national affairs. Gabfests, billed as espousing the "pro-American point of view," will be sponsored by the Manion Forum of Opinion, a private nonprofit outfit headed by a group of midwest industrial and financial figures.

The Manion airers will be launched on some 30 Mutual stations with the expectation that the full web will be used as the contribution kitty grows. Telegrams sent out by the backers said it plans to tap "50,000 industrial, business and professional men in all states" for financial support.

Account is being handled by the E. Ross Humphrey & Assocs. ad agency.

## T OR C' RENEWED

P. Lorillard (Old Gold) has come through with a renewal on "Truth or Consequences." NBC-TV Tuesday night was sent in a few months back to succeed the cancelled Fred Allen in his "Judge for Yourself" quizzer for the ciggie outfit.

## Fear Repercussions on Political Front if N.Y.C. Okays UHF'er

There are some politicos in Democratic New York City who fear that if they okay a municipally-operated video station it will make campaign fodder for upstate Republicans and Gov. Thomas E. Dewey in the November elections.

Dewey supporters, who have long been waging political war with N.Y.C., are expected, in the event the city approves the tele station, to lambaste it for excessive spending at a time when the city's finances are tight. To support accusations against proponents of a city-owned UHF tele station, to complement an existing city-owned radio outlet, the Republicans can hold up as an example Dewey's refusal to okay a state-operated tele organization.

It's seen where Deweyites would like nothing better than to strike out at the municipality which in the past has opposed the Republican-controlled State Senate on several issues.

However, supporters of a tele operation owned by the city are prepared to argue financial issues of the deal with Dewey men. Seen as a result of the station, it's maintained, are the coin savings from things like civil service job train-

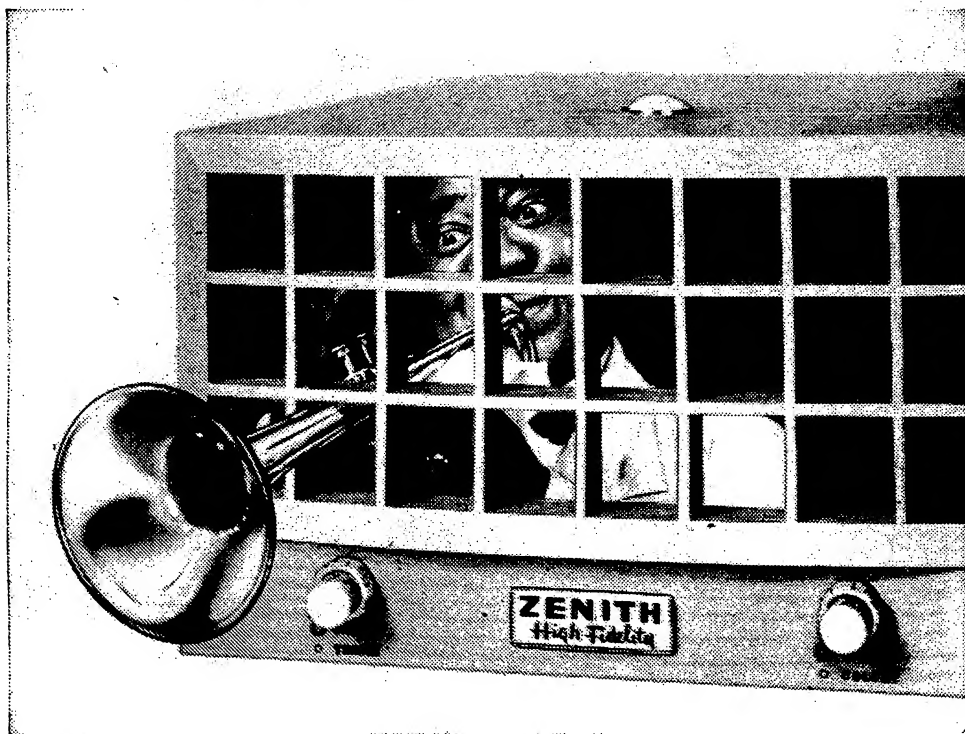
ing via tv. Also, and considered of great importance, is that the UHF operation, with a handful of choicely-located video receivers, can be a mass aid in classroom education.

Seymour Siegel, director of WNYC, went before the City Planning Commission yesterday (Tues.) to urge that, even in the face of pressure by other city departments for capital funds, \$238,607 be given for the proposed tele outfit, which if finished will be the first UHFer and non-commercial operation in currently a seven-station market.

## Archerd's Bankroller

Hollywood, Aug. 17. Pearson Pharmacal (Ennds) has picked up the tab for a 52-week run of DAILY VARIETY columnist Army Archerd's "Hollywood Exclusive" on KNXT and the Columbia Television Pacific Network. New half-hour show debuts Aug. 26 in the 10:30 p.m. time slot.

Acherd, heretofore on a twice-weekly 15-minute basis, will include news and interviews and an inside glimpse of film production in the expanded show.



**Zenith brings HIGH FIDELITY down to earth...  
right in your room, right now for just \$149.95\***

You could spend hundreds of dollars for special, custom-made components, and get no more real High Fidelity than you have right here in the Zenith Custom Super-phonics!

This is it. This is the music that sounds so real the phonograph seems to disappear, and the performer himself take its place right in your living room. The Zenith Custom Super-phonics at \$149.95\* is all High Fidelity, complete with Zenith-built dual speakers—woofer and tweeter, acoustically sealed sound chamber, barium titanate pick-up and frequency range from 40 to 15,000 cycles per second.

Prove it at your Zenith dealer's. Compare the Zenith Custom Super-phonics with any phonograph you've ever heard, at any price.

You cannot have High Fidelity except by chance without these two Zenith exclusives:

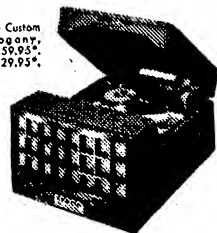
1. Fully Variable Speed Regulator (10 to 85 RPM). Lets you make any needed adjustment in record speed. It's as necessary to perfect speed as the regulator on a fine watch.
2. Speedometer (Stroboscope). Amazing Stroboscope is your infallible turntable speedometer. Necessary for perfect pitch, tempo, timbre.

Individual stylus for both standard and long playing micro-groove records assure longer record life. Extra-long playing diamond stylus and spindle for automatic changing of 45 RPM records optional at slight extra cost.



Backed by 36 years of Experience in Radionics Exclusively  
ALSO MAKERS OF FINE HEARING AIDS  
Zenith Radio Corporation, Chicago 39, Illinois.

The model illustrated is the Custom Super-phonics in mahogany, \$149.95\*. In blonde, \$159.95\*. The Super-phonics starts at \$129.95\*.



\*Manufacturer's suggested retail price. Slightly higher in South and Far West. Specifications subject to change without notice.

*Something*





# to "Carroll" about!

Now... **M**inute **C**ommercials—coast-to-coast—

*in peak morning time for as low as \$1,300 a message*

Listeners this fall are going to have a lot to carol about when "Story Time," starring gifted actress Madeleine Carroll, will be presented 5 days a week from 10:35 to 11:00 AM over Mutual, the network for Radio-PLUS.

This is dramatic news for millions of housewives, but even more so for advertisers throughout the nation.

Why so dramatic? Simple: You see, the Madeleine Carroll show brings to *daytime* radio the successful, proven formula—top-flight dramatic shows plus low-cost flexible purchases—that has made Mutual's evening Multi-Message Plan the most popular, most widely sold participation plan in network radio.

And now here's a brief run-down on Mutual's new daytime Multi-Message Plan...

**THE TIME:** Monday through Friday, 10:35 to 11:00 AM. A time deliberately selected to reach millions of housewives and help them make up their minds while they're making up their marketing lists—and *tuned when TV competition is at a minimum!*

**THE PLACE:** "Story Time" has been carefully placed in a solid commercial program block—preceded and followed by full-network commercials. It will be heard over the more than 500-station Mutual Network—over 300 located in markets that TV and other media sparsely penetrate.

**THE GIRL:** Madeleine Carroll...star of radio, television, films, and theatre...doubles as storyteller and leading actress in "Story Time."

It's a listener-winning combination. Last year when Miss Carroll and her talented cast were presented in the evening, ratings jumped 20%.

**THE OPPORTUNITY:** Never before have national advertisers been offered morning participations on Mutual. Never before, on any network, have they been offered participations in a name-star dramatic vehicle...in a longer than fifteen-minute show...in *such early* morning time. Priced as low as \$1,300 a participation, for time and talent, Mutual's morning Multi-Message Plan has been designed to duplicate the proven success of the evening participation formula.

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## Role of TV In Military Combat

Continued from page 25

weapons as a means of military communications "as part of our modern army."

Strangely enough, what started out as merely a public relations phase of the demonstration may well turn out to be a determining factor in the Army's timetable in adapting tv to military use. That was the color tv broadcast by NBC's remote crew over a nationwide hookup, explaining the system and heralding the demonstration. The meat of the press showing was in the closed-circuit demonstration that preceded the color broadcast, with the latter merely figured as an added plus for the public.

But so impressed were the brass and the press by the world of differences between similar scenes in color and black-and-white that many of the post-demonstration press conference questions centered about when color would be available to the Army for its system. To these RCA board chairman Gen. David Sarnoff replied that with the advances currently being made in color, it wouldn't be long before a color vidicon camera could be developed and used by the Army. RCA prexy Frank M. Folsom accompanied Gen. Sarnoff here.

### Revelation

Fact is that the well-planned NBC coverage of the event, though showing far less than the actual closed-circuit demonstration of Tactical TV that preceded it, was a revelation as compared to the b & w show staged by the army. Scenes that appeared first as dull expanses of woodlands with limited detail turned out clear as a bell with every detail of terrain and movement clearly exposed. How much of it was due to the actual differences between those hand-held vidicons and the big color cameras is hard to tell, but there was no question that the presence of color was a sizeable asset for tactical purposes.

The two showings, the black-and-white and the tint, were worked out this way: Army's black-and-white showing was an actual maneuver using the Tactical TV System. In a large tent, a simulated regimental command post, were placed seven working monitors, working off a switchboard into a large master monitor. Each monitor was controlled by a camera (all but one were vidicons, and at least one of which was hand-held) out in the field. One was mounted in an L-20 reconnaissance plane, another on a tank, another on an amphibious troop carrier, etc.

Regimental commander and his staff, together with a tv communications officer and a switcher (equivalent to a technical director) sat with the other communications staffs in the tent, ordering their

field cameramen to cover a certain area, to pan, etc., with the c.o. studying the detailed picture off the large-screen master monitor and giving his orders on the basis of information supplied by the cameras. Every camera was wired by cable to a mobile microwave unit up to 500 yards in its rear which then beamed the signal a distance of five-to-10 miles to the command post. Army demonstration covered a complete maneuver, including two attacks (one amphibious and one a tank attack) along with destruction of "enemy" equipment and capture of prisoners.

The Barry Wood-topped NBC color crew staged a slightly different show, covering part of the same duplicated maneuver but emphasizing the actual demonstration as a historical event in military annals, with Ben Grauer narrating the show and Gens. Ridgway, Back and Sarnoff speaking to the network audience from the scene. In spite of its duplicatory and anticlimactic nature, however, the color broadcast stole the show.

However soon tv does become a standard phase of combat operations, it should be stressed that it's only going to be supplementary to the current radio, telephone and eyewitness means of communications and reconnaissance. Fact of the matter is that the demonstration, however spectacular, added little information which the commander wouldn't have had otherwise. Two exceptions to this—the c.o. was able to examine a "captured" document and make a split-second decision based on its information, and the air-borne camera enabled him to keep a steady eye on activities behind enemy lines. Other cameras weren't very important.

The tipoff, though, is in that phrase "supplementary," which was stressed by the brass present. Those cameras won't replace anything currently in the field, and their presence could conceivably mean the difference between victory and defeat in a given situation.

### 'Voice'

Continued from page 27

25 stations in 19 countries with programs running from a quarter-hour to 90 minutes weekly. Voice just recently helped inaugurate video in Thailand (50 sets in the country) and is helping program, a 12-hour show for one of the two Japanese networks, which is celebrating its first anniversary. Japan now has a set circulation of 50,000. Poppele stressed the importance of providing foreign stations with programs in their initial stages so that as they reach full scale operations, American programs will be-

come part of their regular schedules and planning.

Reports list 21 stations in South America (four in Brazil, five in Cuba, six in Mexico, three in Venezuela and one each in Argentina, Colombia and the Dominican Republic) with a total set circulation of 385,400 (Cuba leads with 135,000, Brazil next with 110,000 and Mexico third with 75,000). Western Europe has 34 stations (eight each in England and Germany, seven in Italy, three in France, two each in Belgium, Netherlands and Switzerland and one each in Denmark and Spain). Total sets number 3,742,000, with Britain first with 3,500,000; France next with 108,000 and Germany third with 60,000.

### Lebhar

Continued from page 25

tiated overtures some months back to buy WMGM from the film dynasty, but the deal collapsed.

### Triple-Threat Guy

Lebhar has long been recognized as a colorful, triple-threat individual—a clorful sportscaster under the name of Bert Lee (combo of his nickname "Bert" and first syllable of his last name) and radio executive as well as nationally known contract bridge player under his real name. (A son, Bertram Lebhar III, is known on the air as Bert Lee Jr.)

Lebhar started as a CBS salesman in the days when WOR, then a 5,000 watt outlet, was the key station of Columbia. Later he sold time on WOR and WMCA. He joined WMGM in 1939 as director of sales and was appointed director of the station 10 years later. He changed the programming complexion of the Loew's-owned outlet almost from the moment of his arrival. He made WMGM, then WHN, the dominant sports station in the U. S. It was Lebhar who was largely responsible for the change-over in call letters when the outlet moved from its old quarters atop the Loew's State Theatre Building to former NBC studios at 711 Fifth Avenue, N. Y. It was Lebhar who conceived the Metro-Goldwyn-Mayer Radio Attractions syndicated program project based on the use of MGM film product. Lebhar also had a hand in getting Metro stars to record the now familiar "Call Letter of the Stars" station breaks. He was the first of the indie station operators to sign a big name personality (Ted Husing) for a disk jockey show. These and many other "firsts" are to his credit. In the sportscasting category he conceived "Today's Baseball," the show which reenacts the day's biggest ball game, complete with sound effects. Hockey fans in both this country and Canada rate him the No. 1 hockey sportscaster.

### Tex & Jinx

Continued from page 27

was reported," he declared, "that 'more than a thousand' letters of protest against our comments on the McCarthy-Army controversy flooded NBC. The truth is that the total file of responsible signed letters addressed to executives at every level of NBC was less than 30. Our total of signed and unsigned letters on that subject was less than 50. By contrast, 3,000 letters came in after Jinx's interviews with (architect) Frank Lloyd Wright—all favorable. We still believe controversy can be commercial, so long as it is handled with taste and intelligence and equal time to both sides, rules from which we have never deviated on mike or camera."

### Admiral-Sheen

Continued from page 25

markets as possible. And they figure they've got the package to force the issue.

### 'Many Protests'

Bishop Sheen, knowing of one complaint from an Admiral distrib, said that after a leak about the proposed cutback in affiliates, there were many protests to Admiral and prexy Ross Siragusa.

Siragusa, said Bishop Sheen, was cognizant of the protests, and that "he is too much of a business man to lose all of the goodwill he's built up. I'm sure Admiral will go on with 200 now," the clergyman said.

## From the Production Centers

Continued from page 28

over the air by pilot Capt. Philip Blown of how his British plane was shot down by the Chinese. Grim made a tape recording of the interview and put it on his 10:30 show the same night. The broadcast signal caught by him traveled from Hong Kong to London, the latter a distance of 11,176 miles from here. One of Grim's jobbies is tuning in on the shortwave monitor and this time it paid off, KSTP-TV claiming to be the nation's only station to carry the actual story from Blown's lips. Dick Hance, KSTP-TV staffer, making a movie about Minnesota's 10,000 lakes for distribution to a dozen of this trade area's tv stations. Gene Ward, New York Daily News columnist, here in connection with project.

### IN SAN FRANCISCO . . .

Bob Fouts has been named sports director of KQVR-TV, Stockton, which is scheduled to go on the air Sept. 6. . . . Coca-Cola has bought Dottie Hansen's "Hi-Time" on KGO-TV for 26 weeks this fall. . . . Ed Hewitt, formerly with MCA, has joined KGO-TV as a salesman. . . . Jack DiMello, former musical director for Del Courney, now a salesman at KROW. . . . Wanda Ramey's sharp interview show dropped Aug. 30 temporarily by KGO-TV and replaced by Ben Sweetland and a how-to-win-success show. . . . "Success Story" expanded to one hour especially to cover the story of the San Francisco International Airport. . . . "Annie Oakley" switches from KPX to KGO-TV on Aug. 30. . . . Curtis Peck, KNBC chief engineer, transferred to Hollywood. . . . KQED, Bay Area educational tv station, doing a series of programs on the U. N. . . . Bill Weaver's KCBS afternoon show devoting one day a week to a salute to a California community.

### IN PHILADELPHIA . . .

Mary Wilson, WPTZ commentator, received \$100 check for her stint on an NBC colorcast depicting Philadelphia's fire prevention program. She sent the check to what she called the "real stars of the production," Firemen's Relief Fund. . . . Radio station KYW has nixed deejays playing platters which plug brand name products. . . . Topping the list are the "Muriel" hit and the Gillette Cavalcade of Sports march. . . . John "Chick" Kelly, press agent for WPTZ, staged special press showing (11) of NBC's colorcast of ground warfare from Ft. Meade, Md. . . . WIP, which has already lined up broadcasts of the Villanova football games, has also arranged to pick up the Notre Dame grid schedule. . . . Bill Givens, KYW disk jockey, was cited by Veterans Administration in recognition of "his outstanding work for hospitalized war vets."

### IN CLEVELAND . . .

Bill Todd puppeteering on Glenn Rowell's Saturday morning WNBC stanza. . . . Florence Roth hyped TV Guide day at Chippewa Park with score of broadcasting personalities including Maggie Wall, John Fitzgerald, Hinky Dinks, Johnny Andrews, Gene Carroll, Jackie Lynn, Woody Woodell, Kousin Kay & Coco. . . . WJW's Tom Carson did two-hour circus pickup. . . . Norman Bergholm new WSRB executive director. . . . WEWS program exec Dave Baylor off on fishing trip. . . . Gerald G. Marans leaves WEWS to become production manager at KQED. . . . WCAR's Ruth Allen nominated for Press Club Board. . . . NBC flack Bob Horan in West Virginia week-long hiatus. . . . Joan Bendall named WSRB flack. . . . WDOX's Tex and Glenn get added half-hour stint at 7:30 p.m. . . . Norman Wain from WNYC, disking at WDOX and Walberg Brown, ex-NBC, spinning records on Candlelight hour. . . . Lloyd Yoder, NBC general manager, back from Coast hiatus.

## Pabst's 1 Big Pix Clips Package

Continued from page 25

both sides are too obvious to let this pass into limbo as a mere one-shotter without a future.

A couple of opportunities are apparently coming up immediately. The first will be on Sept. 1 in Philly when Kid Gavilan meets Johnny Saxton, and three weeks later (22) in Frisco with Jimmy Carter going against Paddy DeMarco. Both Coast cities will be similarly blacked out in tv and hence it will be interesting to see what pictures showcased in the respective towns will be made available for the parlor populace in the highlight form.

Pabst had originally announced "Caine Mutiny" (Col), "On the Waterfront" (Col), "Living It Up" (Par), "Rear Window" (Par), "Valley of the Kings" (Metro) and "Apache" (UA) as the bally entries for "Bits." "Valley" (Robert Taylor, Eleanor Parker) was dropped and two others substituted. Warner's "Duel in the Jungle" (Dana Andrews, Jeanne Crain, David Farrar) and UA's "Man With a Million" (Gregory Peck). There were three vivid scenes from "Caine" (Humphrey Bogart, Van Johnson, Fred MacMurray), a crazy bit from Martin & Lewis' "Living" (with Janet Leigh), a solid three-some from "Waterfront" (Marlon Brando, Eva Marie Saint, Rod Stelger, Karl Malden), a single from Alfred Hitchcock's "Rear Window" (James Stewart, Grace Kelly), Burt Lancaster singlehandedly battling the enemy in "Apache" (with Jean Peters in a romantic insert), a swiftie from "Duel in the Jungle" with "Million" bringing up the rear for a nifty finish.

Stanza ended just past 11 from its regular 10 o'clock start. Weak link was the between pic summary of how the fight was going, with Dennis James as ringmaster. Either his telephonic information was bad or his ad libs were dropped on the way to the studio because a fan interested in the progress of the fracas got a minimum of intelligence. More important, he muffed

identifying some theatres where pix are playing. He carried on a pair of interviews, with Mona Freeman up near the forepart and with Miss Sinter after the "Waterfront" footage. The cameras played on the Garden crowd after the tussle, both competitors being shown right after Moore's TKO of Johnson in the 14th round, for a meaty fillip at the windup.



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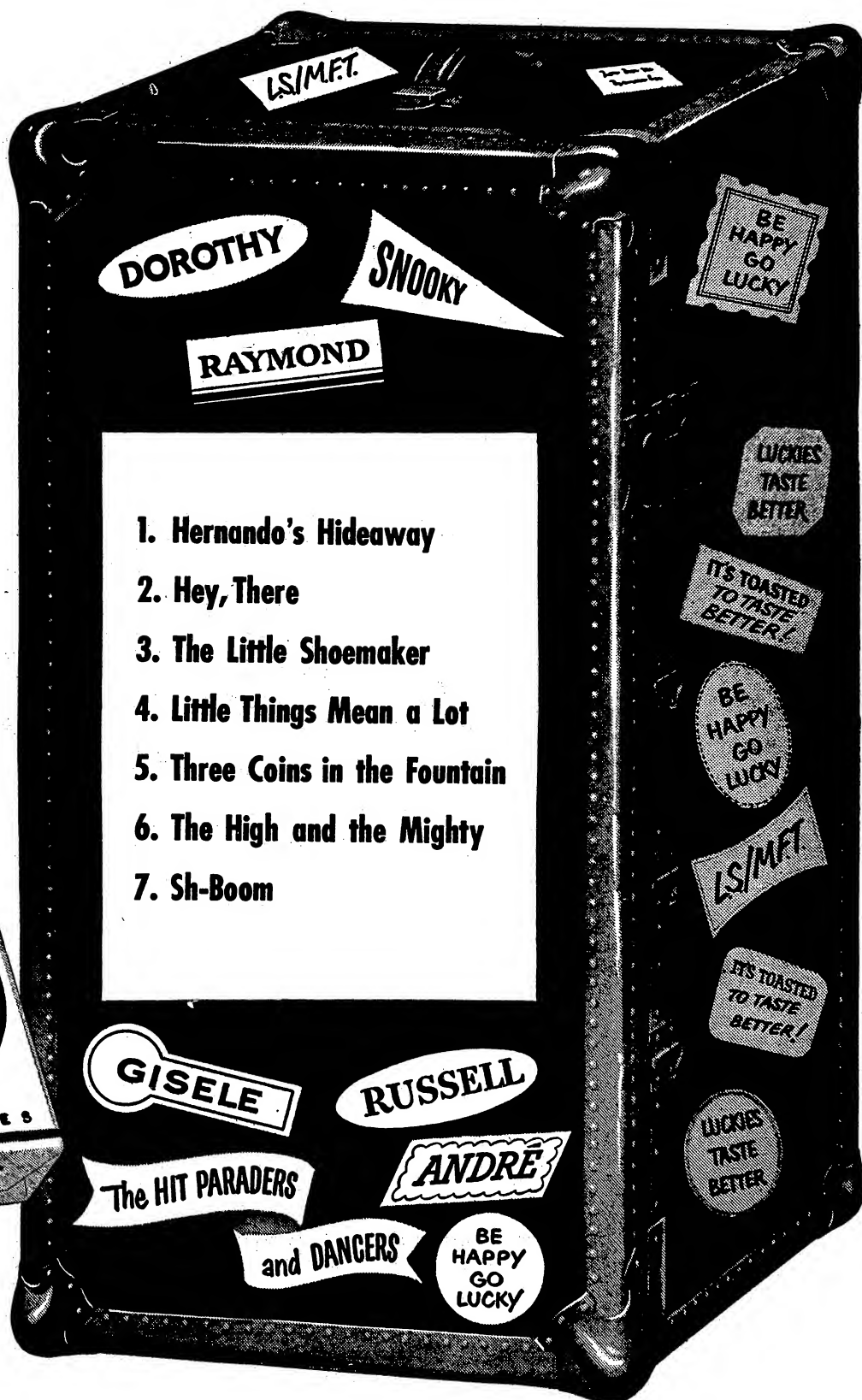
Your Lucky Strike Hit Parade says:

# "So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



1. Hernando's Hideaway
2. Hey, There
3. The Little Shoemaker
4. Little Things Mean a Lot
5. Three Coins in the Fountain
6. The High and the Mighty
7. Sh-Boom

**P.S.** Be sure to watch Your Hit Parade's summer replacement  
**"PRIVATE SECRETARY"** STARRING **ANN SOTHERN** Saturdays at 10:30 P.M. (N.Y.T.)  
 NBC Television Network



### THE WORLD OF JAZZ

With John S. Wilson, George Simon  
Producers: Wilson, Simon  
30 Mins., Mon., 9:35 p.m.  
COCA COLA  
WQXR, from New York  
(Hilton & Riggio)

WQXR has finally let its long-hair down. The predominantly classical New York indie has latched on to a jazz series that could hold on to its constant dialers as well as bring in a flock of new fans.

Series should be subtagged an academic adventure into the world of jazz. Fortunately producers John S. Wilson (N.Y. Times jazz critic) and George Simon (Metronome magazine editor) didn't let their format fall into a pedagogic rut as happens to most of the jazzophiles when they start exploring and expounding on this American musical form. The introductory patter, handled by Wilson, is bright and breezy. He doesn't get too profound and yet he doesn't talk down to the listener. Simon, too, is pleasant and informal with his personality yarns.

On the teeoff show Monday (16), stanza was just a shapeup run. Wilson showcased wax examples of musical styles and performers to be dwelled on at length on subsequent shows. Next Monday's course, for example, will be the blues which only got a brief representation on the opener via a Bessie Smith waxing of "Nobody Knows You When You're Down And Out." The disk whetted the appetite for more of the same and if the boys dish it out properly, they'll have no trouble holding on to the dialers for the rest of the run.

There's plenty of hot jazz wax around now since most of the record companies have been pouring it out on the market so the producers should have no trouble making the series listenable as well as informative. Gros.

### OSARK JUBILEE

With Red Foley, Grady Martin's Crossroads Gang, guests  
25 Mins., Sat., 10:05 p.m.  
ABC, from Springfield, Mo.

It's doubtful whether there's a wide enough audience to warrant a network spotting for this hill-billy-styled show. Program is strictly a hayseed production and as such is completely limited in appeal to those who favor yokel humor and cornball song styling. In addition, the drawing manner in which the cast handled their lines made for difficult understanding on opera Aug. 7.

After stars Red Foley, whose appearance on radio's "Grand Ole Opry" and Capitol Records output have established him as a leader in the mountain music field. Singer gave his usual alfalfa treatment to several tunes, with guest songstress Jean Sheppard also giving twang delivery to a couple of numbers. Humor was strictly geared for hinterland consumption. Jess.



**Billy NALLE** at the  
Piano • Organ • Celeste

**I REMEMBER MAMA**

• Radio Registry •

### DOCTOR SIX GUN

With Karl Weber, Bill Griffiths, others  
Director: Fred Wehne  
Writers: George Leffers, Ernest Kinoy  
30 Mins., Thurs., 8:30 p.m.  
NBC, from New York

Science and morals in the old west were the substance of the new network arrival, "Doctor Six Gun," when heard (12). Writers sought the current dramatic upbeat on realism but settled finally for today's clichés. In a story in which hero, Doctor Six Gun, successfully ends local intolerance there was a superabundance of dramatic contrivances, like the doctor, after all his years of purity, feigning successfully a heart as black as those of the hooded hoodlums he's trying to catch molesting "furriners."

The NBC radio drama's aim is at the younger audience, judging by the block its contained in—preceded by Roy Rogers and followed by "Scarlet Pimpernel," but not satisfied with the former's simple mechanical anachronisms, "Six Gun" shot for some public issues more evident today than yesterday. Because the program didn't draw its realism from something resembling ageless human frailty but rather from the broad scope of today's events, it was more precisely an action-filled or good. Rather than depend on the Roy Rogers tune-in factor, best NBC should sharpen up the "Six Gun" format. Acting by Karl Weber, as the hero, and Bill Griffiths as his gypsy cohort, was appropriately broad. Art.

### HAPPINESS EXCHANGE

With "Big Joe" Rosenfeld  
Producer-Director: Rosenfeld  
120 Mins., Mon.-Thru-Sun., 12 Mid.  
Participating  
WMGM, New York

"Big Joe" Rosenfeld, expatriate of New Orleans, has been bouncing around New York radio with his "Happiness Exchange" since May '49, depending on audio addicts whose tastes are more maudlin than musical. Nasal and southern-accented Rosenfeld nightly runs three or four people in need of assistance, mostly financial. Calling them "cases" and borrowing from John J. Anthony's habit of "no names please," the gabber has each give an historical "hard sell." Afterward, emcee takes phone calls, letters and studio gifts, in the form (when heard) of \$1, \$2, \$5 and \$10 gifts to tide the needy over, amid his "thank you, cousins" and "God Bless You." Rosenfeld professes feeling that giving makes the giver happy as well as the recipient—hence the show title.

"Happiness Exchange," despite seeming here to be real small town programming, apparently has enough of a New York listenership to get enough change to help his less fortunate "cousins." His following, judging from one-way Amecne conversations, is strongly behind him.

Rosenfeld himself has a quality ranging from what seems genuine warmth—he certainly demonstrates a tremendous memory—to a misplaced religious flavor. Much of his spiel, in segments heard, drew a decidedly so-what reaction or just a hohum.

Type sponsors heard were mostly of mail order calibre on "Happiness Exchange," with Rosenfeld delivering all the pitches in the same way he discussed his needy guests. Art.

### Wrigley Sticks

Chicago, Aug. 17.  
Wrigley gum firm, which picked up CBS' "FBI In Peace and War" for a six-week summer hitch, is staying on into the regular season. New pact starts tomorrow night (Wed.).

Arthur Meyerhoff agency handles the billings.

### THE AMERICAN STORY

With John Facenda  
Producer-Directors: Fred Karch, Mary Margaret Kearney  
30 Mins., Sun., 10 p.m.  
WCAU, Philadelphia

New series presented by the American Historical Society and Broadcast Music, Inc., is meatier than most dog days' fare. Segment shapes up as a timely stressing of the country's founders, particularly the ones responsible for our liberal tradition. The material is selected by history professors, recognized authorities in their field, and has been adapted for radio by Sidney T. Loupas.

Format couples a narrator and sketches, the whole primed with music of the period and setting. This session (15) was devoted to Roger Williams, founder of Rhode Island. Instead of 'straight narration, John Facenda brought out biography of the colonist by queries directed at Williams' associates, to unearth pertinent early facts.

Beginning with the frivolous reign of James II and running through the Pequot Indian Wars, the script covered a lot of ground but proved fast and informative as it related the trials of Williams in colonizing Rhode Island, a democratic corner in Colonial America where liberty of conscience was guaranteed in the patent rights.

With the avowed purposes of instilling a better knowledge of the nation's past, the finale seemed a little abrupt as it launched into a hat-passing pitch "Send \$1 to Box 1776. Strike a blow for Freedom." Money will be used to help restore Washington Square in Philadelphia. Facenda's distinctive voice is a major asset. Music is too insistent at times, particularly in the bridges. Gagh.

### ADVENTURES OF SCARLET PIMPERNEL

With Marius Goring, others  
Producer: Harry Alan Towers  
30 Mins., Thurs., 9 p.m.  
NBC, from New York (transcribed)

On the NBC radio network for a month, the British-made "Adventures of the Scarlet Pimpernel" rounds out what seems a juve book on Thursday nights. Being British, stanza heard (12) was a bit too talky to fit highest standards of derring-do. There was, however, a flippancy in the person of the Pimpernel's portrayer, Marius Goring, that lent itself well to the kind of things the swordsmen should have done to extricate the beautiful maiden and her demented but brilliant father from the clutches of the butcherous French revolutionists.

The Pimpernel, after a too long discourse with the maiden over the state of her father, rescues him, in all too brief a scene, for suspense, from a prison. The rest of the show, some 20 minutes, is used mostly to keep the vengeful old man from spreading bubonic plague throughout the Continent. Show hit broadly at both and adults and juves, being as it was in the time during the summer which belongs to both age orders. It didn't however, have enough to fully satisfy either. Art.

### Radio Followup

Quite a commercial for the new Bing Crosby 20th anniversary Decca album (4 1/2 hours of The Groaner's cavalcade, to be retailed at \$27.50, truly a kingsize anthology) as Johnny Mercer emceed the proceedings Sunday (15) night over CBS.

Crosby's first solo opportunity with Paul Whiteman in 1926 ("Muddy Waters"), his acknowledgement to Hoagy Carmichael for his (Crosby's) alltime favorite "Star dust," and thence into "Sweet Leilani," "Small Fry," "Road to Morocco," "White Christmas" (trailer for the upcoming Paramount film musical, with an October release mentioned), were a kaleidoscopic reprise. Crosby mentioned Berlin, Burke & Van Heusen, Mercer, Satchmo, Hope, Barry Fitzgerald, Donald O'Connor among other credits; saluted "the many he has worked with on wax" over the years. It was all part of the pattern of "the most heard voice in the world." Abel.

### GF'S 'B'FAST CLUB' BUY

General Foods has bought six quarter-hours of ABC Radio's "Breakfast Club" for a special hypo for Jell-O Instant Pudding at the end of September. GF will sponsor the Monday, Wednesday and Friday 9 a.m. segments of the show in the two-week period starting Sept. 20.

Young & Rubicam agent the deal.

## Inside Stuff—Radio-TV

There seems to be a mistaken notion among some tv critics that comic Gene Sheldon, who's been appearing on Colgate's NBC-TV "Summer Comedy Hour," is deliberately appropriating old vaude routines for his stint on that show. Sheldon has been doing takeoffs on Charles Chaplin, Buster Keaton, Harry Langdon, et. al., for a number of years. Although he broke into show biz about 30 years ago and was popular in and around Columbus, O., in that era, VARIETY finally caught up with him for its New Act files in 1939, when he appeared at the Strand, N. Y., in his panto-guitar act. Reviewer Abel made a number of favorable observations, noting particularly his Buster Keaton impression and instrumental work.

Television is sometimes credited with more than it deserves. Case in point is that of young John Stix, a director who, to go by the current ballyhoo, came into prominence with a couple of playlets (including "The Duchess and the Smugs") on the CBS-TV "Omnibus" last season. On those clicks, it's claimed in his behalf that he snared "one of the theatrical plums of the year," directing Helen Hayes in "What Every Woman Knows," which will open in L. A. and then go to Frisco, with a national tour in prospect. Although Stix has had limited legit credits, such as "Take a Giant Step" (on Broadway) and "The Father" (off it), Miss Hayes knew his work intimately since he staged her 1951 production of "Mary Rose" for ANTA. Thus Stix was a known quantity to the actress before his "Omnibus" deliveries.

Gene Von Hollberg, third veep of the American Society of Music Arrangers, in reaction to VARIETY's story last issue on the predicament of the arranger in television (as against his former prosperity in radio) points out that ASNA's under the wing of the American Federation of Musicians, or more exactly Local 802, whereas the recently organized Composers Guild of which Leith Stevens is president, is entirely separate. The latter is an attempt to forge a new concept of re-use fees, via ultimate labor union negotiations, covering music written for mood, dramatic, narrative and similar purposes.

Some 50,000 mothers and children from 45 Alabama counties and four states were lured to the Alabama State Fairgrounds for the "Mom's Day Out" stunt promoted by WAFB, WAFL and WABT, with the Birmingham News and Birmingham Post-Herald, owners of the stations, as co-sponsors. There were four grandstand shows on the cuff featuring station personalities with "Miss Alabama" as co-femcee. Prizes for letters on "My Mom Is the Best" were given out hourly. The Fair Assn. reduced rides to a nickel on a coupon tieup. Event was such a click that Henry P. Johnston, prexy of the NBC affiliates, plans to put it on annually.

Arthur Hanna, staffer of the American Theatre Wing and a radio soap opera director, is currently in England studying British radio and tv methods. He's there as a guest of British Broadcasting Corp. Among Hanna's serials are "Our Gal Sunday," "This Is Nora Drake" and "Right to Happiness."

How many radio stanzas have been going for a quarter of a century? CBS' "Let's Pretend" will enter the circle this Saturday (21) with "The Dun Horse," an American Indian legend. Two members of the company founded by the late Nila Mack in 1930 (who was succeeded by Jean Hight as director) are still with it. Maurice Brown, now conducting the string ensemble and the show's composer, played cello in the initial airing. Gwen Davies was a moppet performer who graduated to emcee and star actress.

As of July 1 the nation's teletests stood at 30,717,000, according to NBC's Hugh M. Beville Jr., research and planning director. June's contribution to the viewing pot was 306,000 receivers, 80,000 or 35% above that of June of '53.

### WALLY PARR SHOW

With Louis Candy, Ted Bryant  
120 Mins., Sat., 2 p.m.  
Participating  
KITE, San Antonio

Being blind makes no difference to Wally Parr who is billed as San Antonio's "only blind disk jockey." Show is being aired for two hours each Saturday afternoon. First hour is devoted to "Today's Hits" and brings the top tunes of the day with a few of the new tunes just received in the station's library. The second hour is devoted to "The Crooner Club" and presents Bing Crosby and other vocalists.

Despite his handicap, Parr has a wide knowledge of music, and the various recording artists of the day. His line of breezy chatter keeps the show moving along at a fast pace. His anecdotes are in good taste and now and then to give a change of pace he uses several voice changes to good effect.

Several segments of the two-hour show are sold and Parr reads the commercials in fine style. These are previously sent to him and transposed by him into braille which he reads as well as the ordinary disk jockey with sight. His sense of timing is also perfect using a special open face clock in the studio to time himself.

Program contains newscasts each hour and half hour ably read by Ted Bryant. Spinning the records for Parr is Louis Candy who operates in the control room and ably produces the show.

All in all pleasant listening on a Saturday afternoon. Andy.

### Below-Border Tint

Mexico City, Aug. 17.  
First color program aired in Mexico was telecast yesterday (Mon.) via XHTV here. Station aired the color prints on two "Favorite Story" episodes.

Color presentation came off the same day that the Ziv vidpix series made its tint bow in the U.S., via a WNBT, N. Y., color showcasing.



**Eileen BARTON**  
LATEST CORAL RELEASE  
**SWAY**  
Dir.: William Morris Agency

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**Radio-TV Producer**  
Four Years with a National top independent packager. Extensive live and film experience. Familiar with agency and network operations. Box V-81654, Variety, 154 W. 46th Street, New York, N.Y.

### FALLING HAIR CAN BE STOPPED

The new book just published by Lanole Products titled "SCALP HEALTH AND HYGIENE" and released through the Lanole Scalp Clinic reveals a startling new concept in the scalp structure and hair growth. It takes you behind the scene of ten full years of research into the scalp structure, its chemistry and its function. It examines the causes of scalp failure (baldness), scalp itch, dandruff and many other scalp conditions. "We must understand the causes of scalp disorders," declares A. P. Abbey, noted trichologist, "if we ever hope to correct these conditions and prevent the tragedy of baldness." This new book treats the scalp as an or-

gan-part of the human body and not as a vegetable garden or lawn. There is no hair seed; no scalp fertilizer.

It teaches a new and revolutionary method in scalp hygiene, how to prevent scalp failure and baldness. Learn the truth about hair oils, water, massaging and brushing. This book completely debunks all this nonsense about guarantees, growing new hair in 30 days and other confusing and misleading advertising.

Write for your free booklet to the  
**LANOLE SCALP CLINIC**  
13401 Gratiot, Dept. 13-T,  
Detroit 5, Mich.

## Television Chatter

## New York

Mike Foster, CBS-TV press info chief, vacationing on Nantucket. WNBC's Toni Southern and emcee Allen Ludden pairing for Aug. 30 preem of "Sentimental You". Virginia Vincent supporting Paul Stewart in Flamingo Films' "Top Secret" shooting at Parsonnet Studios. Herb Sheldon airing first regularly scheduled space weather forecasts on his WNBC "Saturday" stanza. WCBS-TV "flamflammer" Glenn Hasselrooth vacationing at Vineyard Haven, Martha's Vineyard. Dick Ward, tv production head of Raymond Spector, back from a biz ("This Is Your Life") and vacation trip to the Coast. Robert Dale Martin, CBS-TV associate casting director, back from vacation. Joe Silver, ex-Red Buttons, getting feature billing in "Walk Tall," the Paul Hartman revue now in tryout. He's in half a dozen numbers. Harry Sosnik signed to baton the music for Janet Blair in her drama, and thrashing stint on Armstrong's "Circle Theatre" Aug. 31 opener. CBS-TV slots Whitney Museum and Museum of Modern Art Saturday specials, Oct. 9 and 16, respectively, at 6:30 p.m. CBS-TV cocktailtail Joan Caulfield ("My Favorite Husband") last night (Tues.) at Hampshire House. Sam Levenson, after his Las Vegas date, joined family at White Lake, N. Y.

On the 17th floor of CBS: Nancy Cammarota, "Person to Person" administrative asst., back from three-week honeymoon at Lake Placid, N. Y., with Daniel Salomon. Franklin Schaffner, director of "Studio One" and "P to P," spending summer in Spain with spouse. Rebe Holder, Ed Murrow's new sec'y, on ABC-TV's "Who's the Boss" last Friday (13). Dorothy McDonough, Murrow's Gal Friday for seven years, off for a long European vacation. Murrow and family off last week to the Barbados.

Back from the Coast where he did "Battle Taxi" pic, actor Jay Barney was promptly booked for a role on DuMont's "The Stranger" this Friday (20) which he's rehearsing after his 8:30 to 5:30 active duty stint with the Signal Corps Photographic Center where Lt. Col. Albert McCleery ("Hall of Fame") is conducting tv seminar for Army personnel.

Bob Drew on NBC-TV "Frontiers of Faith" next Sunday (22). Hermione Gingold, of recently closed "Almanac" on B'way, on panel of CBS-TV's "What's In a Word" tomorrow (Thurs.) as one-shot sub for Faye Emerson who's to appear in Newport, R.I., in her new play, "The Lady Chosens." Peter Fernandez and wife Marian Russell flown back from Bermuda where they had appeared as Mr. & Mrs. fishing team in fourth episode of "Charter Boat" series being filmed on Darrell's Island by Atlantic Productions. Miss Russell goes into "Telltale Clue" on CBS tomorrow (Thurs.) and Fernandez begins running role on CBS Radio's "Aunt Jenny." Milton Kraemer tapped for WNBC-WNBT ad and promotion dept.

## Chicago

Don Gallagher commuting between Chi and New York for film assignments at both centres. WNBC's Thursday night paneler "It's A Curious Thing" hosted by Don Herbert, checks off next week to make room for NBC-TV's Lux drama hour. Bob Acher launches a new Saturday morning half-hour on WGN-TV Sept. 18 for the Toy Guidance Council. Jim Troy, Chi NBC-TV unit manager, vacationing in Colorado. WICS, Springfield UHF'er, remoting four hours of programming daily from the Illinois State Fair this week. Singer-actress Etta Moten joins Wed Howard's "Melody Magazine" daytime deejay strip on WNBC. Standard Oil of Indiana will again bankroll the Monday night "Chicago Bears Quarterback Club" via WGN-TV. Bert Clark doubling from the "Wonderful Town" legiter cast into NBC-TV's "A Time to Live" soaper. Pure Oil spotting "Badge 714" on WGN-TV in October. McLaughlin's Manor House Coffee taking over Clint Youle's 6 p.m. WNBC weather shows on Tuesdays and Thursdays, plus a weekly package of seven station breaks.

Ottawa—Carl F. McCaul, former radio announcer in the Maritimes with Canadian Broadcasting Corp., has been named program director for CBC's new Halifax television outlet, CBHT, scheduled for late autumn opening.

## 'Biggest Bus in World' Rides Steve Allen Show As 1-Shot Commercial

Greyhound Lines picked up the tab for last night's (Tues.) Steve Allen show on WNBC, N. Y., in a special stunt for the bus outfit. Greyhound's Scenicrider, billed as "the biggest bus in the world," was parked outside the show's usual origination point, the Hudson Theatre on 44th St., where the public got a preview as the stanza unfolded inside, outside and atop the vehicle.

Allen's audience were passengers aboard the bus with production numbers built around it, one of them being Eydie Gorme and Steve Lawrence duetting atop the Scenicrider in "Love on a Greyhound Bus." Allen conducted a tour of the double-decker, interviewing passengers and driver, with Greyhound v.p., and general manager John P. Hightower as guest.

Pre-midnight show came under the aegis of Bill Berns, special events director of WNBC-WNBT, the NBC o&o's in Gotham.

Albany—John D'Autilio, former account exec with O. L. Taylor Co. and ex-member of the WCBS, New York, sales department, has been appointed national sales manager of WTRI-TV.

## Crosley Talent Hypo

Cincinnati, Aug. 17.

Crosley talent staff has been bolstered by additions of Billy Lee Holmes and his wife, the former Phyllis Brown, "The Melody Mr. and Mrs." from WLS, Chicago, for the Midwestern Hayride radio and tv shows.

Other newcomers are Jim Fidler, the radio and tv weatherman, and Kenny Price and Glenn Scott, instrumentalists, for the Midwestern show, and Pete Conn, guitarist, from Chicago, for Bill Bailey's show on WLW-D, Dayton, O.

## Calif. Radio Outlets

## Form Regional Web

Five California radio stations have banded together to form a regional net which will offer national spot advertisers combined facilities of all five or any combination of three at uniform rates with discounts of up to 20%. Formation of the web, which is named the California Valley Group, was announced last week by Avery-Knodel, which is the station rep for all five outlets.

Stations involved are KFRE, Fresno; KERO, Bakersfield; KHSL, Chico; KROY, Sacramento and KVCV, Redding. All are CBS affiliates with the exception of KERO, an NBC outlet. Of the five, one, KFRE, is a 50,000-watter.

## 20,000,000 Telephone Entry Blanks As Bra Buildup for 'Stop Music'

One of the biggest advertising-merchandising campaigns ever to accompany a network tv entry is currently being prepared by Exquisite Form Brassieres, which will sponsor "Stop the Music" on alternate weeks on ABC-TV starting in September. Firm has already set aside \$700,000 in ad coin, this sum to be matched by participating retail stores, and has printed 20,000,000 telephone entry blanks for the quizzier, with orders for more coming in from the stores.

Back of the campaign—and back of the acquisition of "Stop the Music" as a vehicle for Exquisite Form's first tele venture—is a "get 'em into the stores" campaign, to revolve about the telephone feature of the quizzier. If a viewer wants to be called on the phone, she (or he) has to go down to the local retail store for an entry blank. And the stores have moved behind the campaign to the point where they're now clamoring for more blanks.

So great has been the demand for the latter, that Exquisite Form

has set up a deal for stores to buy additional blanks at cost—\$10 for 20,000 blanks. Some 2,000,000 more blanks have already been ordered via this method, bringing the total to 22,000,000. Such outlets as Macy's, N. Y.; Hecht's, Washington and the White House in San Francisco have told Exquisite Form they can get rid of 50,000 blanks a day.

Ad campaign, which will amount to \$1,400,000 on a co-op basis, will kick off the first week in September, plugging both the show and the fact that viewers must come to the stores for their contest blanks. Additionally, ABC, in line with its projected fall ad campaign, will run additional copy plugging the show. And accompanying all this will be point-of-sale displays and other promotional material.

While format of the program has been altered to include studio contestants, the telephone feature will still be the mainstay of the quizzier, since it's the gimmick around which the entire campaign is wrapped. Each studio contestant will compete against a telephone contestant, thus maintaining the number of home winners at a high level.

# The Acme Story and WATV

 <p>The American Stores Company, one of the largest food chains in the nation, operate the Acme Super Markets—with 132 outlets in northern New Jersey and Staten Island.</p> <p>13</p>	 <p>FOUR YEARS AGO Acme started on WATV sponsoring "Junior Frolics", with "Uncle" Fred Sayles—one half hour once a week.</p> <p>13</p>	 <p>TWELVE WEEKS AGO Acme added the Look Photoquiz, with Paul Brenner—five quarter hours per week.</p> <p>13</p>	 <p>This 150% increase in time and 500% increase in frequency, by a sponsor in the highly competitive food chain field, indicates a satisfied WATV client.</p> <p>13</p>
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## Do YOU have a sales problem ?

channel

13

watv

covering metropolitan new york-new jersey

TELEVISION CENTER, NEWARK 1, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

# mighty moving experience



7:30-7:45 Morgan Beatty and News of the World  
Sponsor: Miles Laboratories Inc.



7:45-8:00 One Man's Family\*



Moving to NBC; Premiere Oct. 5 . . .  
8:00-8:30 People Are Funny  
Sponsor: The Gillette Co.; The Toni Co.  
Division & Mars Incorporated



8:30-9:00 Dragnet  
Sponsor: Liggett & Myers Tobacco Co., Inc.





Speaking of *moving* . . . the big surge, the big shift is to NBC radio . . . where listeners are moved to laugh, to cry, to buy. Programs and sponsors are switching. More and more listeners are switching. It's all part of the new excitement on NBC this Fall!

Take Tuesday night . . . a great new day for radio. Two long-famous shows, Lux Radio Theatre and People Are Funny, are moving to NBC and bringing their fans with them. Other programs have been juxtaposed . . . to make Tuesday night one solid can't-leave-it-for-a-minute mass of entertainment.

Side by side, the seven programs below, *guarantee* audiences in the millions at a cost in pennies, for every Tuesday night advertiser. If you move fast, there are still one or two opportunities for you to join this great NBC evening. We suggest that you call your NBC representative *now*.

No wonder the big Tuesday night shift is to **NBC Radio**  
a service of Radio Corporation of America



10:00-10:15 Fibber McGee & Molly\*\*



10:15-10:30 The Great Gildersleeve



\*Sponsored on other nights by The Gillette Co.; The Toni Co. Division, and Radio Corporation of America.  
\*\*Sponsored Tuesdays and other nights by Prudential Insurance Co. of America, Radio Corporation of America, Lewis-Howe Company, Carter Products Inc., Liggett & Myers Tobacco Co. Inc.

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM PROGRAM STA.	RATING
<b>CHICAGO</b> <i>Approx. Set Count—1,800,000</i> <i>Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)</i>								
1. Drewry's TV Playhouse (Dr)	WNBQ	Ziv	Wed. 9:30-10:00	23.6	36	65.9	Liberace	WGN 20.5
2. I Led Three Lives (Dr)	WGN	Ziv	Tues. 9:30-10:00	20.8	38	54.6	Name's the Same	WBKB 16.3
3. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	20.5	32	65.9	Drewry's TV Playhouse	WNBQ 23.6
4. Life of Riley (Com)	WBKB	NBC	Tues. 10:00-10:30	19.8	40	50.1	Weatherman; D. Connors	WNBQ 19.6
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	19.6	38	51.8	Four Leaf Clover Theatre	WGN 12.5
6. Mr. District Attorney (Adv)	WBKB	Ziv	Fri. 9:30-10:00	18.6	49	38.3	Make Room for Daddy	WBKB 13.6
7. Inner Sanctum (Myst)	WNBQ	NBC	Sat. 10:00-10:30	16.3	39	42.4	It's News to Me	WBBM 10.4
8. Waterfront (Adv)	WBKB	UTP	Thurs. 10:00-10:30	14.8	38	39.2	Wrestling	WGN 10.2
9. The Visitor (Dr)	WBKB	NBC	Tues. 10:30-11:00	12.9	40	32.5	Weatherman; D. Connors	WNBQ 17.5
10. Boston Blackie (Myst)	WGN	Ziv	Thurs. 9:30-10:00	12.9	25	51.7	News—J. Angell	WNBQ 7.9
							Four Leaf Clover Theatre	WGN 12.7
							Place the Face	WBBM 25.0
<b>PHILADELPHIA</b> <i>Approx. Set Count—1,600,000</i> <i>Stations—WPTZ (3), WFIL (6), WCAU (10)</i>								
1. Mr. District Attorney (Adv)	WPTZ	Ziv	Tues. 10:30-11:00	14.6	37	39.2	Stage "S"	WFIL 18.8
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	13.8	51	24.6	Dangerous Assignment	WFIL 8.8
3. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	13.8	72	19.3	Hopalong Cassidy	WFIL 3.5
4. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	13.8	72	19.2	Captured	WFIL 3.8
5. Victory at Sea (Docum)	WFIL	NBC	Tues. 7:00-7:30	12.3	57	21.5	Big Idea	WCAU 7.1
6. I Am the Law (Myst)	WFIL	MCA	Wed. 7:00-7:30	11.5	45	25.4	Cisco Kid	WCAU 10.0
7. Foreign Intrigue (Dr)	WCAU	Sheldon Reynolds	Sat. 7:00-7:30	11.2	81	13.9	Story Theatre	WPTZ 1.5
8. Life With Elizabeth (Com)	WFIL	Guild	Fri. 10:30-11:00	10.8	32	33.2	It's News to Me	WCAU 16.0
9. Cisco Kid (W)	WCAU	Ziv	Wed. 7:00-7:30	10.0	39	25.4	I Am the Law	WFIL 11.5
10. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	9.2	27	34.1	Mystery Hour	WPTZ 16.0
<b>CLEVELAND</b> <i>Approx. Set Count—1,100,000</i> <i>Stations—WNBK (3), WEWS (5), WXEL (8)</i>								
1. Foreign Intrigue (Dr)	WEWS	Sheldon Reynolds	Sun. 10:00-10:30	27.7	46	49.0	Dollar a Second	WNBK 11.2
2. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	27.7	44	62.4	Kraft TV Theatre	WNBK 25.2
3. City Detective (Myst)	WNBK	MCA	Wed. 10:30-11:00	24.6	48	51.4	Blue Ribbon Bouts	WEWS 19.5
4. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	24.3	40	60.7	Bouts; Sport Spot	WEWS 15.6
5. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	17.0	80	21.2	Baseball	WXEL 35.4
6. Death Valley Days (W)	WEWS	McCann-Erickson	Thurs. 10:30-11:00	16.8	38	44.3	Film Shorts	WEWS 3.3
7. Wild Bill Hickok (W)	WNBK	Flamingo	Wed. 6:00-6:30	16.1	85	18.9	Favorite Story	WNBK 14.4
8. Mr. District Attorney (Adv)	WEWS	Ziv	Fri. 7:30-8:00	15.1	76	19.8	Dinner Platter	WEWS 1.6
9. Cisco Kid (W)	WNBK	Ziv	Sat. 6:00-6:30	14.7	74	19.9	Dotty Mack	WXEL 3.4
10. Favorite Story (Dr)	WNBK	Ziv	Thurs. 10:30-11:00	14.4	33	44.3	Polka Time	WEWS 16.8
							Death Valley Days	WEWS 16.8
<b>SAN FRANCISCO</b> <i>Approx. Set Count—820,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7)</i>								
1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	30.2	46	66.3	Kraft TV Theatre	KRON 20.3
2. Boston Blackie (Myst)	KGO	Ziv	Tues. 8:30-9:00	27.4	49	55.4	Arthur Murray Party	KRON 16.7
3. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	24.0	47	51.5	Television Playhouse	KRON 21.2
4. Lone Wolf (Dr)	KRON	UTP	Fri. 8:30-9:00	22.2	48	46.2	Topper	KPIX 19.0
5. I Led Three Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	22.0	82	27.0	News—W. Winter	KPIX 6.6
6. I Am the Law (Myst)	KGO	MCA	Mon. 8:00-8:30	20.9	38	54.4	Eagle Theatre	KGO 1.3
7. Counterpoint (Dr)	KRON	UTP	Sun. 10:00-10:30	19.5	63	31.2	Burns & Allen	KPIX 27.5
8. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	19.2	40	47.6	News—William Winter	KPIX 8.7
9. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	18.9	50	37.7	Summer Theatre	KPIX 22.6
10. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	18.6	57	32.8	Favorite Story	KRON 13.0
							CBS News—D. Edwards	KPIX 8.9
							Shell News	KRON 7.2
<b>SALT LAKE CITY</b> <i>Approx. Set Count—150,000</i> <i>Stations—KTVT (4), KSL (5)</i>								
1. Liberace (Mus)	KTVT	Guild	Thurs. 8:30-9:00	34.5	66	52.1	Mr. District Attorney	KSL 17.6
2. I Led Three Lives (Dr)	KTVT	Ziv	Sat. 9:00-9:30	30.9	71	43.6	Two for the Money	KSL 12.7
3. Death Valley Days (W)	KTVT	McCann-Erickson	Mon. 9:30-10:00	29.4	74	40.0	Godfrey's Talent Scouts	KSL 10.6
4. Badge 714 (Myst)	KTVT	NBC	Tues. 9:30-10:00	23.6	51	46.6	Racket Squad	KSL 23.0
5. Racket Squad	KSL	ABC	Tues. 9:30-10:00	23.0	49	46.6	Badge 714	KTVT 23.6
6. Waterfront (Dr)	KTVT	UTP	Thurs. 9:00-9:30	21.2	57	37.8	Hollywood Off Beat	KSL 16.4
7. Boston Blackie (Myst)	KSL	Ziv	Wed. 9:00-9:30	20.0	50	40.3	First Run Theatre	KTVT 20.3
8. Cisco Kid (W)	KSL	Ziv	Fri. 8:00-8:30	20.0	72	27.9	The Duke	KTVT 7.9
9. Amos 'n' Andy (Com)	KSL	CBS	Sun. 7:00-7:30	19.4	73	26.7	Dollar a Second	KTVT 3.3
10. Superman (Adv)	KSL	Flamingo	Fri. 5:30-6:00	18.2	83	21.8	Howdy Doody	KTVT 3.6

# TV'S BEST FRIEND: CUFFO PIX

## Reruns No Longer Station Ogre

Pendulum on rerun acceptance by stations now appears to swing the other way, with the stations themselves out pitching reruns to prospective sponsors in their areas. Latest example of this is a pitch by KPVT in Portland, Ore., the NBC UHF affiliate there, and incidentally, the first UHF station to hit the air.

Station, in its promotional newsletter sent to advertisers in the Pacific Northwest, pushes reruns in a lead article which stresses the fact that set circulation has increased since many films were first carried in Portland. Article maintains that even if a film show got a 30 rating its first time around, the rerun has a potential viewing audience of 85.2% in Portland.

Outlet figures that there are 70% of the market's tv homes that missed the show the first time around. Added to that is an additional 5% of new tv homes since the first showing. And finally, it quotes Nielsen as saying that 34% of people who saw the first run watch the rerun. This 34% of the original 30% who watched the first showing comes to 10.2%, giving the final total of 85.2% potential viewing audience.

Statement concludes with the observation that "reruns have the advantage of having already proven popularity" and advises rerun sponsorship on the basis that "rerun features make possible top quality at low prices."

## Product Services Parlays 'Educ'l Comm's' Into Major Vidpix Payoff

A new wrinkle in telefilm advertising, with "the product as the star," has been worked out by Product Services Inc., the four-year-old N. Y. agency which in that period has achieved an annual billings figure of over \$3,000,000 with 80% of it in television. Agency has been producing 10- and 15-minute film series for its clients which in their entirety are institutional commercials and yet by virtue of their "educational" and "instructional" nature have been accepted by station program continuity departments. Agency has been spot-booked them all over the country.

Example is the series the agency made for Roto-Broil, comprising at first 26 minutes of live broadcasts made in N. Y. and later 39 quarter-hours especially made for the purpose. Films actually are a pitch for rotisseries, with the Roto-Broil prominently featured throughout the film. But Lester Morris, who emcees, does an amateur cooking segment giving recipes and tips on rotisserie cooking, and only about three minutes are actually devoted to pitching the Roto-Broil per se.

A second series Product Services shot was for Sona, a new cosmetic product, in which femail Jeanette Evans does eight minutes of beauty tips and information and two minutes plugging the product. Currently being booked is another

(Continued on page 44)

## UTP Vidpix Get Big Gotham Play

United Television Programs has set something of a record for telefilm saturation in New York—the firm has no less than 11 series currently running on five of Gotham's seven outlets. This represents all but two of the distrib's current catalog of 13, and of these two, one has already played the Gotham circuit while another, the new Ken Murray series, hasn't hit the air yet.

Series on the air are "Look Photoquiz" (WATV), "Gospel Singer" (WPX), "The Ruggles" (WABC-TV), "Rocky Jones" (WNBT) and "Waterfront," "Hollywood Offbeat," "Royal Playhouse," "Counterpoint" and "Heart of the City" and "City Assignment" (both "Big Town" reruns) all of which are on WABD. In addition, "Lone Wolf" is set to start on WNBT in September.

Of these, about half are reruns. Besides the "Big Town" replays, there's "Hollywood Offbeat," the 13 films of which are on their fourth or fifth time around; "Royal Playhouse," which are the 1950 "Fireside Theatre"; and "Counterpoint," which was made in 1950. Deals were all set over the past few months by UTP-Gross-Krasne Gotham veep Aaron Beckwith.

## 70 for 'Corliss'

Number of multi-market sales has brought the total markets sold by Ziv on its upcoming "Corliss Archer" series to 70, according to sales v.p. M. J. Rifkin. Series was sold to Nash Coffee for two S. Dakota markets, Oscar Mayer Meat Packers for two Iowa outlets and Kroger's Stores in Cincinnati and Peoria.

Additionally, Safeway Stores has bought the series in Washington and Harrisburg, Va., and Peter Hand Brewing has picked it up for Chicago. Series has a September air date.

## Lee-Int'l All-Film TV Network Set For Sept. 26 Preem

Madison, Wis., Aug. 17. Lee-International TV Network headquartered here which for the past several months has been pitching for affiliates to its proposed all-film non-interconnected hookup announced last week it would launch its first programs Sept. 26. L-I prexy R. L. Kulzick said "sufficient affiliates" have been signed to start the operation which will involve the production and sale of up to three hours of film programming daily.

When queried for further details, Kulzick said the number and names of the affiliates will be released next week, but that "security of information" reasons prevent his giving them out at this time. He also refused to give any details on the type of programs or talent except that the shows will be comprised of five and 10-minute units and that "a lot of top names are available." He said the shows will be lensed by various studios around the country with each affiliate receiving a print for simultaneous release.

No production is under way presently but talent and technical auditions are slated for this weekend. He said the network will have its "own affiliated talent management agency" which will book the performers to "40 weeks of personal appearances at leading hotels, supper clubs, and theatres across the nation."

Stations are being charged an affiliation fee which started out at \$3,000 per pactee but goes up to \$5,000 on Sept. 1. The network will do the selling with the affiliates receiving a fee. Kulzick said one national client has already bought in but refused to identify same. Only sponsored shows will be aired.

Kulzick is head of a Madison advertising agency specializing in sales and management counsel.

## PUBLIC SERVICE FILMS' BIG BOOM

By GORDON KNOX  
(Pres. Princeton Film Center)

On the network level television is a going, highly-profitable proposition. "On the local level, speaking for both VHF and UHF operations, things are far from settled—and not nearly as rosy."

Without going in to the many and complicated financial ramifications it boils down to this: local stations simply cannot fill the many hours of local option time with sponsored programs. They, however, must stay on the air with sustaining shows in order to meet the demands of competition and the local audience. Staying on the air can cost a lot of money—usually. But here is a way to keep costs at a minimum, a way which has been utilized since television's very beginnings—but not to the extent it will be used in the future.

I'm speaking of public service films—or, if you will, promotion films, public relations films, special purpose films, quasi-commercial films. They all have one thing in common; they are supplied at no charge to local stations.

These films, of course, are nothing new. For many years now hundreds of industrial, charitable, educational, and public service organizations have had films made for non-theatrical showing to various sales organizations, trade organizations, sales meetings and various local groups. Many hundreds of these films are now available for television. But they are just a drop in the bucket as compared to the number of such films that tv can use.

Such films can be of material assistance to the many local stations now operating in the red—if more of them are produced. Right now there just aren't enough suitable ones to go around. By suitable I mean their commercialism must be kept to an absolute minimum, they must be interesting and educational and they must be properly produced in order to fit FCC specifications (and station specifications) as to what constitutes a "public service" program.

We at Princeton have locked horns with this problem (if it can be called a problem) from both the production and distribution end. As distributors we have been approached many times by organizations, industrial and otherwise, which have a film which they want shown as widely as possible on television. (Continued on page 44)

## WNYC Mulls 14 More 'How to Run a City' Vidpix, Two in Color

Plans for 14 vidpix of varying lengths, two in tint, plus other celluloid projects for the coming fiscal year have been mapped by WNYC, municipally-owned radio station in N. Y. C. Radio station handles film operation for the city government, and reports that last year its vidfilms were carried on 86 U. S. stations.

Films to be shot on behalf of various city departments include a tinted called "Up at the Zoo" (Central Park), another color job on false alarms, and 12 others in black and white on everything from N.Y. pier to advantages of one-way streets. WNYC also plans to keep up with all ground breaking, cornerstone and dedication ceremonies for city construction projects in order to be able to evolve a wrapup stanza on city capital projects. The other item for okay of city fathers is a planned series of video spots for recruiting municipal employees.

In all, pix ranging from five-minutes to a half-hour after they are cleared, will be produced by the station for a cost within its \$40,000 annual budget for that reason. There are presently some 25-30 vidpix in WNYC archives for use by all video stations.

## NTA's Library Deal Price Formula As Aid to Smaller TV Stations

### 'Mr. D.A.' Meets the McCoy

Cincinnati, Aug. 17. David Brian, lead in the "Mr. District Attorney" tv film series, was spotlighted here for two days last week in home town of Ziv, producer of the series.

Visit of "D. A." was keyed to fourth annual conference of district attorneys. He appeared on WLW-T 50-50 Club and Pick-A-Pack shows and on Wendy Barrie's WKRC-TV program. Also on a special discussion show on WLW-T with three local newsmen and three district attorneys as guests.

Brian also spent a day in Dayton and Columbus, O., for similar exploitation. He returned to Hollywood Sunday.

## Heatter, Marines In Vidpix Scheme Of Gen. Teleradio

The Film Division of General Teleradio is moving more deeply into the production of vidpix. The outfit is talking about financing and later distributing a documentary series about the Marines, and only last Friday (13) GT was pow-wowing with Gabriel Heatter to star in a vidpix version of "We the People."

It doesn't look as though GT is of a mind to distribute any but its own properties, or at least those which it has a major share in. Toppers surrounding Tom O'Neil, boss of the widespread GT interests, are generally convinced that deals brought in for distribution alone, or for only a small percentage of ownership, take too long in the selling wheels before even the original investment is recaptured.

The documentary series, about the Marines' current history (World War II until now) belongs to Executive Productions, headed by Bill Karn, Paul Davison (ex-Army Colonel) and Cliff Carlings, latter agenting. Much of the material will come from official film archives of the fighting arm in action. Other footage, however, Executive will shoot itself, of history on the books but never caught on film. Series, half-hour in length is tentatively titled "Above and Beyond."

No format has been set definitely yet for "People," but GT's intentions are to use Heatter, who did the show for radio at its inception. Seen as the stumbling block to finalization of the deal is that format called for up-to-date events. GT is seeking a more generalized kind of subject matter, without losing basic theme. As far as current plans are concerned, there will be 26 in each series.

## Now It's Vidfin

Outboard, Marine & Manufacturing Co. (Johnson and Evinrude outboard motors) and the U.S. Fish & Wildlife Service have tapped MPO Productions to turn out a 25-minute public relations telepic on commercial and amateur fishing.

Film will be in production for the next 18 months, with location shooting scheduled on a seasonal basis in 10 major areas.

## Widmaier's Telefilm For President of Haiti

Ricardo Midmaier, owner of Radio Haiti in Port-au-Prince, arrived in New York with his family last week on official business, which includes production of a telefilm for Paul Magloire, president of the Haitian Republic.

He'll be in town for 15 days.

In an effort to supply film programming to stations in competitive situations at a cost the outlets can afford, National Telefilm Associates has worked out a library plan under which the station gets the firm's entire catalog at a "below-list" flat rental fee, with the vidfilm distrib recouping a percentage of that portion of the film that's sold to sponsors.

Plan gives the participating stations—of which there are now 19—some 500 hours, of programming, which includes over 150 features, eight half-hour series, eight quarter-hour shows and five miscellaneous series, at a price about a third of what it would cost the stations to buy on a show-by-show basis. Rates go all the way down to \$50 an hour in the smaller markets, which means the station can put on a quarter-hour show for as little as \$12.50.

Plan was worked out initially between NTA sales v.p. Harold Goldman and exec v.p.-general manager John D. Scheuer, of WTVI in Belleville, Ill., the UHF station in the St. Louis market. After a series of discussions, a formula for pricing the library deal was worked out between the two, and after Scheuer got the approval of his superiors, he sent some 280 telegrams to UHF stations and some post-freeze V's recommending the deal as a possible formula "for small tv stations' programming and sales problems." Results, according to Goldman, have been instantaneous, with the 18 other deals already set after only a month, and with several other deals in the process of negotiation.

Way the formula operates is this: NTA charges a flat fee for the complete library over a long-term period, with the charge broken down to a basic hour rate. Stations can then program as they (Continued on page 44)

## Sportsvision Hits Gridpix Jackpot

Distrib that currently appears to lead in sales among the growing number of firms with sports vidfilm is Sportsvision, Inc., of San Francisco. Its three football tv films, produced each week, are together sold in 115 markets.

First, there's Sportsvision's "All-American Game of the Week" package, a half-hour summary of the best of 14 top college games in the country. Coast other packages are Pacific Conference "Hi-Lites," a half-hour wrapup on Coast games, and highlights from Big Ten football (same as other in format).

Biggest single buy so far has been by Phillips Petroleum in over 30 markets. In the south-east, the oilery buys "Game of the Week," and in middle-west and Rocky Mt. area the highlight packages.

Also reported considering buys of Sportsvision's football pix are Pontiac in an undisclosed number of markets and Tom McCan, the shoe chain, in 15 markets. Sportsvision is now prepping 13 of a 15-minute vidpix series on golf, called "Golf with the Champions."

## Jerry Staggs to Roach As Associate Producer

Hollywood, Aug. 17. Hal Roach Jr., expanding his own exec staff to handle his increasingly heavy vidfilm production load, has named Jerry Staggs to associate producer status, with Staggs supervising the Cesar Romero series, "Passport to Adventure."

Staggs was formerly producer of "Celanese Theatre" and the "Pulitzer Prize Playhouse." Romero series, due to roll in mid-September, will be syndicated by ABC-TV.



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A TOP TV ATTRACTION FOR LOCAL OR REGIONAL SPONSORSHIP!

On the air and in person, Guy Lombardo is America's Number 1 musical favorite. Sponsored live this past season by Lincoln Mercury, the Guy Lombardo Show outrated its nearest competitor by an average 39%.\* And this in a tough 7-station market! Now, you too can cash in on a ready-made Lombardo following from coast to coast with 52 new first-run half hour films of "The Sweetest Music This Side of Heaven."

## EXTRA ADDED ATTRACTION!

### America's Foremost Vocalists

Each week a glamorous name recording star will make a guest appearance on the Guy Lombardo Show giving your sponsorship an even greater sales impact.

\*ARB, April, May, June 1954



BILL FLANNIGAN



# COAST TELEFILMERIES' 'NO VACANCY' STATUS ON EVE OF '54-'55 SEASON

By DAVE KAUFMAN

Hollywood, Aug. 17.

With peak fall production still a month off, Hollywood's indie rental telefilm studios are at capacity or close to that, again accenting the tremendous growth of the telefilm industry. Studios have "no vacancy" signs out, and they're turning away telefilm producers prowling for space, and two studios are blueprinting more stages to take care of the increasingly tight space situation.

This marks the first time in Hollywood's history that these studios have been so busy that some have had to reject prospective tenants.

California studios are completely sold out on space, reports studio manager Sol Dolgin. Producer-owners Jack Gross and Phil Krasne have added two stages in the past year to bring the total up to seven, but even so it's not enough, and they're now planning more stages, and even talking about eventually converting the nearby Polar Palace into a vidfilmery.

Another studio where there is no space available is Motion Picture Centre, where studio manager Gayle Gitterman says they've had to turn 'em away; they just don't have the space to handle more series. It's the first time in MPC history it's been completely filled.

General Service studios, on the brink of being lost to its creditors only a few years ago, is probably the most dramatic example of what tv has done for the indies. Today owners Jim and George Nasser have not only repaid their debts, but with the Las Palmas lot operating at a record 90% of capacity, they are in the midst of a \$300,000 remodeling program and plan to spend another \$450,000 on three new stages. Studio now has eight stages. Jim Nasser unqualifiedly attributes the financial comeback of his lot to vidfilms.

Kling at 95%

Kling studios is operating at 95% capacity, but here space is allotted to two motion picture companies, plus one telefilm outfit. Similar split is true at RKO Pathe, where theatrical films are lensed, but Star and the Story and Four Star Playhouse are also shot.

Hal Roach studios v.p.-manager Sidney S. Van Keuren reports the lot is now 80% filled, a record. He says "we have an indicated capacity, with some relief in October." Roach plant is now talking deals with vidpix producers seeking space. Nine series are now quartered there.

No percentage figure was available at the Goldwyn studios, which houses five telefilm companies. Republic, with eight telepix series housed at the Valley lot, can probably accommodate more but its situation "fluctuates according to the theatrical film schedule," a spokesman reports. Although Rep will be near a tv production peak in September, the studio can at the present time handle more video companies.

American National Studios, formerly Eagle-Lion, is quarters of five series, but studio manager William Stephens refused to say what the present capacity of the studio is. When ANS was formed following the purchase of Eagle-Lion early this year, the new owners said they would rent space to no outside vidpix companies except Frank Wisbar, already on the lot. However, company recently leased space to producers of the "Medic" and "Dear Phoebe" series. Mark VII Productions is quartered at the Walt Disney lot, also scene of shooting for Disney's own series for ABC-TV.

Lot-by-Lot Check

As studios gear themselves for the heavy fall shooting skeds, a lot-by-lot check looks like this:

General Service: Mickey Rooney series, Ozzie and Harriet, Burns and Allen, Joan Davis, Donald O'Connor, Jack Chertok, who is

producer of Ann Sothern series, "Lone Ranger," "Cavalcade of America."

Motion Picture Centre: Desilu, lensing "I Love Lucy," "December Bride," June Havoc series, "Our Miss Brooks," Danny Thomas, Ray Bolger, "The Lineup." Also "The Halls of Ivy."

Hal Roach: "Life of Riley," "Space Rangers," "My Little Margie," "It's a Great Life," "Waterfront," "Trouble With Father," "Amos 'n' Andy" resumes Aug. 25; "Public Defender," Aug. 25, "Passport to Adventure," Sept. 15.

California studios: "Mayor of the Town," "Big Town," "Lone Wolf," "Cisco Kid," "Corliss Archer," "Mr. District Attorney," "I Led Three Lives," "Superman" and "Authors Playhouse" also on lot.

Goldwyn studios: Schlitz Playhouse of Stars, Loretta Young, "The Falcon," "Lassie," "Roy Rogers," "Topper."

American National Studios: "Fireside Theatre," "T-Men in Action," "Man Behind the Badge," "Medic," "Dear Phoebe."

Republic: "Stories of the Century," Ray Milland, GE series, Pepsi-Cola Playhouse, Heinz 57, "Adventures of Kit Carson," "City Detective," "Joe Palooka" company also on lot.

Kling: Jack Denove, lensing "This Is Your Music" and "Cavalcade," and McGowan Productions, shooting "Death Valley Days," plus two indie film companies.

## Burgess Meredith's Telepix Drama Series

Burgess Meredith has been signed as host-narrator of a half-hour dramatic series, "Most Likely to Succeed," created and written by Ed Adamson and Richard Berg. Telefilms will be produced by Centurion Productions, headed by Robert I. Siegel, which will have headquarters in New York.

Each program in "Most Likely" will revolve around career of a man or woman once singled out by a graduating class. Meredith will occasionally act within the framework of the story as well as emcee.

First pilot will be filmed in the east, starting in mid-September. Siegel is now negotiating with a west coast director.

## 'Rin Tin Tin' Slotless

"Rin Tin Tin," though sold to Nabisco, is still without a time slot, following the fadeout of a projected berth at 4:30 on Sundays on CBS-TV. Agency, Kenyon & Eckhardt, is concentrating on a couple of possibilities, one of which is NBC-TV on a three-out-of-four Sunday afternoon basis. Canine vidpixer would go into the 5:30 slot, following the half-hour "Hallmark Hall of Fame," and would make way to Hallmark on the fourth week when the show goes full-hour.

Other possibility is ABC-TV, where there are plenty of time slots open on the weekend.

## New Telepix Show

**THE EAGER MINDS**  
With Philip Bourneuf; Dwight Weiss, narrator.  
Producer: RKO Pathe  
Director: Jay Bonafeld  
Director: Larry O'Reilly  
Writer: Burton Benjamin  
One half-hour (color)  
Distrib: local electrical companies

Light's Diamond Jubilee Committee, the 300-company group celebrating the 75th anniversary of the invention of the incandescent lamp, together with N. W. Ayer, its agency, RKO Pathe, have turned out one of the best industrial public relations pils seen in a long time. It's a solid programming entry for any tv station and rates a prime time slot.

Film, through the eyes of Philip Bourneuf, who grows up with the electrical industry, first as a dreamy boy, later as an engineering student and finally as a development engineer, is a virtual pan-

## DU PONT SATURATION 'ANTI-FREEZE' VIDPIX

Chicago, Aug. 17.

DuPont, through the BBD&O agency, has spotted Norman Sper's filmed college football forecast show on 125 markets to date and is shooting for additional outlets to completely saturate the cold weather market. Show, which debuts the first week in October, will plug DuPont's Zerone and Zerex anti-freezes and will span the 10-week college grid schedule up to the New Year's finales.

Films, built around Sper's weekly picks, will be specially tailored for the various collegiate regions. Norman Sper, Jr., is exec producer of the series which was sold to DuPont through Station Distributors Inc.

## NBC's 100 Cities For 8 Telefilm Series Sets Pace

NBC Film Division, with the sale of "Inner Sanctum" in its 100th market this week, now leads the syndication pack with a total of eight series in more than 100 markets. Second, according to available figures, is Ziv, with six series over the 100-market mark.

Achievement of the mark brought some coincidental comment about industry pricecutting by NBC Film Division veeep Carl M. Stanton, who charged that "the current wave of pricecutting and short-term deals" threaten "the foundations of the film syndication business." Stanton said the NBC mark substantiates "our original premise that advertisers and stations pay for value received; top quality programs distributed by an established syndicator who also provides the many services required to build local audiences and product sales."

Present practices of pricecutting, Stanton averred, present a danger in that lower revenues from telepix are a deterrent to continued production of top product. Only "sound business practices," he said, will provide the kind of revenue "which alone can assure the continued production of outstanding syndicated programs." Stanton's first industry exec to go on record as cognizant of the current price war and as opposed to it.

NBC shows besides "Sanctum" in 100 markets are "Dangerous Assignment" (171), "Badge 714" (166), the hour-long "Hopalong Cassidy" (146), "Paragon Playhouse" (134), "Captured" (118), "Victory at Sea" (111) and the half-hour Hoppies (106).

## The Star & the Foam

Network continuity departments and their o&o station counterparts are considering a ban on beer pitches by top actors, such as those delivered by Douglas Fairbanks, Adolph Menjou, et al. Under terms of the ban, a regular commercial announcer could deliver a foamy-mouthed pitch, but the w.k. name who hosts-narrates the show would be forbidden to touch the stuff.

Ban's being considered because of increasing protests from temperance groups, who while they realize the webs and stations won't ban beer advertisers, are making the point that the actors are setting an example for impressionable youth. Feeling is that the kids won't respond so much to a lesser-known announcer as they will to an established star who tells them that the suds are good. Ban would affect Fairbanks, Menjou, Henry Fonda plus half-a-dozen other program stars filming commercials for regional suds sponsors.

## Transfilm's Upped Production Chart

Upbeat in the use of filmed commercials, and especially animated blurbs, is reflected in the report by Transfilm, one of the larger production outfits, that its production for the first six months of the year ran 51% over that of the same period in 1953.

Firm's greatest growth has been in the animation field, with the addition of 16 artists to make a total animation department of 30. New staffers were formerly with such firms as United Productions of America, Walt Disney and Academy Pictures. Abe Liss, formerly with UPA, has joined the firm as animation director, with Les Goldman, ex-Academy, as production manager.

## Vidpix Chatter

### New York

Murphy McHenry, former managing editor of the Los Angeles Record and more latterly with Production on Film Inc. of Cleveland, joined Transfilm as an account exec on commercial and industrial films. Vincent Melzac, formerly with the Atomic Energy Commission, joined Television Programs of America as an account exec covering middle Atlantic states. Betty Jeffries, the Chi television scripter who's currently turning out "Demby Productions," "Hollywood to Broadway" series, has been named a Miles Anderson Award winner by the Dramatists Alliance for her "Half the World's a Bride." Mickey Dublin a new MCA TV salesman out of the New York office. New exec was last veepee in charge of sales for Bob Lawrence Productions.

Mary Lee Dearing, 15-year-old ingenue currently appearing in "Anniversary Waltz," tapped for the role of Gene Lockhart's niece in "Salahad Productions' "His Honor Homer Bell" which starts shooting Monday (23) at Warner Studios in Brooklyn. William Veneman, former national sales manager of KABC-TV in Los Angeles, joined the staff of TPA as an account exec for northern California. Mike O'Shea, MPTV national publicity chief, returned Monday (16) from a tour of the syndication outfit's branch offices in Dallas, L. A., San Francisco and Chicago. Actor Jimmy Yoham to Bolling Field in Washington for location shooting of a documentary.

## SDG Eyes Weekly TV'er Like Past Radio Series

Hollywood, Aug. 17. Screen Directors Guild wants into television with a weekly show of its own similar to past radio series. Top directors would handle the shows and the income would be earmarked for the Guild's educational and benevolent foundation. Feelers to the networks indicate interest.

Guild board chairman of fund-raising subsidiary George Wagner said tv entry would not compete with its members.

## Gen. Tires DuM Deal

To complement the Schick buy of one-quarter of DuMont's pro football sked, General Tire & Rubber Co. has bought 102 web markets for a 15-minute vidpix show, "General Sports Time," for 12 weeks. Deal calls for spotting show either at 7:45 p.m. on Saturdays or 1:45 p.m. on Sundays, immediately preceding times when pro games kickoff.

General Tire evidently held off its purchase until assured that DuMont was getting a national hook-up for the games. Quarter-hour stanza is a Harry Wismer starrer.

## Danziger Vidpix To Sterling Drug

Sterling Drug Co., which has already reserved its network time for the fall on ABC-TV Fridays at 9:30, has finally set the property it's going to install on the web. It's a mysterious series called "Action" and is currently being shot in England by the Danziger brothers.

Drug outfit ran repeats on "Inspector Mark Saber" last year, and set about looking for a new property this season. Dancer-Fitzgerald-Sample, Sterling's agency, entered into negotiation for "Action" a couple of months ago, but refused to reveal the name of the package pending final clarification of overseas theatrical release of the series and other details. Series is the first in tele for the Danziger brothers, who've been active in the indie theatrical field to date.

## Loveton's Own Distrib Setup to Peddle 'North'

With 57 "Mr. & Mrs. North" pix in the can and no network berth pending for the series, producer John W. Loveton this week set up his own distribution company to syndicate the films. Firm, Advertiser's Television Program Service Inc., is headed by Loveton with Maurie Gresham, former Coast manager for Motion Pictures for Television, as v.p.

Firm will headquarter on the Coast, with Charles C. Alsop as western sales manager under Gresham. Latter, incidentally, is currently in N. Y. to set up a Gotham sales office and a southern outlet, as well as to dicker new product for the firm. Thus far, "North" is the only entry, but it's understood Loveton will produce new product for syndication via ATPS.

## ABC Film Syndication Sets 1st Sales Powwow

ABC Film Syndication will hold its first national sales meeting since the network subsid was organized a year ago with a three-day conclave in N. Y. starting next Wednesday (25). Key concern of the meet will be the outfit's two new properties, "Passport to Danger" and "Mandrake the Magician."

Hal Roach Jr. and Cesar Romero, producer and star of "Passport," are expected to fly in from the Coast for the meet, with John Allen planing from Bermuda to rep the "Mandrake" production. Firm will also add new salesmen to its force, with the newcomers being briefed at the meetings. ABC Syndication prexy George Shupert and sales v.p. Don Kearney will preside.

## Howco's Distrib Setup

Charlotte, N. C., Aug. 17. First major telefilm distribution organization set up out of the customary New York-Los Angeles-Chicago orbit has been established here as a subsidiary of Howco Productions. New syndication outfit, National Television Films, has acquired two quarter-hour series, "Lash of the West" and "Secret Chapter," and is negotiating for other properties.

Firm is headed up by J. Francis White, who's also president of Howco, with Scott Lett as sales manager. Other properties currently being negotiated are a package of 13 western features and a half-hour jungle series. "Lash" and "Chapter" were previously syndicated by Guild Films.





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...great heroes  
...world personalities  
...famous events  
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...world shaking decisions  
...unbelievable records

SEE . . . the man described by General Pershing as the greatest hero of World War I.

SEE . . . the woman who brought greater glory to America by her exploits in 1927 . . . and nearly lost her life in the effort.

SEE . . . the man who made world headlines twice in one day . . . the day that Adolph Hitler refused to shake his hand.



This new exciting program, produced by Ken Murray is filled with drama, comedy, suspense, music, variety and the great events which set apart a special day in our history as belonging particularly to one man or one woman. The day they added one more document to American history in our century. The day that they were the talk of the world.

The most amazing list of great personalities ever put on television in one series . . . brought to you directly from their present homes throughout America.

26 HALF-HOURS...AVAILABLE NOW...for local and regional sponsorship. . . for those sponsors and stations who want something NEW . . . REFRESHING . . . DIFFERENT . . . Call your nearest UTP office and screen Ken Murray's new television series . . . **WHERE WERE YOU?**

## WHERE WERE YOU?

produced by

**Ken Murray**

For Bing Crosby Enterprises, Inc.

Distributed by

**United  
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Programs, Inc.**

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HO 9-8321

**NEW YORK**  
444 MADISON AVENUE  
PL 3-4620

**CHICAGO**  
360 NORTH MICHIGAN  
CE 6-0041

## Show Biz Laws

Continued from page 2

their taxes in foreign earnings, providing the Treasury Department gives specific approval. While this was not intended to benefit American Films with frozen coin abroad, it does hold out that possibility for the future.

No taxation conventions with foreign nations, which would terminate double taxation on American earnings abroad, were okayed. But two—with Japan and the British Crown Colonies—were reported to the Senate. Two others are pending and will doubtless be approved by the next session—with Germany and the Crown Colonies of the Netherlands.

### Small Business Comm.

The Senate Small Business Committee continued to keep an eye on the tug-of-war between the exhibitors and the motion picture distributors. Despite pressure from some indie groups, the committee failed to thump the exhibitors very hard. It took the view that the industry should settle its own disputes via a voluntary arbitration system, and should not run to the Government with all its complaints.

### Antitrust Damages

Legislation to set a uniform statute of limitations for treble damage antitrust suits once more was left to wither on the vine in the House Judiciary Committee. This is of great interest to the motion picture industry where an estimated \$600,000,000 of such suits are currently pending.

### Jukebox Royalties

In the same boat was legislation on which ASCAP had pinned its hopes so fondly—bills amending the Copyright Act to include jukeboxes, requiring them to pay royalties to owners of the music they play. As it has done in other recent years, the powerful jukebox lobby succeeded in keeping the bills bottled up—this time in a subcommittee of the Senate Judiciary Committee.

### Radio and Video

It was mostly talk-talk in Congress on matters affecting radio and television. Two minor bills passed. One extends from 15 to 30 days the time for the FCC to make findings on protests. The other eases criminal penalties for violations of the FCC regulations.

Final action is still hoped for on the bill which would give tv set manufacturers a \$7 tax credit on all-channel sets, for the purpose of increasing the size of the UHF audience.

Prohibition forces made their usual pitch before the House Commerce Committee to ban liquor, wine and beer advertising over the ether waves. Nothing resulted.

### Senator Bricker

The wheels began to turn, near the end of this session, for a major probe, by the Senate Commerce Committee, into network operation. Its results, to be submitted to the next Congress, may determine whether the FCC will be authorized to license radio-tv webs.

At present, the Commission's authority to restrict broadcasting and to limit to control of individual stations. This move, by Senator John W. Bricker, Commerce Committee chairman, stems from hearings conducted by Senator Charles E. Potter, on whether the networks were crowding out the UHF television stations.

### Also-Ran Bills

Among bills which were introduced and got nowhere were the following:

Prevent anti-trust violators from obtaining to licenses.

Prevent use of interstate facilities to transmit gambling information.

Require stations to make recordings of all broadcasts and telecasts.

Limit FCC authority to charge license fees.

Permit a single owner to have 10 UHF stations; present limit being five, the same as for VHF stations.

Prohibit tv station ownership by newspapers in cities of 100,000 or more population.

One minor law recently passed, which will be of interest to radio,

television and motion pictures, would prevent commercial exploitation of the name of the Federal Bureau of Investigation. Under it, the initials FBI could not be used by any media in such a way as to indicate approval or endorsement by the agency, unless specific permission were given by the FBI director.

## NTA Library Deal

Continued from page 39

please, but when they sell sponsorships or participations, they must split the proceeds 50-50 with NTA after first deducting the time charges plus the rental-fee already paid NTA for the film. It's still too early for any result, but NTA anticipates the plan will work out to its satisfaction as well as the stations'.

Plan is an outgrowth of the offer made to UHF stations several months ago by Comet Films, which subsequently merged into NTA. That offer was a pledge of Comet's feature library to UHF's at a price they named. It was carried a step further by Scheuer and Goldman during the NARTB meet in Chicago, and the final formula was worked out shortly thereafter. While the plan's appeal is mainly for UHF operations, fact is that many V's in the more competitive post-freeze situations are interested, and 12 of the 19 stations already in on the plan are VHF.

From the producers' standpoint, NTA prexy Ely Landau points out that the plan will get the film into a vast spread of smaller stations customarily bypassed, and into some of the larger markets where it was previously impossible to sell a show. Landau said that while the per-market return to his producers would be smaller, it would result in a far greater aggregate. Shows included in the library, include "China Smith," "Orient Express," "Pantomime Quiz" among the half-hours and Harry Popkin and Hall Roach packages among the features.

NTA exec v.p. Oliver Unger, incidentally, is currently on the Coast dickering production deals on two new properties. They won't be included in the library, however.

## Product Services

Continued from page 39

series, on Pro-Kleen, this more in the nature of a straight pitch, and two more series are in preparation, one for plastic plates and another for a cosmetic product.

### Hit 55 Markets

Roto-Broil series was booked into some 55 markets last winter and spring, with somewhat spectacular results. Firm's gross annual business has risen in the past two years (since it's been with the agency) from \$3,000,000 to \$20,000,000, and it's achieved near-national distribution via its tv advertising. Even more spectacular has been the Sona story, since the product didn't even go on the market until the films were ready. In less than six months (January to this past June), it did a business of nearly \$1,500,000 and achieved national distribution. This was done with only three films (reedited and respliced for multiple showings in each market) in some 250 markets, plus an NBC Radio network spread with the soundtrack.

Agency first shoots the films (using whatever studio space is available in N.Y.—last batch were made at the Robert Lawrence Studios), then buys the time in various markets and installs the shows. On the Roto-Broil and Sona shows there's been no continuity acceptance problem—stations have accepted them as instructional programming. On the first of the Pro-Kleen films, which was in the nature of a straight pitch, it hasn't been so easy. Product Services prexy Les L. Persky points out, however, that with a new product the hard sell is necessary at first—to find out what part of the pitch appeals to the consumer. After the initial pitch the program is refined to the educational status, and after that point, the agency uses regular one-minute spots utilizing that fea-

ture which most appeals to the public.

From the client viewpoint, the quarter-hour film technique is more economical than spot announcement buying. Entire series of 39 Roto-Broil pix cost about \$35,000 to produce, or less than \$1,000 each. Spread over 55 markets, each program cost less than \$20 per market, not counting repeat showings. While this may have cost more than spot announcements on a production basis, it amounts to 15 minutes of commercials as compared with 30 seconds, with the time rate not much different in the case of good spot availabilities.

Another offbeat feature is the timebuying itself, which Product Services stresses to a greater degree than most agencies. Roto-Broil series, for example, was not run in daytime at all, but was booked into prime evening time. Theory behind this was that on a large appliance investment, both husband and wife would have to agree and both should see the pitch. Also, Morris pitched the show as much at husbands and wives, urging the men to try their hands as chefs. Coincidental with the telefilms; incidentally, were department store tie-ins, with Morris making p.a.'s and also with films being shown in the stores and free recipe books being passed out.

## Kidpix Violence

Continued from page 1

around beefs on network shows simply by pointing out that they come from N.Y. or the Coast and therefore the stations have no control over them; on the other hand, syndicated shows are bought by the station and local sponsors, and both stations and sponsors can not only beef, but refuse to buy the shows concerned.

While the networks are well aware of the problem and reportedly are taking steps to meet it, it strikes home more deeply and immediately at the syndicators—right in their pocketbooks, in fact. Leslie T. Harris, v.p.-general manager of CBS Film Sales, said that it's "vital for future sales that we eliminate excess brutality and violence from our programs." Harris said "The Whistler" and other upcoming productions will eliminate all violence and brutality, drinking, murder scenes and murder weapons. He said retakes had already been made on one scene in which a gun was dropped over the side of a ship, with the new version showing something dropped overboard but not showing it to be a gun.

TPA has been conferring with parent-teacher groups for advice on upcoming production. Latest of the firm's mysterious, "Elery Queen," avoids all scenes of violence and concentrates on scientific detection. Future production of "Ramar of the Jungle" will lay more stress on animal scenes. TPA last month participated in Columbia U.S. Graduate School of Education Summer Seminar on programming for young people and on the basis of that session is negotiating a permanent arrangement whereby TPA can call on the teachers regularly in the future for programming advice.

Key pressure on the national level has been coming from the National Assn. for Better Radio and Television (NABFRT), the Los Angeles-based group which makes annual reports on children's shows. But local pressure is on the upgrade, with many local groups citing the NABFRT findings as their authority. Example of this was a front-page article in the N.Y. World-Telegram & Sun last week, which linked the rise in juvenile delinquency in N.Y. directly to the increase in violence on tv as cited by NABFRT.

## Guild's 'Nagel Theatre'

Guild Films has reedited its new series of 26 half-hour dramatic films it picked up a couple of months back under the title of "Signet Circle Theatre" by shooting new sequences with Conrad Nagel as host-narrator and has retitled the series the "Conrad Nagel Theatre." Series goes into release late in September.

Sequences featuring Nagel were shot over the past several weeks at the Marion Parsonnet Studios in N.Y. Series itself was shot in Italy by Andre Luitto Productions last winter, and Guild acquired distribution rights.

## Cuffo Pix

Continued from page 39

visions. We immediately screen the films with an eye to its commercial content and its innate public interest. If we feel that the film is interesting and that the commercialism can be cut to the bone, we'll accept it for distribution.

### Making Everybody Happy

The sponsor of the film pays us—the local station gets it free of charge. The sponsor is happy because, although he's not getting a "hard sell" commercial, he is getting an identification and excellent public relations. The station owner is happy because he's got a good film of interest to his audience and one that beside not costing him anything, is actually saving him money by filling a time period which he'd otherwise have to fill with costly "live" or filmed entertainment.

It is entirely within the realm of possibility that we will soon see promotion or public relation film filling as much as 20% each day of a station's local time... thousands of hours weekly throughout the country. But as I said earlier, there's not now enough product to go around. But this situation is brightening. Hardly a day passes when some organization doesn't suddenly realize that they've got a story to tell the American public, a story they can tell on film via tv. And when they learn how cheaply this can be done in terms of total audience, and how eagerly local stations will accept their properly produced film for screening—there's another organization receptive to the overtures of an alert producer versed in this type of production.

It's a healthy situation, one which brings joy to the hearts of film producers, film distributors, sponsors and the local station. And as far as the local station is concerned, it's helping pump blood in-

## COLOR SEMINARS SLATED FOR MPLS.

Minneapolis, Aug. 17.

Although few persons have the sets to receive the programs being presented regularly here by WCCO-TV and KSTP-TV, color tv is taking shape locally faster than might be expected, in the opinion of industry heads here.

Despite the fact that widespread purchase and use of color tv sets by Twin Cities area residents are believed several years away, WCCO-TV soon will hold seminars on color tv. These, according to E. Van Konynenburg, executive vice-president, will be for advertisers, promoters and others eager to get an early start in using color pictures to advance their fields and products.

Also, WCCO-TV already possesses the equipment to originate local color programs, including live color studio shows and "color bar test pattern signals" to enable local tv servicemen to align color receivers.

## Lombardo Originations From His L.I. Cafe

First three of new season's telecasts of the "Guy Lombardo Show" on WNBC, N.Y., will originate at the maestro's East Point House restaurant in Freeport, L.I., after which the orch will move back to the Hotel Roosevelt Grill. Lombardo will kick off his second season under Lincoln-Mercury Dealers of N.Y. on Sept. 3 in the 7 to 7:30 p.m. Friday slot. The dealers began sponsorship of the show last November.

Jim Elson directs the series.

## Nielsen's New Clients

Chicago, Aug. 17.

A.C. Nielsen audience research firm has logged in 12 new clients for its radio-tv services. Campbell-Ewald agency and Pet Milk have ordered the tv index.

Buying the new station reports are Borden, Benton & Bowles; Dancer-Fitzgerald-Sample, Foote, Cone & Belding; Lennen & Newell, Marshchalk & Pratt, Young & Rubicam, Rhoades & Davis, and Dan B. Miner.

## Wolper's Coast Berth For Flamingo Films

In line with its expansion moves in the sales department, Flamingo Films has assigned Dave Wolper, one of the principals in the firm, to head up all Coast sales operations. He's moving to the Coast to head up a branch office in Los Angeles.

Meanwhile, the firm has added five more men in the field. They are Ken Israel, who'll work Michigan and Ohio out of Detroit; Stearns Ellis, who'll operate in the mid-Atlantic states; Skip Irwin, operating in the midwest; Julian Ludwig, who'll work under Wolper on the Coast; and a N.Y. staffer, not yet named, who'll operate under topper Sy Weintraub in Gotham.

## TV Ban

Continued from page 1

camera, the most potent arguments for doing so were presented last week before another committee by two personalities who owe their prominence to the televising of the McCarthy-Army probe. They were Sen. Karl Mundt (R-S.D.) who presided over the hearings, and Ray Jenkins, the Knoxville, Tenn., lawyer who served as counsel for the Senate committee which investigated the charges.

Appearing before the Senate Rules subcommittee studying procedures for Congressional hearings, Sen. Mundt had this to say of broadcast coverage of Committee proceedings: "These new media which report by sound and pictures are a great and mighty conscience for the press. There is seldom any cause to complain of biased reporting when a hearing is conducted before tv cameras and over radio."

"Indeed, radio and tv make better reporters of the best we have and good reporters of the rest of those covering Capitol Hill. Personally, I shall always vote against any legal measure... which endeavors to select from the media of communications some with which to cooperate and others to condemn."

Asked by Sen. William Jenner (R-Ind.), subcommittee chairman, whether Senate debates should be televised, Mundt said "We're coming to that." But there would have to be alterations made in the Senate chamber, he added, to accommodate the medium.

Jenkins lauded radio and tv as sources of "great accuracy" in coverage of hearings. "They are the perfect media for bringing the true facts to the public," he said.

Sen. Watkins has indicated a willingness to discuss the situation with a delegation representing the National Assn. of Radio and TV Broadcasters. The question should be decided this week.

## Dream Bally

Continued from page 1

prises, the American-widfilm distribution outfit headed by personal manager Charles Wick, which has been in the process of arranging an American lecture tour for Fabian in conjunction with the release of the series this fall.

As a direct result of the Toronto story, Wick is negotiating a deal for theatrical distribution of three of the telepix episodes with the Goldwyn distributing organization in Canada, in spite of the fact that the films will be sold in their half-hour tele versions there. Theatrical version is already playing the circuits in England, where it's being distributed by Eros Films and where the television won't be shown.

In addition, Wick's office was flooded with calls all last week from stations and agencies dickering for the series in the Toronto, Detroit and Montreal areas. Series is being sold on a syndicated basis, with the west coast already sold. Fabian appears briefly in the films to authenticate the stories, but his role is enacted by British thesp Bruce Seton.

Detroit—George L. Snyder has been appointed merchandising manager of WJBK. It was announced by Harry R. Lipson, assistant managing director of the station. Snyder succeeds Peter Storer who will devote full time to tv sales.

**The Industry Salutes**

**America's TV Sweetheart**



**BETTY WHITE**

**star of**

**LIFE WITH ELIZABETH**

the hilarious half-hour comedy that's now syndicated in more than 100 markets

Betty White is also seen daily, Monday thru Friday on her own daytime TV show ... over the NBC television network, 4:30 P.M., EDT.

**THANKS** ...to the TV stations, ad agencies,

advertisers, film producers and film distributors

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In **The Billboard** annual TV Talent Poll of non-network film series!

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# Jocks, Jukes and Disks

By MIKE GROSS

**Doris Day:** "If I Give My Heart to You" ("Anyone Can Fall in Love") (Columbia). With a flock of top artists covering "If I Give My Heart to You," tune looks like a cinch to become the next ballad hit, with Doris Day's version leading the pack. Thrush gives the simple but ingratiating melodic and lyric line extra impact via her velvet vocalizing. **Dinah Shore** has an interesting version on the Victor label, but it's done too dramatically for the coke and coxbox set. "Anyone Can Fall in Love" is an okay ballad entry, which Miss Day delivers effectively, but it'll have trouble beating its mate in the spinning market.

**Nat (King) Cole:** "Smile" ("It's Crazy") (Capitol). "Smile" is another ballad item that's getting hefty diskery coverage and it looks like Cole's slice will pickup all the marbles. Melody, out of the oldie pic, "Modern Times," by Charles Chaplin, follows the sentimental line that's right up Cole's alley. He projects the lyric with the kind of sincere, smooth crooning that's won him a big payoff in the past. **David Whitfield** gives "Smile" a big-voice treatment on the London label and he's due to steal some play away from Cole, especially since this cut is a followup to his current higher end, "Cara Mia." Cole changes pace on the back side of the Capitol platter for a rhythmic workover of "It's Crazy." De-

boys have a good all-around platter in the mating of "Hopelessly" and "One More Time." It's a natural for the coxbox operators. On "Hopelessly" they belt out a melodic ballad with an ear-arresting lift. And on "One More Time" they fall into a German beer-garden-style delivery that makes for rousing listening. Both sides should do well on the deejay turntables, too.

**McGuire Sisters:** "Uno, Due, Tre" ("Lonesome Polecat") (Coral). The McGuire Sisters currently are a hot femme vocal combo and "Uno, Due, Tre" should keep 'em going strong as ever. Side has a rousing beat and an Italian lyric interpolation. It doesn't take much more than that to get a discick these days. Gals also will get spins for their wry workover of "Lonesome Polecat."

**Lita Roza:** "Love Is A Beautiful Stranger" ("Smile") (London). Lita Roza should make plenty of friends for "Stranger." It's an okay blending of words and music and although the melodic line is a bit too intricate for immediate impact, thrush builds it into a side that rates spins. Her treatment of "Smile" is warm and tender but it'll have trouble bucking Nat (King) Cole and David Whitfield.

## Album Reviews

**Paul Smith:** "Liquid Sounds" (Capitol). Paul Smith is an imaginative musician and arranger who

## Best Bets

**DORIS DAY** ..... **IF I GIVE MY HEART TO YOU**  
(Columbia) ..... *Anyone Can Fall In Love*

**NAT (KING) COLE** ..... **SMILE**  
(Capitol) ..... *It's Crazy*

spite Cole's style it remains an ineffectual side.

**June Valli:** "Tell Me, Tell Me" ("Boy Wanted") (Victor). June Valli puts a lot of emotional power into "Tell Me, Tell Me," which helps pull the song out of the run-of-the-mill groove. Tune is a punchy item with some melodic overtones out of the rhythm & blues school and Miss Valli belts it in a stand-out style. It could step out for hefty spins on all levels. "Boy Wanted" is a good piece of material but it's a bit too classy for pop consumption.

**Teresa Brewer:** "Danger Signs" ("Au Revoir") (Coral). Teresa Brewer returns to the "Ricochet" formula on "Danger Signs" but it's doubtful if it'll even come close to the click stature of the former. It has the kind of frantic drive that's pegged to Miss Brewer's technique and it could do well in the jukes. However, it appears that the "Ricochet"-style gravity is over and she should go on to something new. "Au Revoir" is in the slow ballad mood but it's a minor league item which never gets off the ground.

**Vera Lynn:** "Now and Forever" ("Try Again") (London). Vera Lynn can always be counted on for top-drawer platters. She constantly picks above-average tunes and gives 'em all appealing workovers. "Now and Forever" follows the pattern. It's a neatly-constructed ballad entry which she builds into a class side via her strong delivery. Jocks should give it a good play and it could make some noise in the commercial market. Bottom deck is a trivial entry to which Miss Lynn brings a lot of charm. Slim spinning chances, however.

**Gordon Jenkins Orch:** "Slowly But Surely" ("In an Inn in Indiana") (Decca). This Gordon Jenkins coupling may not break into the bestseller lists but it can't miss getting a lot of deejay attention. The "Slowly But Surely" side, especially. It's a warm, appealing tune and Jenkins gives it a charming reading via orch and chorus. Flip side is a bright novelty which could catch on in the coxboxes.

**Jeff Mason:** "I Tore Your Picture" ("Each Day A Promise Is Broken") (Derby). Jeff Mason is stepping into the male vocalist sweepstakes with this coupling and shapes as a crooner who rates watching. He's got an interesting style, that's probably been shaped by the rhythm & blues purveyors, and solid wax projection. His distinctive vocal technique will help nab the spins. "Each Day A Promise Is Broken" looks like the side that'll command attention. "I Tore Your Picture" is a waiting item pegged more for the coxbox trade.

**Ames Bros:** "Hopelessly" ("One More Time") (Victor). The Ames



LAWRENCE WELK

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## Longhair Disk Reviews

**Verdi: Rigoletto** (Cetra; \$17.85). Lusty, dramatic and tuneful version of the complete opera, from Capitol's foreign wing. Excellent casting has Ferruccio Tagliavini singing artistically, restrainedly yet robustly as the Duke; Lina Pagliughi an affecting, lyric and musical Gilda, and Giuseppe Taddei an imposing, hearty Rigoletto. Angelo Questa reins good choral and orch support.

**Saint-Saens: Concerto No. 3 & Mendelssohn Sonata in F** (RCA Victor; \$5.95). Violinist Yehudi Menuhin plays the recently discovered Mendelssohn work, a lively, melodious piece well in the romantic tradition, with taste and precision. The Saint-Saens B. Minor, a flavorsome work of high musical charm as well as content, shows the fiddler's brilliant technical command as well as a felicitous, stylish approach. Philharmonia, under Poulet, assists in the latter.

**Opera Arias** (Angel; \$4.95). Nicolai Gedda, gifted young Swedish tenor, impresses greatly in a dozen varied arias, some unfamiliar. A light, clear, lyric tenor is used artistically, with ease, never forcing; occasionally the approach is too gentle. Lenski's air from "Eugen Onegin" (in Russian) is particularly affecting. The w.k. "Pearl Fishers" aria, while appealing, is a little lacking in power and bravura.

**Mozart: Quartets in G (K.387) and B Flat (K.589)** (Westminster; \$3.95). Two charming, light although not frivolous offerings, persuasively played by the Barbylli Quartet. Balance, tone and mood are exemplary.

**Tchaikovsky: Symphony No. 6** (Capitol; \$5.70). Straightforward, dramatic yet not over-sentimental reading of the "Pathétique" by the Pitt Symph under William Steinberg. Clean, appealing job. Bron.

# Rettenberg's Songshark Expose

Milton Rettenberg, music editor for Broadcast Music Inc., evinced himself no slouch as an expert on the "songshark" racket in a highly informative, offbeat guest-shot on Ed & Pegeen Fitzgerald's ABC a.m. 'er last week. So much so that the distaff half of the pioneer Mr. & Mrs. team—Ed is currently abroad, so she is soloing, with guests—invited the BMI expert back for an encore, and deservedly. He evinces keen insight into the legal machinations of the vanity music publishers; the ingenious manner in which they ferret out a sucker list, direct from the Register of Copyrights, Library of Congress; the technique with which they even go through with the technically "legitimate" contract provision of "obtaining publication with a BMI or ASCAP publisher," and the rest of it. Besides being director of BMI's music editorial department, he is also an attorney.

Apparently there are shoestring publishing houses, affiliated with both of these music collection agencies, which work with the songsharks by issuing a "contract" which "accepts" the song for publication and issues a few "professional copies." There is enough leverage in the scavenger fees to afford a profit all-around, and all the naive amateur songwriter has to show for his or her investment are those "professional copies" which gather dust. Rettenberg will next go into the scavenger diskeries which work under similar sharp arrangements.

BMI is very "service"-minded, including sundry program packages to broadcasting stations of book reviews, composers' biographies, disk dope, artists' blogs, sports cavalcades and the like. It could do a real service by diskling Rettenberg's findings and blanketing the country with repeated talks of his exposes of the songsharks. It would find a ready audience among the countless wouldbe songwriters who are deluded into parting with fancy fees—at least not easy money for this type of sucker—for the dubious distinction of getting their songs "published." Abel.

# Decca's Bangup Album Job on 'Bing'

## Sparkplugs Diskery's 20th Anni

By ABEL GREEN

Decca is celebrating its 20th anniversary this year, and tradewise is signaling the event with an album sales push.

If it had nothing else to dramatize the event, its \$27.50 musical autobiography of "Bing" (DX 151) would be more than sufficient unto the purpose thereof.

It's an inspired production, by an inspired performer, as Bing Crosby uncorks almost 4½ hours of palatable "groaning" and polysyllabic smalltalk of the calibre which has long distinguished him, vocally and as a personality. It quickly belies the modest insistence of his "call-me-lucky" life's summation because, by the very nature of this cavalcade of the cream of the crop of American music, does he give evidence, in plenty, why Crosby has remained on top for so long. He is a canny performer period. He knows how to spread the wealth, with credits for all, and long since after his colleagues, and even the title of his celluloid credits, have become dim in memory and chiefly for the archives, the Crosby vocal style has given new virility to the song excerpts therefrom.

And what a medley! He quickly proves why and how he has become "the most listened to voice in the world." It was for the reason (as mentioned elsewhere in these columns) that the founder-president of Decca, the late Jack Kapp, set

the pattern by assigning him pops and polkas, hulas and hillbillies, sacred hymns and gutbucket stuff, and The Groaner thus achieved such a variegated style. In actuality, Crosby mentions on wax that Kapp put him into "the salon set" with "I Love You Truly" in 1935 when he joined Decca.

On five 12-inch LPs, Crosby chirps 89 choruses solo, in duet and in ensemble with such a galaxy of talent as Al Jolson, Mary Martin, Connie Boswell, Judy Garland, Bob Hope, Johnny Mercer, Louis Armstrong, the Andrews Sisters, The Jesters, Carole Richards, Jane Wymann, 4 Hits & A Miss, the Cass County Boys, Gary Crosby, and with such variegated musical and vocal groups as the Buddy Cole Trio (Perry Botkin on guitar; Nick Fatool, drums; Dick Whitaker, string bass; and Cole on the keys), Jack Teagarden, Woody Herman, John Scott Trotter, Morris Stoloff, Bob Crosby's Bob Cats, Victor Young, Les Paul Trio, Ken Darby Singers, Fred Waring, Bud Conlon's Rhythmaires, Perry Botkin's String Band, Matty Matlock's All-Stars, Vic Schoen, William Bros. Quartet and Bob Haggart.

**Who's Who of Songsmiths**  
An ASCAP who's who have been prolific songsmiths for the crooner's omnivorous vocal appetite, among them Irving Berlin, Cole Porter, Arthur Johnston & Sam Coslow, Richard Rodgers & Lorenz Hart, Johnny Mercer, Leo Robin & Ralph Rainger, Robin & Lewis Gensler, Harry Revel & Mack Gordon, Nacio Herb Brown & Arthur Freed, Harry Barris, Gordon Clifford, Gus Arnheim, Jimmy Monaco & Johnny Burke, Hoagy Carmichael, Frank Loesser, Jimmy Van Heusen, Jule Styne & Sammy Cahn, Harold Rome, Nick & Charles Kenny, Sammy Fain, Bob Hilliard, Irving Kahal, Dorothy Parker, et al. (Wotta hypo this album will be for ASCAP performances, incidentally!)

The wealth of song material is synonymous with the days of our years, and more than half of the album comprises specially waxed excerpts from the late 1920s and '30s—with the Cole Trio—and are updated with actual recordings in solo or in association with Jolson, Mary Martin, et al.

**Offbeat Palaver**  
Crosby's smalltalk is pleasant palaver; and a nostalgic refresher course on the early days of sound-pix and radio. The plenitude of names from both media, interlarded with Crosby's affection for the Petrillo clansmen, sounds like a yesteryear directory of SAG, AFRA (this was before AFTRA) and AFM personnel. He name-drops like a phone book, but it is all pithy, pungent and pertinent to the proceedings. There are casual anecdotes about songs and songwriters and song situations which are startlingly informative, such as the disclosure that Barris and Clifford wrote "It Must Be True" as a counter-melody or obligato to "If I Could Be With You (One Hour (Continued on page 62))

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

\* ASCAP † BMI

National  
RatingThis Last  
wk. wk.

Title and Publisher

			N	B	P	C	H	D	M	K	Cl	Lo	Se	S
1	6	*High and the Mighty (Witmark)	1	1	2	2	1	1	3	3	7	1	9	90
2	1	*Little Things Mean a Lot (Feist)	7	1	3	1	5	6	1	1	4	8	83	
3	5	*Hey There (Frank)	2	2	4	5	1	2	2	6	2	2	82	
4	4	*Little Shoemaker (Bourne)	5	5	3	8	3	2	5	3	7	1	68	
5	2	†Sh-Boom (H&R)	4	9	7	6	6	9	6	2	2	3	61	
6	3	*Coins in the Fountain (Robbins)	8	6	4	4	10	4	4	3	4	5	43	
7	7	*Hernando's Hideaway (Frank)	9	10	8	3	5	6	5	5	5	4	34	
8	9	*Chapel in Moonlight (Shapiro-B)	3	8	2	10	9	5	10	8	10	3	31	
9	10	†Goodnight, Sweetheart (Arc)	6	5	9	3	5	9	9	3	1	1	1	
10	8	*Happy Wanderer (Fox)	7	10	10	7	10	8	10	13	1	1	1	
11A	12	*I Understand (Jubilee)	4	7	10	10	4	8	9	7	16	1	1	
11B		*Doing the Mambo (Morris)	4	10	7	4	10	13	1	1	1	1	1	
13		†Joey (Lowell)	10	7	4	10	13	1	1	1	1	1	1	
14		*Magic Tango (Chappell)	6	7	8	10	13	1	1	1	1	1	1	
15		†This Ole House (Hamblen)	9	6	7	10	13	1	1	1	1	1	1	

# DISCLICKS HIT BY GROWIN' PAINS

## Payola—Continued

Mitch Miller, Columbia Records' artists & repertoire head, who rather fancies the *VARIETY* reference that "it got so that if Miller burped they bought it," has his own views on disks and disk jockeys—and vicariously, payola.

He blames much of it on "the abdication of the stations to the disk jockeys," and cites their shortsightedness as having spawned the evil of payola. "You don't see Klavan & Finch and that type of disk jockey, who earns \$80,000 and \$70,000 a year, bothering about payola. They get a cut of the commercial revenue; their job is to cement listener interest; they even pay writers to perk their material, so the records are incidental, and they program these with intelligence and discrimination. But (naming a top Boston deejay) just got raised to \$250 a week, after making all that money for his station by platter-chattering, with nary a dime cut to him. Sure, some of the stations 'cooperate' by lending their facilities to shill for this or that disk jockey's 'Record Hop,' or kindred ballroom or other admission promotion, and naturally any recording artist anywhere in the neighborhood shows up, and it's all a nice free benefit for the poor jock who should have gotten it in the first place from the station which employs him."

Miller cites yesterday's practices where the program managers of the smallest indie station laid out the shows—two wellknown artists, then an unknown or upcoming artist, and the like. Most deejays strive for the same thing, "but you know how it is when you have friends—you naturally start to favor this one, or that one, or maybe you recall those two-on-the-aisle for 'Pajama Game' and the nice evening at the Copa when the hinterland jock came to New York. And so it goes."

As an a&r man, Miller stresses the travail that goes with "protecting" the artist and the company's exchequer with "new material." This may cause this or that company to "play ball" with this or that publisher or writer, especially the writers, "where they know how to write for a certain singer." In this connection Miller mentioned Bob Merrill's frequency with Guy Mitchell as a realistic case in point. "And it's really worthwhile. This is not a picaresque business. If I can protect my artist and thus get a fast jump on the market with a half-million exclusive seller, that means \$200,000 at 40c a copy to Col, as wholesalers; it's \$375,000 to the retail trade." It is in this connection that "material" looms so importantly.

On the disk jockey front, Miller cites their value when it comes to artists such as Frankie Laine, Joni James, Rosemary Clooney and the like. The deejays associate themselves with these artists, and people like Laine very wisely evidences that he's never forgotten them. On the other hand there can be singers whose careers were never influenced by actual deejay promotion and yet the jocks will give them all the support possible. But let some of them, as in the case of one gal, who suddenly comes around in a Cadillac and a mink, start to put on the dog, and the jocks who 'remember her when' will 'let-her-to-have it,' as we say in our set. Or if some lucky record girl gets a Hollywood contract, and the highpowered flacks start buttering up the Bosley Crowthers and forget the deejays—and this has happened, too—that's gonna hurt. Because they like to remember this gal as the way she was; when she would get up for a breakfast deejay or a midnight jock's show, and they don't forget when the next platter comes around."

To be continued.

Abel

## Col, Apollo In Mahalia Hassle

Columbia Records and the indie Apollo label are in a hassle over spiritual songstress Mahalia Jackson. Col has been dickering to pact the Negro thrush for the past couple of weeks, but a block was thrown into the negotiations when Apollo claimed that Miss Jackson was under contract.

Col now is counterclaiming that there's no such pact in existence and that Miss Jackson is a free agent. Bess Berman, Apollo prexy, claims that the warbler's pact with Apollo has another year to run. Miss Jackson has been with Apollo for the past nine years and has been the backbone of its roster.

Col's lawyers currently are investigating Apollo's hold on Miss Jackson and no pact has yet been signed. If Col clears the way to ink Miss Jackson, deal will get her a minimum guarantee of \$50,000 for five years.

Col's interest in Miss Jackson stems from her recent pacting with CBS Radio. Her AM stanza is set to kick off in the fall.

## RCA Hillbillies in N.Y.

RCA Victor's hillbillies are converging in New York this week. In town for recording sessions and tv guest shots are Eddy Arnold, Davis Sisters, Chet Atkins, Stuart Hamblen and Rita Robbins.

Miss Robbins and The Statesman Quartet were added to the label's hillbilly roster last week.

## RCA'S CHARLES DALY FAMILY'S AUTO TRAGEDY

A son and daughter of Charles Daly, RCA Victor manager in Camden, N.J., were drowned last week (11) when the car their mother was driving swerved off the road and fell into a deep channel near Sea Isle, N. J. The children were Charles, 10, and Patricia, seven.

Mrs. Daly, who suffered severe shock, told police that she had been blinded by the sun as she approached the drawbridge leading to the Sea Isle City resort. The Dalys had been on their summer vacation.

## Set Jazz-Symph Combo Concerto for Chi Orch

American unveiling of "Concerto for Jazz Band and Symphony Orchestra" by contemporary German composer Rolf Liebermann is slated for Thursday-Friday concerts at Orchestra Hall on Nov. 18-19, Fritz Reiner conducting. Orch will be the Chicago Symphony, and jazz band engaged to perform the work will be made up of Chicago jazz musicians.

Emphasis during fall concert season will be on contemporary composers, with five works being played here for the first time. Samuel Barber, Randall Thompson, Carl Orff, Richard Mohaupt and Mario Castelnuovo-Tedesco are the modern composers whose works are on tap.

## NEED TIME TO GET OFF GROUND

The quick disclick is on the wane. In sharp contrast to a couple of years ago, when a record would leap into the hit brackets within a few weeks after release, the road to the top has become a slow, arduous trek. Publishers as well as disk company staffers now have to wait as long as three months before they get any indication of the consumer's reaction to their platter and/or song.

The slow getaway of a disk today is adding an extra tab to the platter's overhead. Both the diskers and the publishers are being forced to shell out more coin in promoting and exploiting the waxing because of the longer plugging period. Heretofore, both diskers and pubbers would go on an allout plugging spree for a couple of weeks, and if the public didn't bite, would go on to something else. Now, however, they're sticking with a tune for several months, hoping that it can be pushed into the hit brackets.

### Overloading?

Decline of the deejays' disk promotion power is said to be one of the important factors in the snailpace movement of the platters on the retail level. Several diskery artists & repertoire men claim that sales of their disks aren't in proportion to the d.j. plugging attack until months after the initial spins. Other traders cite the overload of releases as a contributing element in slowing up the breakthrough process. "There are so many records hitting the market every week," one a&r exec pointed out, "that it takes time for the good records to emerge from the junk."

In the past year such disks as Doris Day's "Secret Love" (Columbia) and Nat (King) Cole's "Answer Me, My Love" (Capitol) have been top examples of slow rising platters. In both instances, neither the publisher (Remick on "Secret Love") and Bourne on "Answer Me, My Love") nor the disk company let up on its plugging chores. "Love," for example, was pushed for close to six months before it gave any indication of stepping out. More recent examples of hits that have taken time to move into the payoff bracket are Betty Madigan's "Joey" (MGM) and Rosemary Clooney's "Hey There" (Columbia).

## Victor Releasing 'Dream' Day-&-Date With N.Y. Bow, \$25,000 Towards U.S. Tour

RCA Victor will release its original-cast album of "A Midsummer Night's Dream" day and date with the New York preem of the show by the Old Vic Co. at the Metropolitan Opera House Sept. 21. Label currently is putting the show in the groove in London. Set features Moira Shearer, Robert Helpmann and Stanley Holloway. It also includes the complete musical score of Felix Mendelssohn.

Music is performed by Sir Adrian Boult and the BBC Symphony Orchestra. The touring production's orch will be under the baton of Hugo Rignold.

Victor has shelled out \$25,000 as its participating ante in the underwriting of the production's U. S. tour. Show is being brought to the U. S. under aegis of S. Hurok.

## Harbach Salute

Otto A. Harbach, ex-ASCAP prexy, will be saluted as the dean of American librettists at the 25th annual Chicagoan Music Festival at Soldiers Field, Chi., Saturday (21). Music show will star Libera.

Dick Frohlich, ASCAP publicist, will accompany Harbach to Chi.

## Wax-Maestros Claim H'wood Brush; See Hit Disks Bar to Assignments

### RCA and EMI

One of those Wall Street rumors has linked Radio Corp. of America with EMI (U. S.) Ltd., and it reached its peak over the weekend that Victor was taking over Electrical & Musical Industries, which merchandises the Angel platters. This is denied both by RCA prexy Frank M. Folsom and viceprey Mannie Sacks, who is in direct charge of the Victor record operation. Meantime, the stock went from \$1.50 to \$3 in a few months, closing yesterday (Tues.) at \$2.78. The Dot Records dicker is still in the tentative stage. This is Randy Wood's Gallatin (Tenn.) operation, and supposedly to be merged with Victor's subsidiary Label X.

## Indie Dot Label Stays Down So, Nixes Sale Talk

The indie Dot label is staying below the Mason-Dixon line. After feelers for a buyout had come down from the north from RCA Victor, Randy Wood, Dot's owner, squelched the sellout talk by stating last week that he's holding on to his Gallatin, Tenn., plattery operation.

Wood admitted that he had had slight negotiations with Victor but no deal was consummated. Break-off of negotiations was amicable, Wood stated, and Victor will continue pressing Dot disks through its Custom Records Division. In the past, Victor has pressed the majority of the Dot platters.

Dot, in which is celebrating its fifth anni, has made a dent in the market as one of the top indies in the field. The Hilltoppers have sparkplugged the label's pop roster for the past couple of years and Dot now is making important inroads in the rhythm & blues markets. Wood currently is mapping out an expansion plan for his pop and r&b divisions and expects to move into the packaged goods field within the next couple of months.

Victor's interest in Dot was seen by traders as a move to bolster its Label X operation. Victor launched Label X early this year and although it's just begun to get on its feet, it was believed that Label X would absorb the Dot operation.

## PHILLY COMBO LEADER HELD ON DRUG CHARGE

Philadelphia, Aug. 17. Robert Chudnick, trumpet player and combo leader known as Red Rodney, was arrested by the police narcotic squad on drug charges, and held in \$1,500 bail for the Grand Jury.

Currently starred at the Red Rooster Cafe, in West Philadelphia, Rodney was trailed to his home by police raiders, who allege they caught him in the act of disposing of a package of heroin, with a needle-mark freshly made on his arm.

Despite the police surgeon's report that he had found no evidence of recent drug use, Magistrate E. David Keiser sent Rodney to Moyamensing Prison, where he collapsed upon admission and had to be taken to an outside hospital.

Rodney denied in court that he had taken a shot and said the needle-mark came from a hypodermic given him by a doctor because he expects to go to Japan. Magistrate Keiser called Rodney, father of three children, "a bad influence on young people."

Hollywood, Aug. 17. There seems to be a prevailing belief in film studios that a musician can't have two strings to his bow. At any rate, that's the way composer-conductors with disk backgrounds see the situation. They claim they are discriminated against when it comes to scoring assignments.

"It's a new kind of snobbishness," they contend. "Studios seem to feel that if you have a hit record you are beyond the pale."

Mostly, it's a subject that the musicians discuss among themselves—but the bitterness has been growing to the point where some speak out.

"It's ironic," Les Baxter declared in summing up the situation. "The studios are now very conscious of records as a means of exploitation, and those of us who are conductors as well as composers are constantly being asked to record this or that song from a picture. But they won't consider us for the writing end of the work at all."

### Disqualified?

Baxter recently completed his second independent film-scoring job and is elated over the fact that better than 15% of the preview cards on the film lauded the score. But there has been no major studio interest and Baxter believes that "hit records disqualified me."

David Rose had some scoring assignments, Baxter pointed out, but he's about the only recording artist-composer who comes to mind who has had that kind of work.

"Studios seem to feel that we just can't adapt to the work," Baxter commented. "Ironically, my background and qualifications are

(Continued on page 62)

## IBEW to Fight Disking at Home

Los Angeles, Aug. 17. International Brotherhood of Electrical Workers launched a campaign last week on the Coast against recording artists who work out of their own homes and threatened what amounted to a cross-country radio boycott of such disks. Move was started by business agent Harry Stillman of Local 45, Broadcast & Recording Engineers.

Coast local has asked international headquarters in N. Y. to take the problem up with AFM chief James C. Petrillo, or permit enforcement of an IBEW contract provision permitting IBEW members to refuse to handle such disks.

Chief targets of the move are such artists as Les Paul & Mary Ford, Leo Diamond, Johnny Bond, Buddy Cole and William Rousseau. All but Paul and Miss Ford are on the Coast and all record, on tape, from elaborate home setups where no engineer is used.

IBEW contends that such records made without an engineer are "unfair" and points out that contracts provide that IBEW members—which in many radio stations means the engineers who actually spin the disks on a disk jockey show—will not handle either the masters or the disks made from those masters.

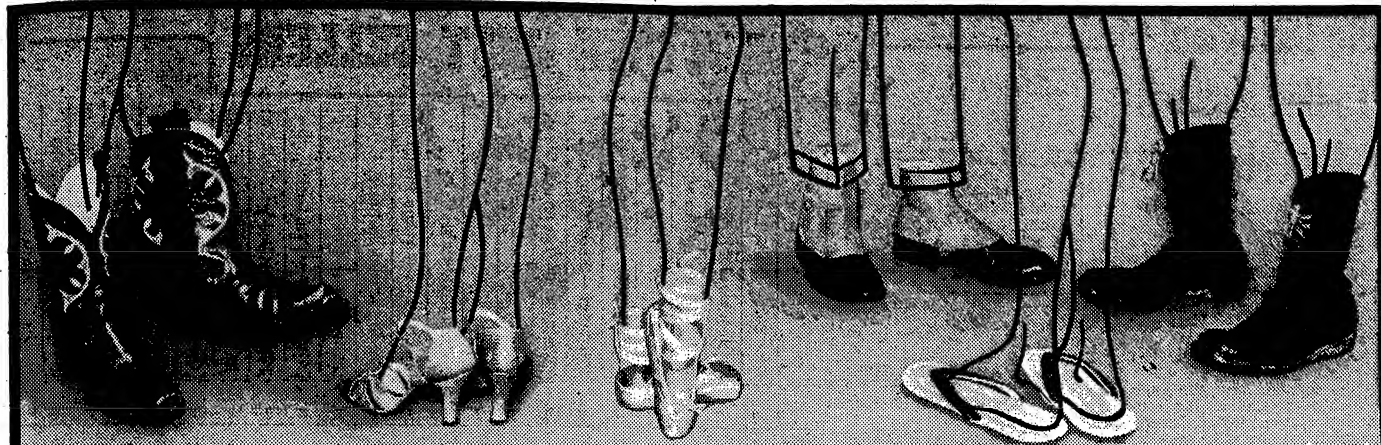
## Benida Gets Disk Rights To Eddie Davis' Tome

Dewey Bergman, Benida Records prexy, has picked up the disk rights to Eddie Davis' tome, "Laugh Yourself Well." Bergman currently is dickering for Jackie Miles to narrate excerpts from the book.

Benida also is negotiating with the Atlanta Symphony for its long-hair album building program. Early this week the diskery teamed up with British Decca for latter to release the Benida pressings in England.







everybody but everybody is talking about Eddie's new hit\*

# EDDIE FISHER

\* **I NEED  
YOU NOW**

and

**HEAVEN  
WAS NEVER  
LIKE THIS**

20/47-5830



**RCA VICTOR**  
FIRST IN RECORDED MUSIC



**A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING**

## Cuffo Disk Plan To Be Launched By Col in Sept.

Columbia Records will launch its "Priceless Editions" broadside after Labor Day. Col's sales staffers have been fanning out around the country for the past couple of weeks briefing distributors on the fall plan which cuffs "not for sale" disks for each Col platter or needle purchased. The sales confabs are skedded to wind up this week.

Despite the fact that the cuffo disk plan is pegged at the consumer and will be handled directly by the plattery, no dealer squawks have been registered. Only hitch that has come up in Col's scheme so far has been from the rural areas, where the dealers claim they never use a sales slip. (A sales slip and 25c entitles the customer to one of the "Priceless Editions" platters.) The distribbers in these areas have received the go-ahead from the Col homeoffice to print special slips for cuffo handouts to the dealers.

As an incentive to get the dealers to push Col's fall line, label has tacked on an additional 5% discount privilege. Some dealers are taking the extra percentage deal off their billing while others will pass it on to their customers. Col also is prepping a contest for the dealer who does the best job on the fall program.

## BERKSHIRE FEST WINDS TO RECORD 330G TAKE

Lenox, Mass., Aug. 17. The 17th annual Berkshire Festival wound up at Tanglewood here Sunday (15) at a high peak, both artistic and boxoffice-wise. Charles Munch led his Boston Symphony Orchestra, plus four brass bands, Music Center chorus of 200 and Springfield, Mass., chorus of 50, in a performance of Berlioz's "Requiem." New attendance record for the six-week fest was set, with a new boxoffice mark. Total paid admissions were \$330,033, as against \$311,600 in 1953.

The dozen concerts of the BSO in the 6,000-seater Shed (with overflow on lawn) brought in \$249,217. Six chamber orchestra events in the 1,150-seater Theatre-Concert Hall accounted for another \$32,467. Six more music events in the smaller hall added \$13,007. "Tanglewood on Parade" benefit Aug. 13 netted \$24,066, and there was an additional \$11,276 added from Saturday morning public rehearsals.

## Westminster Prepping 45 RPM Platter Movein

Westminster Records is prepping its initial movein to the 45 rpm platter field. The step into the slow-speed market is part of the label's overall expansion program. Diskery recently launched a pop platter series after having confined all its output to the longhair field.

Diskery's initial 45 rpm releases will all be in the pop field. Releases will include jazz, mood and background music, Latin dances and French chansons. The Westminster 45s will hit the market early next month.

## RETAIL DISK BEST SELLERS

**VARIETY**

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

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### SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837	PAJAMA GAME Broadway Cast Columbia ML 4840	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	GLENN MILLER STORY Film Soundtrack Decca DL 5519	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	PARDON MY BLOOPER, VOL. II Kermit Schaffer Jubilee LP 3

### Col Rushes Clooney Set

Columbia is rushing out a new Rosemary Clooney album tagged "While We're Young," to take advantage of her skyrocketing "Hey There." Release delays the label's plans to issue an album of duets between Miss Clooney and her husband, Jose Ferrer.

Album includes the title tune, "Hello Young Lovers," "Young at Heart," "Too Young," "You Make Me Feel So Young," and "Young Man, Young Man," written by Ferrer.

### Audivox

Continued from page 1  
novations, including a seven-channel tape that's already been used by Audivox.

Another novel aspect of the operation is that during Audivox's 16 months of operation, label's talent has been confined to Scott and his wife, Dorothy Collins. Both appear on the "Hit Parade" tv show, Scott as musical director and his wife as key femme vocalist. Besides these activities, Scott is also a composer, arranger and publisher. Several of the Audivox releases have been Scott compositions played by an orch fronted by the tunesmith. His ASCAP pubbery is Gateway Music, formed about seven years ago.

Scott has acquired some new acreage adjacent to his home and is planning to expand his recording facilities. His electronics equipment is valued at approximately \$100,000 and runs the gamut from a simple voltohmmeter to a more complex audio-frequency wave analyzer.

Wally Gingers orch slated for a one-niter at the Sunnybrook Ballroom, Pottstown, Pa., Aug. 28. Orch's also set for a three-night stand at the Centennial Terrace, Sylvania, O., beginning Sept. 3.

### Brit. Maestro's Injury Won't Snarl Band Debut

London, Aug. 17.

Drummer Eric Delaney, whose newly-formed orchestra has been signed to record for Mercury, nearly had his career cut off in its prime last Tuesday (10) when he severely injured his left hand.

Delaney, one of Britain's top drummers, launches his combo at Hull Sept. 16, and the first records of the orch have been favorably received by critics here. A keen motorist, he was fixing his car when he caught his left hand in the generator belt. He was rushed to the hospital where the second finger of his left hand was amputated to the knuckle. The third finger was crushed but it is hoped to avoid amputation by skin-grafting.

Delaney says he will have to al-

ter his grip slightly, but is sure that his playing won't be affected and that the debut of his band will take place as arranged.

Claude Marchand Dancers set for the Casino Theatre, Toronto, Aug. 26.

**THE HIGH  
AND THE  
MIGHTY**

**7**

**BIG RECORDS**

M. WITMARK  
& SONS

**DECCA RECORDS**

**America's Fastest  
Selling Records!**

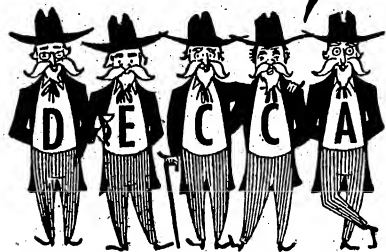
Another **BMI** "Pin Up" Hit

**ANGELS IN THE SKY**

RECORDS

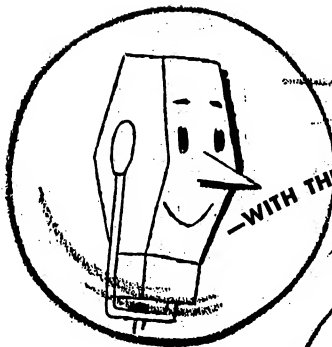
TONY MARTIN ..... Victor  
GENE AUTRY ..... Columbia  
VAN CLEAF SISTERS ..... Benida  
BUDDY CUNNINGHAM ..... Valley  
HERB & KAY ADAMS ..... King  
DICK GLASSER ..... Triple A

Published by RIDGEWAY MUSIC

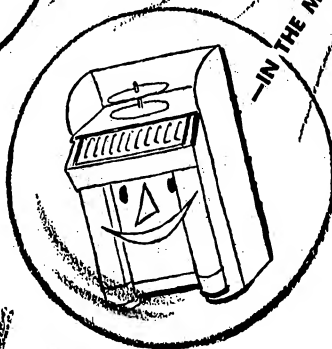
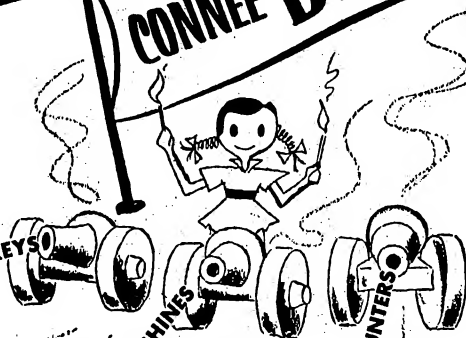


"Connee is **FUSTEST**  
with the **MOSTEST**  
and the **BESTEST**—"

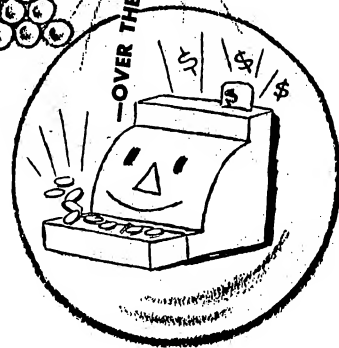
CONNIE BOSWELL



—WITH THE DISK JOCKEYS



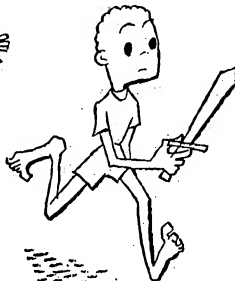
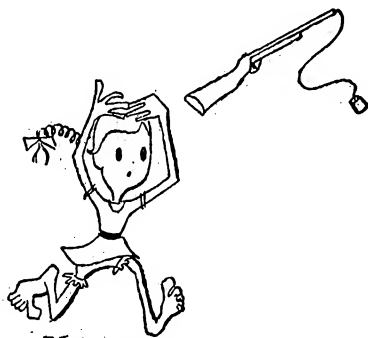
—IN THE MACHINES



—OVER THE COUNTERS

IF I GIVE MY  
HEART TO YOU

B/W TENNESSEE  
(DECCA 29148 • 9-29148)  
Orchestra Directed by GEORGE SIRAVO





# Local Talent, Labels Grabbing Big Share of Jock & Juke Spins in Sticks

Geography is becoming the nemesis of the music biz. New York publishers and the major record companies are finding it increasingly difficult to plug new tunes in the hinterlands. They've become invaders in territories where local talent and labels are very powerful.

In the past couple of months, the battle for spins in the grassroots areas has been won by the home-grown product. The swing to the local output has been especially noticeable in the jukeboxes and it's become increasingly evident in the programming of the deejays around the country.

The civil war in the disk field, heretofore, has been pop vs. hill-billy or pop vs. rhythm & blues but now it's developed into a struggle of pop vs. pop. Publishers and disk companies are springing up all over the country and any locality with a voice and some financial backing is getting a crack at the shellac market. Their backers are calling the turns with the local deejays and coinbox ops.

Artists & repertoire execs and major pubbery representatives who've been on junkets around the country recently report that their product is being brushed off in favor of disks, artists and tunes that they've never heard before. Each town has its favorite native singers and they get steady play on the air-planes and in the coin machines. It's got to a point, one diskery exec said, where only the top national hits get any play in these areas and it's become increasingly difficult to break through with a new artist or a new song.

The stress that the regional deejays and juke ops have put on localities has stirred some singers, who've failed to click on a top label, go home and try it again under another name. So far the regional push has done nothing more than make them big names in their home town. It's yet to push them into the bigtime.

## Good Medicine

Arnold Shaw has taken a page from his own book, "The Money Song." Shaw, who's a veepee at Hill & Range, recently acquired "Sh-Boom" after it had broken through on the indie Cat label, a sub-sid of Atlantic. In his tome, the "money song" is picked up by a publisher after a noise-making breakthrough on an indie label.

Incidentally, the novel hits the pocketbook market this week via Signet.

## PARIS' 'MEN & MELODIES' COVERS 16 CAREERS

A good anthology for reference and also good reading is Leonard A. Paris' "Men and Melodies" (Crowell; \$2.75), capsuling in under 200 pages the lives and careers of 16 top songsmiths. They embrace Reginald DeKoven, Victor Herbert, Harry B. Smith, George M. Cohan, Rudolf Friml, Otto Harbach, Sigmund Romberg, Jerome Kern, Irving Berlin, George Gershwin, Vincent Youmans, Cole Porter, Kurt Weill, Richard Rodgers, Lorenz Hart and Oscar Hammerstein 2d.

Through these is virtually traced the history and evolution of American musical comedy. There are anecdotes about the songs and their original interpreters. It is chatty and informally written, and will spark a pleasant nostalgic note in its reading. Abel.

Lee Mathews, formerly with the Willis Conover band in Washington, D.C., and who has been featured at Cafe Society, has joined Woody Herman and the Third Herd as vocalist replacing Dolly Houston who had been with the Herman organization for the past four years.

## VARIETY

## 10 Best Sellers on Coin-Machines

1. SH-BOOM (5)
2. LITTLE SHOEMAKER (7)
3. LITTLE THINGS MEAN A LOT (16)
4. HIGH AND THE MIGHTY (1)
5. HEY THERE (4)
6. THREE COINS IN THE FOUNTAIN (13)
7. HERNANDO'S HIDEAWAY (11)
8. I'M A FOOL TO CARE (5)
9. IN THE CHAPEL IN THE MOONLIGHT (5)
10. THEY WERE DOING THE MAMBO (2)

Crew Cuts ..... Mercury  
Chords ..... Cat  
Gaylords ..... Mercury  
Hugo Winterhalter ..... Victor  
Kitty Kallen ..... Decca  
LeRoy Holmes ..... M-G-M  
Victor Young ..... Decca  
Johnny Desmond ..... Coral  
Les Baxter ..... Capitol  
Rosemary Clooney ..... Columbia  
Four Aces ..... Decca  
Archie Bleyer ..... Cadence  
Johnnie Ray ..... Columbia  
Les Paul-Mary Ford ..... Capitol  
Kitty Kallen ..... Decca  
Vaughn Monroe ..... Victor

## Second Group

- HAPPY WANDERER  
CRAZY 'BOUT YOU, BABY  
GOODNIGHT, SWEETHEART, GOODNIGHT  
MAGIC TANGO  
I UNDERSTAND JUST HOW YOU FEEL  
THIS OLE HOUSE  
CINNAMON SINNER  
IF YOU LOVE ME (REALLY LOVE ME)  
SOME DAY  
DREAM

Frank Weir ..... London  
Henri Rene ..... Victor  
Crew Cuts ..... Mercury  
McGuire Sisters ..... Coral  
Hugo Winterhalter ..... Victor  
Four Tunes ..... Jubilee  
June Valli ..... Victor  
Rosemary Clooney ..... Columbia  
Tony Bennett ..... Columbia  
Kay Starr ..... Capitol  
Frankie Laine ..... Columbia  
Four Aces ..... Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10)

## Alexander Ties Up Solid 10 Weeks at N.Y. Statler For Monroe, Two Orchs

Willard Alexander has locked up 10 solid weeks at the Cafe Rouge of New York's Hotel Statler with stands for Vaughn Monroe, Richard Hayman's orch and the Sauter-Finegan band.

Monroe has been slotted into the room as a single for six weeks beginning Oct. 8. It'll mark Monroe's Gotham debut as a solo. He broke up his band about a year ago and is currently riding high with "They Were Doing the Mambo" on RCA Victor. Monroe will be backed by the Hayman orch. The Sauter-Finegan crew moves into the Statler on Nov. 19 for a four-week stay. The date will be the band's initial New York hotel stint. Orch played the Bandbox, N. Y. jazz nitery, about a year ago.

Statler's new fall policy will kick off with the Dorsey Bros. next month.

## TITO BURNS TO DISBAND HIS TOURING SEXTET

London, Aug. 17.

Tito Burns, accordionist bandleader, whose sextet has been one of the top touring band attractions here for eight years, is disbanding the outfit. It breaks up in September.

Burns, with vocalist wife Terry Devon and his group, is at present in the middle of a two-month tour of U. S. bases in Europe. They return Sept. 1, after which they do some one-niters until the 11th. Then finis.

Burns is keeping mum about his plans for the future, although there are suggestions that he may be giving up the profession entirely. He has given no reasons for his surprise decision to disband, beyond the fact that he is tired of galloping around, as he has been doing on one-niters for some years.

## Blasts Disk 'Junk'

Editor, VARIETY:  
Amen brother on your editorial about the payola in the disk industry.

As a man who programs a mountain of records for radio and tv each day naturally I'm interested in what happens to this business. Aside from all the obvious pitfalls you mentioned in print, there is the consideration of the very poor material that finds its way to the monthly release package.

The amount of junk these birds are throwing on the market is going to haunt them in the not too far future. In this line I'm for a complete reshuffle in the a&r business. Too bad we can't mention names. But it's for the same reason, no doubt, that I don't want my name mentioned either. Pour it on them, Thanks.

Name Withheld.

## CSIDA AND GREEN ADD PARKER TO MGT. LIST

Joe Csida and Charlie Grean continued bolstering their management operation with the pacting of composer-crooner Johnny Parker. Singer recently was renewed by Coral Records for an additional two years.

Parker previously had worked with such orch leaders as Les Brown, Charlie Ventura and Skitch Henderson.

## Gillette Files \$500,000 Suit On 'Look Sharp' Tune

Hollywood, Aug. 17.

Gillette Razor filed a \$500,000 damage suit in Superior Court against the composer and publishers of the tune, "To Look Sharp," claiming they had no right to market the tune without permission of the company, which originally hired the composer to pen the song. Asking declaratory relief damages and an injunction, Gillette said Mahlon Merrick had penned the tune for them in January, 1951, as "Gillette Look Sharp March," and that since that time they had spent \$23,000,000 in radio and tv advertising in which the tune is used.

Complaint says Merrick recently had the song published in sheet music form and alleges he violated an agreement inked Feb. 1 this year when he omitted the company's name from the title. Charge contends both Merrick's and Gillette's names were to have been listed. It's claimed Merrick didn't have the right to make use of the composition for profit or performance without Gillette's okay. Named as defendants along with Merrick are Marlen Music Co. and Gordon Music Co., publishers of the song; David M. Gordon, Melvyn L. Gordon and 10 John Does. Razor plaintiffs added they feared a band arrangement would over-popularize the song.

## Reichman's New Band In Houston Shakedown

Houston, Aug. 17.

Joe Reichman and his new orch opened here at the Empire Room, Rice Hotel, last Thursday (12) for a four-week stay. Reichman has been in retirement as a bandleader for the past two years and has been a disk jockey with WFAA, Dallas.

He is to shake the band down here and in Dallas prior to taking it on a national tour. Arrangements are by David Rose. For the local stand Spencer & Jinaye, dance team, will spotlight the floor show for the first two weeks.

## Amer. Tunes Now Dominate Danish Radio; Too Many Pretty Girls in Denmark?

Copenhagen, Aug. 10.

Four out of five tunes played on Danish Statsradiofonien's dance or record programs are of American origin. This summer not one hit has dominated the market, like "Seven Lonely Days" (Mork) did last year, but Tin Pan Alley products like "Changing Partners" and "Answer Me" (both from Dacapo), "Till the End of the World" (Mork) and "Make Love to Me" (Imudico) have had big sales on records, both imported and in local versions.

Some stir has been created by a Danish song, "Der er altfor mange sode pier in Denmark," published by Imudico and written by the prolific composer Sven Gyldmark. This song, a polka, complaining about there being much too many pretty girls in Denmark (because there is not enough time to kiss them all), has had a lot of publicity and is already out on four Danish recordings.

Thor Johnson, conductor of the Cincinnati Symphony, will be guest batoneer with the Philadelphia Orchestra during the coming season, for the first time.

A Solid Ballad Hit!

CARA MIA

LEO FEIST, INC.

LONDON RECORDS

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78 RPM  
45 RPM

M-G-M RECORDS

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# VARIETY Scoreboard

## OF

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

### TALENT

POSITIONS This Week	LAST Week	ARTIST AND LABEL	TUNE
1	1	CREW CUTS (Mercury)	(Sh-Boom Crazy 'Bout You, Baby
2	2	KITTY KALLEN (Decca)	(Little Things Mean a Lot Chapel in the Moonlight
3	3	ROSEMARY CLOONEY (Columbia)	Hey There
4	5	GAYLORDS (Mercury)	This Ole House
5	4	ARCHIE BLEYER (Cadence)	Little Shoemaker
6	6	FOUR ACES (Decca)	Hernando's Hideaway
7	7	MCGUIRE SISTERS (Coral)	(Three Coins in the Fountain Dream
8	9	FRANK WEIR (London)	Goodnight, Sweetheart
9	8	VICTOR YOUNG (Decca)	Happy Wanderer
10	..	LEROY HOLMES (M-G-M)	High and the Mighty
			High and the Mighty

### TUNES (\*ASCAP. †BMI)

POSITIONS This Week	LAST Week	TUNE	PUBLISHER
1	1	†SH-BOOM	Hill & Range
2	3	*LITTLE SHOEMAKER	Bourne
3	6	*HEY THERE	Frank
4	4	*HIGH AND THE MIGHTY	Witmark
5	2	*LITTLE THINGS MEAN A LOT	Feist
6	5	*HERNANDO'S HIDEAWAY	Frank
7	7	*THREE COINS IN THE FOUNTAIN	Robbins
8	8	†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc
9	9	*HAPPY WANDERER	Fox
10	10	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B

## Inside Stuff—Music

Birdland, the Broadway jazz boite, gets a double-barrelled boost on two Decca platters, concurrently being plugged. One is an ode to the joint, Ella Fitzgerald's "Lullaby of Birdland," written by George Shearing. Patricia Music is publishing. The other is a paradox, in that Louis Armstrong's concurrent engagement at the rival Basin Street, nearby Broadway pop bistro, has cued deejay references to his ultra-modern version of "Whiffenpoof Song," which tees off with "from the tables down at Birdland," likewise a strong lyric disk plug for the spot.

In preparing for its 20th anni celebration starting this fall, Decca Records combed through its sales lists for 1,000,000-sellers and discovered that seven platters have "sneaked" quietly into the golden circle over the past few years. Disks, which reached the 1,000,000 marker by a dribble of sales after their initial click impact, are Guy Lombardo's "Third Man Theme," "Humoresque" and "Easter Parade"; Fred Waring's "The Night Before Christmas"; Jimmy Dorsey's "Green Eyes"; Woody Herman's "Woodchoppers' Ball," and Johnny Long's "Shanty Town."

Plans are in the offing to set aside Sept. 21 as "Hank Williams Day" in Montgomery, Ala. The salute to the late hillbilly crooner-composer is being organized by the Alcazar Shrine Temple, with the entire proceeds to be turned over to the Shrine Charity Fund. Country & western artists will participate in the memorial program and MGM Records, Williams' label until his death Jan. 1, 1953, and its Atlanta distributor will work with disk jockeys, jukebox operators and dealers to promote the affair.

After the death of songsmith Ralph Care a couple of weeks ago, Bernie Wayne, who collaborated with him on a number of tunes, dusted off one of their compositions, "Do Me Good, Ba-Baby," for a pop push. Wayne also is turning over all the royalties on the tune, which Meridian Music, an E. H. Morris subsid, is publishing, to Care's widow.

Bob Weems, head of Willard Alexander bureau in Chicago, currently is touting a tune called "Ava" for the WA office. Ditty was come upon fortuitously, after newspapers in the Windy City published freak circumstances in which the song was "discovered." A housewife, Mrs. Lena Golightly, had clefied "Ava" in hobby fashion and lost three demonstration disks of the tune in a Loop store. Sometime later she received a check in the mail for \$1,000 from one who wrote only "I Love Ava." Mrs. Golightly later learned that her tune had helped to mend a rift between a gentleman and his woman named Ava. Weems says there are several publishers and diskeries interested in the property.

Third Toronto vocal quartet to break into U. S. show biz is changing its moniker too—the Esquires—signed by MCA for a tv shot in Cleveland and a Toledo nightspot, as result of a recent lounge date at Bas-rel's in Toronto. No new name chosen yet. The Four Lads were originally Four Dukes but changed, like Esquires, because another combo was using the tag already. Canadairs changed to Crew Cuts just before waxing their first hit, "Crazy About You, Baby."

Eugene Cines, head of CBS-TV's record library, is making some noise as a tunesmith—but not in this country. His song, "Spindhrift," is building in England, Germany and Holland but hasn't yet been published in the U.S. Tune is published in England by Edition Lynx and has been recorded by Tom Van Elst. Several N.Y. pubberies currently are dickering for the song.

Leslie A. Macdonnell, who recently ankled the Foster Agency in London, is acting as personal manager to a limited number of artists. He is not associated with the Ted Heath Agency nor has he launched out into the music publishing business. Macdonnell represents Heath in certain phases of his business and has rented offices in Heath's suite in Albermarle St.

The American Broadcasting Co. will salute Decca Records' 20th anni on Sept. 7 via special tributes to the diskery on seven of its radio shows. All the programs will originate in New York. The Decca salute will be kicked off in the ayem by Dean Cameron and run through the day, winding up with George Hamilton Combs' "Spotlight on New York" stanza in the late evening.

Julius Bihari and Modern Records were ordered by Federal Judge Ben Harrison in L. A. to refrain from selling any imperfect Clef, Norgran or Mercury Records acquired through the purchase of scrap stuff from RCA Victor's custom pressing division.

George Shearing and his pressagent Bill Hegner have teamed up as a songsmithing duo. Shearing and Hegner already have collaborated on a dozen tunes, three of which are being waxed by the Ray Charles Choir for MGM Records this week.

### Decca Tags Roman

Decca Records added warbler-guitarist Mimi Roman to its country & western roster recently. Thrush, who is being earmarked for a "Grand Ole Opry" showcase, will begin etching for the label within the next couple of weeks.

Waco, Tex.—Sam Snyder's "1954 Water Follies" will be presented here Aug. 16-20, under sponsorship of the Lions Club of Waco, at the Heart o' Texas Coliseum. This is to be the only Texas stop of the water show.

coming up real fast . . . real big!

# An Old Familiar Love Song

great new ballad by Bob Hilliard and Dave Mann

## SUNNY GALE

Joe Reisman Orchestra

RCA VICTOR No. 2-5836

## On The Upbeat

### New York

Fred Amsel on a deejay trek through the midwest plugging Karen Chandler's new Coral slice of "Heartbeat". Elliott Bros. orch currently at the Rendezvous Ballroom. Balboa Beach, Cal. Shirley Harmer, MGM Records thrush, begins her own tv show for the Canadian Broadcasting System Oct. 3. Juggy Gayles leaves for the Coast tomorrow (Thurs.) for an indefinite stay. Jo Stafford's Columbia Records' coupling of "Nearer My Love To Me" and "Temple of an Understanding Heart" picked by Woman's Home Companion mag as the disk of the month for October. Vaughn Monroe began a one-week stand at the Steak Ranch, Atlanta, Monday (16). Sol Handwerker, MGM Records publicity chief, farming in upper New York State for a week. Baby Dee, MGM Records patee, currently at the Cotton Club, Atlantic City. Nat (King) Cole into Giro's Hollywood, Aug. 27. Lionel Hampton orch currently at the Chez Paree, Montreal. Chico O'Farrell's new band debuts at Birdland Sept. 16. Ray Haney, MGM Records new folksinger, on an extensive road tour plugging his debut sides, "I'm Sorry, Sorry Now" and "Rosie's TV Song."

### Chicago

Count Basie opening two weeks at Blue Note Aug. 25, with Duke Ellington pegged for fortnight on Sept. 29. Herbie Fields playing three weeks at Preview, Chi, beginning Sept. 22, and following with week at Scaler's, Milwaukee, commencing Oct. 11. Charlie Ventura opens six days at Scaler's on Aug. 23. Claridge Hotel, Memphis, cutting out acts and dance policy as of Oct. 8. Sauter-Finegan orch begins first southwest tour of colleges on Sept. 10. Commanders current at Grove Ballroom, Chi, for one week. Gee Cee Trio dated for 12 weeks with options at Old Heidelberg starting Sept. 5. Shep Fields on nites in midwest currently. Chuck Foster to Peabody Memphis, Aug. 23 to Sept. 11. Tommy Reid to Claridge Hotel, Memphis, Aug. 20 through Sept. 8. Ralph Sharron touring at Cloister Inn for three weeks, following which regular pianist Warren Meyers returns.

### St. Louis

Janet Brace, songbird, in at Steeplechase Terrace, with Bob Thompson and his Aquatones continuing to play for shows and dancing. Jan Grant and Dick Fister's band h.o. at Town & Country. Sid Tomack back for seventh time at Zodiac Roof, plus Joe Schirmer's Bournon St. St. Six. Boris

Romanoff ranging from Bach to boogie on the 88 at the Chantilly Lounge. Gene Hoyer's orch and chirp Betty Dunn at the Forest Park Highlands. Bands of Hal Havird and Johnny Polzin alternating for night and day cruises on the excursion steamer Admiral.

### San Francisco

Jack Ross celebrating his 10th year at the Cirque Room at the Fairmont. Horace Heidt comes to the Italian Village tonight (Wed.). George Auld at Fack's for two weeks with Vince Guardidi on piano, Jerry Good on bass and Gus Gustafson on drums. Kid Ory returned to the Hangover Club Monday (16) with George Probert on clarinet. Woody Herman playing a one-nighter at Rio Nido at Russian River Aug. 26.

### Omaha

Chuck Foster orch closed a three-night stand at Peony Park here Sunday (15) and will be followed by Hank Thompson (22) and Ray Pearl (27-29). Vic "Star" Dust opened at Sun-Set Ballroom in Lincoln last Saturday (14). Jay Bellaire orch at the Turnpike in Lincoln. Hank Thompson is set for one-nighter there Friday (20). Thomas L. Thomas drew 5,947 at the Omaha Centennial's Century of Great American Music last week.

### San Antonio

Art Mooney and his orch here for a number of dates at local Army and Air Force installations. Erskine Hawkins and orch booked for a one-night stand at the Municipal Auditorium Saturday (21). Included in the show will be Fay Adams, the Drifters and the Counts among other entertainers. Jimmy Joy has formed a new five-piece combo in Dallas, to be known as The Townsmen. Joy also has a larger crew for club dates, college proms and other bookings.

### London

West End handleader-pianist Tommy Rogan, late of the Berkeley and 400, has been chosen by impresario Maurice Winnick to lead the band on board the liner Saxonia, which sails from Liverpool to Montreal on her maiden voyage Sept. 2. Len Edwards, general manager of Mellin Music here, is ill with heart-trouble and has been ordered to rest for a month. Johnnie Gray and his band signed for two months' tour of U.S. camps in Europe. Fred Jackson, head of Mills Music here, off on Continental business trip. He will visit Luxembourg, Holland, Belgium, Germany and France, returning Sept. 11.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of August 6-12, 1954

Cara Mia	Feist
Crazy 'Bout You Baby	Sunbeam
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Happy Wanderer	Fox
Heaven Was Never Like This	Famous
Hernando's Hideaway—"Pajama Game"	Frank
Hoy There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
I Can't Believe That You're In Love With Me	Mills
I Love Johnny, Johnny	Miller
I Need You Now	Miller
I Understand Just How You Feel	Jubilee
If I Give My Heart To You	Miller
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Her Mine	BVC
Sh-Boom	H&R
Skokiaan	Shapiro-B
Some Day	Famous
Steam Heat—"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
They Were Doing The Mambo	Morris
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Wedding Bells (Are Breaking Up That Old Gang)	Mills

### Top 30 Songs on TV

(More In Case of Ties)

And This Is My Beloved—"Kismet"	Frank
Baubles, Bangles And Beads—"Kismet"	Frank
Crazy 'Bout You Baby	Sunbeam
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Half As Lovely	Shaw
Happy Wanderer	Fox
Hernando's Hideaway—"Pajama Game"	Frank
Hoy There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
Hottentot	Dartmouth
I Love Johnny, Johnny	Miller
I Love Paris—"Can-Can"	Chappell
If You Love Me (Really Love Me)	Duchess
It's Great To Be In California	Amer. Acad.
Jones Boy	Pincus
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Her Mine	BVC
Marie	Berlin
One Arabian Night	Meridian
Sh-Boom	H&R
Skokiaan	Shapiro-B
They Were Doing The Mambo	Morris
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Under Paris Skies	Leeds
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

## Cap Sales Zoom; Exceed '53 Pace By \$2,750,000

Hollywood, Aug. 17.

Sales of Capitol Records zoomed again during the 12 months ended June 30, 1954, to reach new heights that sent earnings up to \$31,000, prexy Glenn E. Wallichs reported in a letter to stockholders today (Tues.). Sales volume reached \$17,785,534—a leap of more than \$2,750,000 over 1953's \$15,013,369.

Net income for the period amounted to \$706,023, equal after preferred dividends to \$1.47 per share on the 476,230 shares of common stock outstanding. For the previous year, the net of \$674,946 were equal to \$1.39 per share.

Working capital at the end of the period exceeded the level of the previous June 30, Wallichs reported, with cash and Government securities alone exceeding total current liabilities.

Dividends of 75c per share, totaling \$357,172, were paid by the firm during the 12-month period ended June 30. A quarterly dividend of 15c a share was declared Aug. 12, payable Oct. 1 to stockholders of record Sept. 15. Declarations in the 12 months ended June 30, 1953, were \$238.115, equal to 50c a share.

## 'SANTA' GETS UPDATING FOR FRESHER FIELDS

"Santa Baby" is being updated with new lyric versions. Joan Javits, who penned the words to the Tony and Phil Springer melody, has written three sets of new lyrics for the pop, kiddie and hill-billy field. Tune hit the bestselling brackets last year via RCA Victor's Eartha Kitt waxing.

Trinity Music, which is publishing "Santa Baby," is prepping a deejay contest for recommendations as to what artist should cut the tune in each field. Best deejay suggestions will get \$100.

## Robbins Preps Francis, Community Song Folios

Jack Robbins is prepping a flock of new song folios. The vet pub recently tied up Arlene Francis for a folio in her name and pacted Prof. Harvey Robert Wilson to arrange a community song book for highschools and colleges. Latter folio will be tagged "Lobby Sing." Wilson is professor of music education at Teacher's College, Columbia U. "The Arlene Francis Song Folio" is due for hefty plugging via her tele shows.

### SONG FROM

## THE CAINE MUTINY

### I Can't Believe

### That You're In Love With Me

by JIMMY McHUGH and CLARENCE GASKILL

MILLS MUSIC, INC.

Recorded On All Major Labels

## Martin Block

Continued from page 1

"then only by a bad process of elimination because all the others were so bad," he adds.

Block plays his new disks blind. "It isn't fair otherwise," he observes, "not to listen to the new platters without my listeners, so I listen when they listen. And when they were that bad as last week, I just had to stop the music. When some of those 'new voices,' as they call 'em, are perpetrated on the public it also offends me, and I have the privilege of chopping off the agony."

### Indigo Disk Versions

Block is also plenty incensed at the off-color trend in some of the disks. He named names, which shall be kept anonymous at the moment although VARIETY at diverse times has cautioned against the double-entendres and pash vocalistics, which come under the category of what some of the a&r men think might be "cute" or "romantic." The boudoir interpretation and/or the saucy wordage has been a sensitive point with Block.

His paternal interest in the music business causes Block to observe that "eventually it's gonna kick back into their faces," be it mediocrity or paprika lyrics, and "it's come to a point where I just won't be party to it," he says.

Jane Morgan, Kapp Records' thrush, gets a two-day leave of absence from New York's Latin Quarter show to head out on a deejay tour of Cleveland and Detroit plugging her debut disk of "Baseball Baseball" and "Fair Weather Friends."

## Cab's Coast Music Dates After 2 Years in 'Porgy'

Hollywood, Aug. 17.

After two years in the legit, "Porgy and Bess," Cab Calloway plays his first music date Friday (20) in a featured spot in Irving Granz's "Jazz a la Carte" concert at the Shrine Auditorium. He'll be backed by Louis Bellson and his All-Stars, including Zoot Sims and Harry Edison.

Others on the bill are Stan Getz, Buddy DeFranco Quartet, Red Norvo Trio with Tal Farlow, Chet Baker Quartet and Max Roach. Same talent, except for Baker, will be used for another bash the following night at the Russ Auditorium in San Diego.

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# Aussie Promoters to Tap U.S. Talent For Bigtime Shows; Ray Unit Set

Chicago, Aug. 17. Benn Reyes and Lee Gordon, in their own version of ten-twenty-third two-day parade of U. S. talent in Australia, "made a few thousand dollars" on their first "Big Show" unit which grossed \$46,000 (\$103,500) in a one-week, three-city tour that ended two weeks ago. But, instead of the 10-20-30c admish prices of vaude days, the Aussies were tapped 10-20-30 bob—roughly \$1.25 to \$3.75.

Second "Big Show" unit, to open Sept. 10 in Sydney, includes Johnnie Ray, comic Dave Barry and dance team of Peggy Ryan & Ray McDonald. Mickey Rooney and Cab Calloway are set for the October tour. Rudy Vallee has okayed an Aussie junket, with date as yet undecided. Reyes and Gordon plan six to eight of these Down Under trips annually, and are considering adding the Philippines and South Africa to the itinerary.

First "Big Show" package starred Artie Shaw, Jerry Colonna, Ella Fitzgerald, Buddy Rich and a local Aussie orch. Unit played three days in Sydney, three in Melbourne and one in Brisbane, from July 23 to Aug. 1.

Ray will get \$22,500 for his stint. Budget for the entire layout will be around \$45,000, which the promoters feel should be average for the traveling shows. Reports from Aussie are that show, Miss Fitzgerald, Rich and Colonna pulled down \$10,000 each for 22 shows.

Original unit grossed approximately \$102,000 for the seven days, despite the fact that some coin was lost when Miss Fitzgerald, delayed in Honolulu, was unable to make it on time. To insure goodwill, promoters took considerable newspaper space to explain the situation and then hired auditoriums for her to do a pair of solo shows for the benefit of ticketholders who had seen the original layout without her.

Reyes is also talking a deal with Hedda Hopper, only Hollywood columnist whose column is syndicated in Australia, to go along as mistress of ceremonies for one of the units.

When Reyes and Gordon first approached U. S. acts for their proposed tour, the reaction they got from performers was "Australia is weeks and weeks away and we can't spare that much time." Some were skeptical even after an examination of the airlines schedules proved that they could play a full eight days (laws prohibit Sunday performances) in Australia and still be back in the States two weeks after departure.

Reyes left for Australia last week. Vick Knight, who'll produce the second unit, planes out Sept. 3, with the acts to follow on Sept. 7 for the Sept. 10 opening in Sydney. Gene Krupa, appearing in Australia last week for Aztec Services with a local band, drew more than 20,000 at his initial stand.

## Ray's 3d Brit. Visit

London, Aug. 17. Third visit of Johnnie Ray to Britain will take place next April. He plans to make his longest stay here—at least three months. It's almost certain he'll again appear at the London Palladium.

## JOE E.'S VEGAS ENCORE 12 WEEKS SO FAR IN '54

Las Vegas, Aug. 17. Joe E. Lewis' engagement at El Rancho here is being extended an additional four weeks. He started July 14 at this spot. He played El Rancho four weeks previously this Jan. 1.

Lewis opens the fall season at the Copacabana, N. Y., Sept. 16 for six weeks.

## 'Junior Jinx' N.Y. Finals To Be Staged at Palace

Metropolitan N. Y. finals of the "Junior Jinx" contests now being conducted in various nabes in New York will be staged at the Palace Theatre, Sept. 1. Contest is for girls under 21 who have aspirations of being a video reporter. Three winners will be selected at the Palace, with finals to be staged on Long Island Sept. 12.

## Despite Big B.O., Red River Fair Into the Red for 6G

Winnipeg, Aug. 17. Despite a record-breaking attendance at the recent Red River Exhibition, here, the fair went into the red to the extent of \$6,000 because of the huge construction costs and terrific talent nut. Gross hovered around \$14,000.

Largest expenditures were for Lionel Hampton who got \$15,000; \$1,200 for Grandpa Jones; \$1,000 for Ray Little's Radio Cowboy Show, and \$600 for Frank Torrence. In addition, the exhib had to pay for expensive grandstand construction.

After the breakup of the Red River show, the Greater Winnipeg Exhibition in nearby St. Vital, opened and is expected to do well since it has a negligible nut. Cliff Claggart, rodeo promoter from Calgary, had a \$30,000 grandstand built for them and they get the show grounds free from the municipality, whereas the Red River show paid \$15,000 for use of the Polo Park racetrack.

## N.Y. Summer Fest Adding Hypo To Nightclub Biz

New York's Summer Festival is bringing in a lot of business into the city. Grosses in niteries, legit houses, filmieries, etc. are on the upbeat. At this point it's a mixture of good product and increase in the number of tourists hitting the city. Just how much is being contributed by each factor is difficult to break down. However, niteries, which are generally devoid of summer banquet business, are getting a lot of trade they haven't had previously.

For example, Lou Walters, Latin Quarter boniface, says that he's been hitting more than 100 banquet covers nightly set up by travel agencies. This kind of trade wasn't around last season and Walters concludes that it must be the Summer Festival. He feels that the promotion on the Festival, which has been hitting the provinces, has done much to promote niterie business in New York. Other cafes elsewhere have also been hitting an upbeat as a result of the expansion of promotion.

The business increase in the niteries is especially significant since there are no highpowered names current in the N. Y. cafes, and the hypo comes at a time when many of the natives who would normally patronize the clubs are out of the city.

## Toronto Ops Get Appeal In Apollon 7G Award

Toronto, Aug. 17. T. Holmes and Lou Chessler, operators of the One-Two Club here, have been granted an appeal on the recent award of \$7,195 given Dave Apollon by the International Executive Board of the American Federation of Musicians. Same body okayed the appeal. Bonifaces claim that the award was not justified in view of the fact that a complete set of facts had not been presented.

Apollon had charged the ops with a breach of contract, having cancelled an all-femme act packaged by Apollon after four weeks of an eight-week contract. Owners had claimed that the girls had insufficient wardrobe and arrangements to justify a continued stand at that spot.

## Goldman to Jaffe

Milton Goldman, former eastern rep for the late Paul Small, has become eastern rep for the Jaffe Agency of Hollywood. Goldman is returning from the Coast this week.

Frank Libuse signed for the Moulin Rouge, Hollywood, Sept. 23.

## \$25,000 Suit Vs. Day On Honolulu Runout Claim

Honolulu, Aug. 17. Singer Dennis Day has until Aug. 31 to answer a \$25,000 damage suit filed by Mrs. Tessie Levitt, representing Honolulu Sportsmen's Club.

Plaintiff alleges breach of contract and claims Day, through Music Corp. of America, signed a contract with her for three appearances here in 1951 and that singer refused to go through with it.

Suit was filed while Day was playing a benefit engagement at Civic Auditorium. "To my knowledge, no contract exists," Day commented after Mrs. Levitt's suit was filed. Singer, who has returned to the mainland, is represented by a local law firm.

## British Vauders Hitting Decline

British vauders are hitting a decline, according to Charlie Manny, an English center currently visiting the U. S. Manny, who came to the British Isles many years ago as part of a vaude team, settled there to become an act rep.

Manny pointed out that economics are catching up to the vaude industry in that part of the world. The industry there, he said, is suffering from repetition. The native acts have been seen too frequently, and American headlines cost a lot of money.

Supporting acts from America are also expensive, and so the British vaude industry is in a fix at the moment. However, Manny expects that some solution will be found. British television is still not strong enough to provide serious competition for the variety field.

Manny expects to remain in the U. S. for several months before returning to England.

## Sheraton on Expansion Jag Too; Grabs 2d Hotel In Week With Chi Buy

Sheraton hotel chain, now second in size to the augmented Hilton group which last week acquired the Statler Hotels, is also doing the expansion bit. Last week the Sheraton Corp. acquired the 500-room Blackstone Hotel, Chicago, which it purchased from the National Cuba Hotel Corp. It was the second acquisition within the week. Previously Sheraton had bought the Ten Eyck Hotel, Albany, from the Schine Hotels Corp. of which Pvt. G. David Schine is president.

The Blackstone had been operated by Kirkeby Hotels, which now has as its major holdings the Gotham and Warwick, both N. Y.; National, Havana, and Beverly Wilshire, Beverly Hills.

The Sheraton chain, with assets of \$127,000,000, now operates 26 inns. The chain reported a record gross income for the fiscal year ended April 30 of \$72,771,079, and a net profit of \$5,295,000 or \$1.63 a share on the 3,259,430 shares outstanding. Earnings increased from \$1.24 a share during the previous year.

The Sheraton owns hotels and office buildings in the U. S. and Canada. The Blackstone is the second Chi hotel owned by the chain. Other is the Sheraton Chicago. In addition, chain has acquired a substantial portion of Thompson Industries, which manufactures stampings for the auto industry.

## CHI CHEZ INKS GREENE FOR 4 FUTURE DATES

Chicago, Aug. 17. Comic Sheeky Greene's impact on his initial Chez Paree appearance has been such that boniface Dave Halper has inked the lad for four future dates in the next three years. He'll be held over to co-headline the next two-week shows on Aug. 24 with Dick Contino, after current Ann Southern bill expires. Recent MCA pactee is already set to return on May 12 next year and again in both 1956 and 1957.

## Montreal Niterie Biz Being Killed Off In AFM-AGVA Inter-Union Fight

### Pic Sets Esther Williams Vaudates Back to Fall

Esther Williams, who was originally slated for a vaude tour this summer, has delayed the jaunt until the fall because of continued work on her Metro picture, "Jupiter's Daughter." According to the William Morris Agency, deal had been set for the Capitol, Washington, but Metro couldn't give the final okay. Consequently, she'll probably play that house sometime in the fall.

There's the possibility that actress will also play Loew's State, N. Y., along with other Loew houses. In her act will be her husband, Ben Gage. Miss Williams is not planning an aquatic display, but rather an act consisting basically of singing.

Miss Williams has been signed for a three-day stand at the State Theatre, Hartford, starting Sept. 10, and a Steel Pier, Atlantic City, date for week of Sept. 13 is under negotiation. Miss Williams is on a percentage deal, getting 60% over \$15,000, in Hartford.

## N.Y. Par Stymied For a Headliner On Sept. Show

The N. Y. Paramount Theatre quest for a headliner, to start around Labor Day, is becoming a nerve-racking chore. All those approached have so far nixed the proposition, each for a variety of reasons. It's conceded to be one of the toughest tasks in show biz to induce a headliner to go for four to six shows a day, during that part of the year, when the Government will virtually claim the attraction's entire stipend as additional taxes.

Booker Harry Levine had been approaching luminaries such as Jackie Gleason and Eddie Fisher, was casting about for Esther Williams and had others under discussion. But at this point, all have turned down the Paramount.

It's reported that Gleason was offered a 70-30-10 deal, if he would come in with a show that would include Tommy & Jimmy Dorsey, Art Carney and a few others on his video series. This kind of deal would have Gleason collecting 70%, the house getting the rest, but with the stipulation that the Par would get at least 10% of the gross take.

The Par, for example, has to cope with the competition of nightclubs, which offers its toplines two shows nightly. It also has the rivalry of video, in which a guest is worth what used to be a normal week's salary in vaudeville.

Again, it's the wrong time of the year. Most of the top-moued performers have already earned, or have staked out the rest of their earnings for the fiscal anni. Any take over the amount figured on is liable to cost them a wad.

## Gabby Hayes Eyes Vaude Via Amus. Park Dates

Gabby Hayes, whose activities up to now have centered about films and television, is exploring new fields via a string of personal appearances at amusement parks in the east. The western star broke in his act weekend before last at Riverside Park, Springfield, Mass. and Lincoln Park, New Bedford, and last weekend (14-15) did a stint at Canabae Lake, N. H. Tentatively booked for later this month are parks in Worcester and Washington.

Bookings have been handled by Martin Stone, video packager and Hayes' manager, who set Hayes into the park circuit following successful experiments with p.a.'s by "Clarabelle," of Stone's "Howdy Doodly" tv segment. Stone, incidentally, is readying a new tv'er for Hayes.

The inter-union quarrel between the American Federation of Musicians and American Guild of Variety Artists is killing off night-club business in Montreal. Town has long been regarded as one of the hottest nightclub cities on the North American continent, frequently employing more name talent than either New York, Chicago or Hollywood, or any city in the United States with the exception of those in the Nevada gambling belt.

Montreal has been blitzed by the flareup between these two American Federation of Labor affiliates. Nightclubs are dropping off rapidly. The Mt. Royal, which used to have a fullscale floorshow, has axed the acts and has shrunk Max Chamitov's orchestra down to a trio. Other niteries are being put in the position of having to lay off the act policy during the height of the tourist season. Niterie profits have disappeared almost completely there.

The fight stems from the repudiation of an agreement defining the jurisdiction of musical acts by AGVA. Latter union had charged the AFM with repeated violations. James C. Petrillo, following the contract cancellation, sought to forbid musicians from backing AGVA acts, but an adverse court decision in Boston forced abandonment of that policy. Warfare along the same lines was subsequently started in Canada by AFM veepee Walter Murdoch. Murdoch augmented his no-backing of AGVA performers with the establishment of an auxiliary in which AGVA members could join upon payment of \$10.

The auxiliary hasn't grown to any extent because of the fact that any American performer joining it would be banned from work in the U. S. Sole effect apparently has been to create havoc among the nightclubs.

Sad part about the situation is that Canadian musicians are losing work also. Closing of niteries doesn't help the employment situation there and the chances are that the hassle may cause permanent damage to nightclubs in Canada. The fight comes at a time when video is making strong inroads in the area, and the populace may enjoy the resulting economy as well as the better grade of shows which are due to return to video in the fall.

Meanwhile, the Associated Actors and Artists of America, parent body of AGVA, is set to take up the AFM hassle again at its meeting on Friday (27). The 4A's, according to AFL regulations, must be the body to present the case to the AFL. When this will be done isn't known as yet. George Meany, AFL prexy, is currently on a speaking tour, and action will have to await his return.

## FRISCO FLOATING CLUB DREAM MIRED IN MUD

San Francisco, Aug. 17. Showboat promoter Barney Gould's dream of a floating theatre, nightclub and museum of the great Sacramento River sternwheel paddlers looks like it's mired in the mud.

The San Francisco City Recreation and Park Commission has ordered Gould to sail or tow away the paddlewheel steamer, the Fort Sutter, out of the Aquatic Park lagoon, where it has been for over a year while Gould attempted to finance his project.

The Commission put no time limit on the removal notice. Gould had had tentative approval from the city to establish the showboat as a going concern, providing all financing was settled by Aug. 15.

## La West for L. Q.?

Deal is in the works for Mae West to play the Latin Quarter, N. Y., as well as other niteries, including Copa City, Miami Beach. The William Morris Agency is working out the details of the jaunt.

Morris office originally approached the RKO Palace, N. Y., for a two-day stint. However, with the turnaround by the Palace, last week, Morris office started negotiations for a circuit of niteries.

# Night Club Reviews

## Palmer House, Chi

Chicago, Aug. 12.  
George Gobel, *Maureen Cannon*, *Three Houckes*, *Double Daters* (4), *Charlie Fisk Orch* (10); \$3.50 minimum, \$1 cover.

Merriell Abbott has put together a savory four-decker pastry that should keep the Empire Room of this hotel bulging during its four-week tenancy. George Gobel is the frosting, and if opening night (12) is an indication, he's a cinch to repeat the same hof biz he brought last year at this time.

The little guy, trademarked by his oversized guitar and boyish crewcut, rocks the customers with his riotous travesties on simple worldly problems. Gobel is a comic who is best when he's seen. Soberly deadpan, he caricatures an honest, naive soul who is constantly muddled by life's many complications and who can't skirt a personal transaction without friction. Accordingly, he unspools woe-filled tales of medical appointments, domestic relations and tv charity drives.

Monologs are delivered calmly and quietly, with devastating timing on the punchlines. At times shaggy-dogish, material is always fresh and always tickles, and straight gabbing is relieved by two zany specialty numbers sung to self-accomp on guitar.

Rest of the bill is briskly timed to round out a 70-minute show, all chapters registering enthusiastic returns. *Double Daters*, two gals and two guys who were previously known as the *Four Footnotes*, tee off on the upbeat with sprightly terp and breezy harmonizing. Youthful group has polish, plenty bounce and good looks that combine for a big mitt.

Brisk pace is sustained by *Three Houckes*, a sock European juggling team that holds the house rapt over three-way hoop and Indian club manipulations. *Precision stuff* is highlighted by a triple juggling

seash with one gal feeding while second gal balances atop male partner's head.

Maureen Cannon follows with vibrant warbling pipes, a pleasing tremolo and a belting manner. "Shine On Your Shoes," sung circling the stage, is solid opener; and in lively gyrating fashion she clicks with "Sister Kate" and "Red Hot Mama." "Joey," a current ditty, gets a nice lift and is her sole offering in the ballad class. As there's an overdose of belting in her yield, songalogs could stand more change of pace and diversification with another ballad. Miss Cannon has what it takes to impress on the boards, and "Bill Bailey" strutter gets her away to a salvo.

## Basin Street, N. Y.

Louis Armstrong Orch (6) with *Velma Middleton*; *Charlie Ventura Band* (4) with *Mary Ann McCall*; \$3 minimum.

When boniface Ralph Watkins inaugurated a jazz policy at this big midtown N. Y. room in early spring, he picked Louis Armstrong as the kickoff attraction, figuring Satchmo was surefire. He was right then, and he's right again in bringing him back in mid-August to bolster the slow summer coffers. It was SRO opening night last Tuesday (10) and it'll probably be ropes up the rest of the way.

Despite his many years on the podium, Armstrong still enjoys what he's doing and there are few orchestras around who can do it as well. His impish gaiety and youthful exuberance are the extras Armstrong offers to his expert trumpeting and crooning. He gives the customers their 20% tax worth, dishing out nine numbers in the first set opening night and 12 numbers in the second set.

Although Armstrong could stand up solo through a whole set without wearing the tablers, he's surrounded himself with a quintet of standouts. Together they belt out a solid beat, and in solo stints each is worthy of solid mitting. In the lineup are *Trummy Young*, trombone; *Barney Bigard*, clarinet; *Billy Kyle*, piano; *Barrett Deems*, drums; and *Arvel Shaw*, bass. There's also *Velma Middleton*'s warbling as an added fillip. Her duet with Armstrong on "You're Just In Love" is worth the tab alone.

Alternating on the podium with Armstrong is *Charlie Ventura*'s combo. They're as different as hot and cool. Ventura in the progressive groove and his appeal lies mainly with the tense cult. Ventura's sax is backed by piano, bass and drums, with an occasional vocal break by *Mary Ann McCall*. Gros.

## Shoreham Hotel, D. C.

Washington, Aug. 13.  
*Ruth Costello*, *Woody Morgan*, *Singing Strings* (12), *Four Piano*, *Barnee Orch* (11); cover 50c, \$1 weekends.

Bernie Bralove's popular Shoreham Terrace continues its experimentation toward a schmalzy, melodic style of entertainment which will serve as a unique signature for the big hotel overlooking Rock Creek Park—and also as a lure for warmweather payees.

Newest feature is a four-piano girl team—*Evelyn Reims*, *Connie Thomas*, *Margaret Lyon* and *Violet Sheldon*—with two of the pianos nudging the bandstand on the edge of the dance floor and the other two on the small balcony over the top of the band shell.

Working with them are the 12 strolling violinists (now dubbed the *Singing Strings*) introduced at the beginning of the summer season. They stroll among the tables discoursing sweet melody and also work on the floor and in the balcony with the other entertainers. Filling out the current production are holdover blonde *Ruth Costello*, an acro ballet dancer, and newcomer *Woody Morgan*, socialite D. C. vocalist.

The entertainers work together as a unit in a variety of forms and presentations. Occasionally, *Barnee's* dance orch descends its shell and hauls its instruments out on the floor to work with the pianos. Selections range from sambas to "Rhapsody in Blue" with such nostalgic surefire items as "September Song" and "Tea for Two."

Windup has the entire aggregation pitching in on "Rhapsody in Blue," with the four girls and two men playing the four pianos, as *Miss Costello* dance a special number. Effect is very good theatre.

Lowie.

## 500 Club, A. C.

Atlantic City, Aug. 14.  
*Will Mastin Trio* featuring *Sammy Davis Jr.*, *Joey Bishop*, *Nickoli & Phillip Knight*, *Ernie Richman* & *Manikins* (3), *Jack Curtis*, *Pete Miller Orch* (10); \$5 minimum.

Sammy Davis Jr., playing his third summer engagement in Paul D'Amato's 500 Club in a many years, registered most solidly than ever with the capacity 700 payees catching the opening dinner show of the *Will Mastin Trio*, which is Davis 90%.

With exception of a short interval when his father does his version of the Charleston, and his uncle, *Mastin*, struts like *Eddie Jackson*, young Davis is the act, going through a routine of dances, carbons and finally a session with the drums which is gobbled up by the outfronters, who demand more after some 40 minutes of entertainment.

Trio gets off to a fast start with all joining in on "Good to Be Home." *Sammy* putting in few kind words for D'Amato and his resort. Fast dance bit features nifty tap as *Sammy* carbons the late *Bill Robinson* while rest of team retreats near band as he takes over. From then on *Sammy* wows them with such things as *Sinatra* doing "Black Magic," satirical *Mario Lanza's* "Be My Love," and then swift haircomb to become *Jerry Lewis*.

Reserves drum bit until last and it scores solidly. *Sammy* showing that he can perform in this medium with the best of them. Father and uncle support with incidental dancing and ad libbing, but it's *Sammy* all the way, mimicking, clowning, singing, etc.

*Nickoli & Phillip Knight* have one of the most entertaining marionette acts ever caught here. *Nickoli*, a tall dark looker, works strings most of the time, and the four skits put on are a delight, drawing big mitting.

*Ernie Richman* and his manikins are in teoff spot and turn in neat job featured by *Richman* playing bits on toy piano doing dance. Girls are all lookers, beautifully and colorfully gowned.

*Joey Bishop* was slated for the emcee spot but missed initial performance because of a tv spot on *Jackie Gleason's* show, when he plugged the club over the network.

## Thunderbird, Las Vegas

Las Vegas, Aug. 12.  
*Margaret Whiting*, *Arthur Blake*, *Rex Schepp*, *Thunderbird Dancers* (8), *Al Johns Orch* (11); no cover minimum.

*Margaret Whiting* is delightful and *Arthur Blake* amazing and the combo surmounted technical difficulties opening night to get this sparkling little vehicle under way for its three-week stay.

*Miss Whiting* is a hep nitery chirp, as ready to respond with a jest as she is with a song. Thirty minutes with this blonde, dynamic belter, who has never looked lovelier, is time well spent. Mood transitions are many and the star's vocal chords get the full treatment from the "I Love To Sing" opener to the "So Long" closer. The smooth presentation is constantly punctuated by the approbation of the gourmets packing the *Navajo Room*.

*Blake*, in one of his rare local appearances, is a smash in well-staged impressions he's been doing for years. Against a folding screen he incorporates the use of costumes and makeup for socko emulations of *Louella Parsons*, *Greta Garbo*, *Charles Chaplin*, *Charles Laughton*, *Bette Davis*, *Shirley Booth*, *George Arliss* and many others. The dramatic bits are spiced with satirical whimsies that score and in recorded intros to the characters his voice is a clever carbon of many personalities.

*Rex Schepp*, billed as a banjo virtuoso, opens the show but has little time for displaying his wares, using it in longwinded speeches with bon mots that barely register a chuckle or in a rather feeble attempt to vocalize "High Noon." When essaying his fave instrument, *Schepp* is good. (In subsequent performances "High Noon" was stricken from this turn. Also, the speeches were omitted.)

The *Thunderbird Dancers* present a pair of fair production numbers to round out the show.

## Bar of Music, L. A.

Los Angeles, Aug. 13.  
*Rose Murphy*, *Marty Allen* & *Mitch DeWood*, *Gene Garf Orch* (4); minimum, \$1.50, \$2.

There's okay entertainment on tap here for half of the show, but *Rose "Chee Chee" Murphy* has her

work cut out for her overcoming lethargy created by the supporting act of *Marty Allen* and *Mitch De Wood*.

*Miss Murphy* is a good pianist and a good singer, though by no means at the pinnacle of either of those fields. She is, however, a happy performer and she dispenses a brand of entertainment that generates a solid response. Turn, of course, is bulwaried by such recording items as "Me and My Shadow" and she leans heavily on the standards. She's using the same arrangements she had when last in town some four years ago, but this occasions no complaint, since they fit her style. She's on for a fast 17 minutes and wisely leaves 'em clamoring for more.

The same, unfortunately, cannot be said for *Allen* and *DeWood*. Opening night, they were on for approximately 25 minutes, running through a raft of old material (including the semaphoric "Mother") and a series of imitations that were more aggressive than accurate. Most of their stuff has no punchline, which further weakens the turn.

*Gene Garf's* four-piece combo has taken over musical chores at the Bar.

## Stateline, Lake Tahoe

Lake Tahoe, Nev., Aug. 11.  
*Ames Bros.*, *Stuart Morgan Dancers*, *Phil Ford & Mimi Hines*, *Dick Foy Orch*. No cover, no minimum.

The only trouble the *Ames Bros.* encounter here is getting away from insistent crowds. Show caught kept the brothers busy far past their usual sked.

This is a sort of a Coney Island part of Lake Tahoe, at this south end. The action is noisier and more robust than the sedate north end. The trade is tourist, the atmosphere informal. Reception in this area always seems to be more demonstrative.

Every number brings sustained plaudits so that the quartet finds itself standing, waiting for the chance to intro next number. Usually, the only real mits heard around here are when the headliner tries to steal away early.

*Brother Vic*, the clown of the group, does very well in his role. He makes the most of lyrics which are double entendre, and mugs consistently for laffs. But the group, known for its mellow blending on serious things like "Man With the Banjo" and "You, You, You," could easily dispense with this clowning for such numbers. On the novelty stuff, it fits very well. But on discards, the singing should be the feature.

*Brother Ed's* "Here" shows the single voice qualities of the family, as does *Joe's* "Old Man River." Both receive full applause. Their carbons of other singers aren't impressive but this works up for some big yocks and eventually "Four Vaughn Monroes," in the trend of multiple recordings.

The *Stuart Morgan dancers* register well. The two men toss a slip of a girl around like a beanbag. An uncomfortable low ceiling finds her stumping it with her hand more than once. Customers give the trio a yelling ovation.

A cute twosome, *Phil Ford* and *Mimi Hines*, opens the show with quiet, but pleasant business. *Ford* has some stories, and *femme* intros with a fine voice on "Tenderly." Different touch is given when she pants "Tenderly" in spotlight, and *Ford* does the voice offside. Duo winds with a duet and dance on "Hucklebuck." *Miss Hines* is cute and vivacious and *Ford* is young and unaffected. They'll polish up well with more work.

## Gatineau, Ottawa

Ottawa, Aug. 13.  
*Tony Bennett* with *Chuck Wayne*, *Walton & Sina*, *Gene Griffin*, *Lindsay Sapphire Dancers* (6), *Harry Pozy Orch* (8); \$1 admission.

Capacity business is a regular thing at the *Gatineau Club* this week with *clerk* *Tony Bennett* headlining. *Teoff* (12) had them waiting in line to get into this 1,000-seater and *Bennett*, backed by top guitarist *Chuck Wayne's* string-plucking and *batoning* the *Pozy* house band, supplies them with all they want. Savvy singer garners cheers, whistles and palmpounding for every number he does. Backed by standout arrangements, *Bennett's* tunes included discards such as "Stranger In Paradise," "Broken Dreams," "Rags To Riches" and "Lollipop Eyes."

The show is short (50 minutes) and it's all *Bennett's*. *Walton & Sina* provide a brief stanza of acro and balancing to good reception, and the elegant *Lindsay Sapphire Dancers*, featuring warbler *Gene Griffin*, hold over three socko routines.

Gorm.

## Ciro's, Hollywood

Hollywood, Aug. 9.  
*Pearl Bailey*, *Dick Stable Orch* (8), *Bobby Ramos Rhumband* (5); \$2 cover.

This is a quick local stand for *Pearl Bailey*, who unveils a new look for the date and some new material that builds to an excellent show, highlighted by effective changes of pace.

"That" doesn't mean that the "tired" gal has suddenly gone energetic. But that easy manner is being used to sock over a wider variety of material in a stint that commands rapt attention for 40 minutes and leaves ringers literally screaming for more. The sly asides and muttered innuendoes buttress the top vocalizing.

This time around, *Pearlie May* has lost weight and gained new authority, and she rings in such unexpected (for her) items as "Taint Necessarily So" for peak effect to change the pace from such numbers as "A Girl Gotta Get Married" or "I Get It If I Want It." *Standbys* like "Laziest Gal in Town," spice the layout and she uses that number for a ribtickling satire on the song styles of the '20s.

It's a show without a lag and she gets fine support from *Dick Stable's* orch, with *Stabile* providing an exceptional sax obligato on "Necessarily." *Bobby Ramos* crew handles relief chores. Kap.

## Colony, London

London, Aug. 12.  
*Wally Griffin*, *Felix King* and *Don Carlos Orchs*; \$5 minimum.

London's nightlife usually follows a rigid pattern, and any departure in the entertainment line is something of a novelty. The general formula is for a cafe to hire a personable femme performer with sufficient eye appeal to win over an audience on first entrance. If the gal has talent as well, then

(Continued on page 60)

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## Crew Cuts On the Go Via Wide-Spaced Bookings

Chicago, Aug. 17. Itinerary for Crew Cuts, tight with dates through mid-November, has the foursome bounding back and forth from east to west because several well-spaced bookings were consummated before the unit turned hot on the Mercury label.

Group leaves Chicago Theatre this Friday (20) to keep a short date at Hampton Beach, N.H., following day. Then it moves to Lorraine, O., Aug. 26 for two days; to Lake Club, Springfield, Ill., for a week starting Aug. 28, and travels down to Casa Loma in St. Louis Sept. 10 for another week.

Crew Cuts finish September with a fortnight at Eddy's, Kansas City, and play a similar date at Fazio's, Milwaukee, beginning Oct. 1. The unit then returns east for two days at Totem Pole, Boston, a week at Sciolla's in Philadelphia, and a week each at Casino Royal, Washington; Town Casino, Buffalo; and Copa in Pittsburgh.

## Ventura N.J. Spot In Bankruptcy

Camden, N. J., Aug. 17. Bankruptcy petition has been filed in U. S. District Court here for Charley Ventura's Open House, jazz spot on the White Horse Pike, near Lindenwold, N. J.

Ventura, one of the country's top tenor men and longtime bandsman and combo leader, opened the cafe in 1950, with an outlay estimated around \$25,000. Steady bookings and road tours have kept the musician away from the spot for long periods, and he has been trying to sell it for some time.

Open House played many jazz names, but strongest draw was always Ventura's own group, or the Gene Krupa Trio, which featured Ventura on horn with pianist Teddy Napoleon.

## FUNDS MISUSE CHARGE IN OHIO ARENA SUIT

Youngstown, O., Aug. 17. Henry Pelloni, vice-president and a stockholder of Theatrical Sports Inc., which operates The Arena in Simon Road, Youngstown, filed suit Thurs. (12) in Mahoning County Common Pleas Court charging three stockholders with conversion and misappropriation of funds. The petition was filed against the company and Manny Benson, secretary; Simon C. Benson, treasurer, and Louis K. Iroff, president, all of Youngstown.

Pelloni asked the court for judgment against the three for a total of \$4,000 he claims they withdrew from the company for personal use, and a total of \$2,805 he claims they owe him or used for personal purposes.

Iroff denied converting funds for personal use, and said the books were always available to Pelloni.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 17. William Joyner, owner and manager of Dixie and Gilmont theatres at Mt. Gilead, N. C., who graduated here 100% okay now fishing at Kill Devil Hills, N. C.

Louise Riso, United World Films, back at the Will Rogers following a major operation at the General. Edmund, Lillian and Janie Riso motored in from N. Y. to cheer her. Kudos for Johnny Garwood, announced over local station WNBZ for his timely daily greetings to patients at Will Rogers hospital.

Allie Hansen, Chicago manager and a longtime bed patient, into the General for major surgery, now back at the Will Rogers resting in comfort.

Kate Smith took time out from her Lake Placid Camp to attend the Saranac Lake Antique Show here.

Marie (Loew's) Gallagher and Dolly Gallagher, mother and daughter, who regained their health here in 1944 and 1953 respectively, in from Philly for vacation and check-up; Both okay. Lawrence (IATSE) Gerber, projectionist at Criterion, N. Y., in for annual checkup, and given 100% okay. He celebrated the occasion by giving a lobster dinner for some shut-in friends.

Write to those who are ill.

## Jack Whiting Vice Johnston With Hildegard

Jack Whiting, vet musicomedy juvenile who last clicked on Broadway in "Golden Apple," takes to the niteries as partner with Hildegard when she reopens the Cotillion Room of the Hotel Pierre, N. Y., Sept. 21. Hildegard and her incumbent partner, Johnny Johnston, opened last night (Tues.) at the Desert Inn, Las Vegas, at \$11,000 for the team. It's their final four-week engagement as a duo. Johnston is exiting the turn, having Hollywood film commitments.

Hildegard & Whiting will break in their new turn the weekend preceding their Pierre opening at the Hotel Statler, Hartford, but in actuality they will start rehearsing in Las Vegas during the final week of the casino engagement.

Dick Barstow is staging the new turn, under Hildegard's longtime personal manager Anna Sosenko's direction. Gene Bone & Howard Fenton, piano-song duo, will also backstop the act.

From the Pierre, Hildegard with Whiting are slated for five weeks at the Palmer House, Chicago, and in midwinter she has an NBC-TV dicker which may jell about this time.

The Hildegard teaming is Whiting's nitery debut.

## Touring Gale 'R&B' Show Amassing Fine Takes; Chicago's \$20,000 Gate

The "Biggest Rhythm & Blues Show," a Gale Agency promotion, is hitting excellent takes on its tour. Show, with an average \$2 admission, has been going well in all cities, with the exception of Detroit, in which it drew a disappointing \$9,600.

The largest gross was scored in Chicago. This was disk jockey Al Benson's promotion, which drew \$20,000. Other major deejay promotion was in Cleveland, where it scored \$18,500. This was a Moon-dog buildup. Other grosses in the tour include \$9,400 at the Speedway, Dayton; \$13,500 at the IMA Auditorium, Flint; \$6,000 at the Playhouse, Gary; \$12,000 at the Greystone Ballroom, Cincinnati, and \$16,000 in Kansas City.

Package comprises Roy Hamilton, Drifters, Spaniels, Faye Adams, Big Maybelle, Erskine Hawkins and Rusty Bryant.

## WEBB-TAPED 'DRAGNET' INSERT FOR 'CAPADES'

A second insert, based on "Dragnet," will be included in the new edition of "Ice Capades" opening Sept. 15 at Madison Square Garden, N.Y. Jack Webb has been signed to do the taped commentary. It will be a production number with a cops and molls theme.

Other insert to be done by the blades display will be a condensation of "Wish You Were Here," with the borscht-belt setting changed to Lake Placid during an ice carnival.

## Bergen World of Mirth

For Greensboro Fair

Greensboro, N. C., Aug. 17.

The World of Mirth Shows, owned and managed by Frank Bergen, has been booked as mid-way attraction for the Greensboro Agricultural Fair Oct. 5-9, according to Clyde Kendall, fair manager.

George A. Hamid & Son has booked the grandstand show. This will include a revue from the Steel Pier in Atlantic City, plus circus and hippodrome acts.

## Bonds' 4th New Spot

Dallas, Aug. 17.

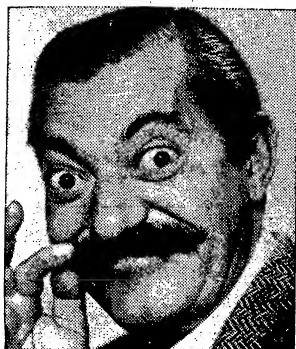
Nitery owner Joe Bonds will open a new club here soon on Highway 77. Spot will be named The Blue Flame, and future plans include a swimming pool.

Bonds also operates three other local spots, The Blue Lady, The Blue Lite and a huge ballroom, the Sky Club. Latter is a weekend operation, where Bonds will begin a midweek boxing event shortly.

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## NOW BOOKING FOR FALL AND WINTER 1954

## Night Club Reviews

Continued from page 56

### Colony, London

the battle has been won—and won easily.

The male performer lacks these natural attributes. He has to make the grade the hard way and stand or fall entirely on his own ability. Hence there has been some reluctance on the part of many bonifaces to take a chance on mere males, but Harry Morris, operator of this Berkeley Sq. restaurant, has taken a flier with Wally Griffin, now making his London debut. Any misgivings he may have had were wiped out by the enthusiastic audience reception and there is little doubt the Broadway comic will chalk up a strong personal success during his month's stint.

Griffin achieves his success by a combination of several showmanship factors. He has a breezy sense of humor, a shrewd knack of timing his gags and sufficient show biz savvy to come along with a pile of original material rather than rely on too many standard pops.

On the rare occasions when he uses a hit number it is mainly done to serve as a gimmick entry into his next song, such as the new verse of "Young at Heart," which follows the straight rendition of the original. Best items in a sound lineup include the selection of nursery rhymes as they might have been written by Gilbert & Sullivan, Cole Porter and Edith Piaf, and a comprehensive parody of most of the hit songs from "South Pacific," with extra laughs saved by smart and punchy comedy gab.

Show is smoothly showcased by the Felix King combo (although the maestro is convalescing after an operation) who share the danceparty sessions with the Don Carlos rhythm aggregation. Myro.

### Blue Note, Chi

Chicago, Aug. 12.

Les Brown Orch (18) with Jo Ann Greer; \$3 beverage minimum.

With Les Brown's dapper, stage-filing crew, boniface Frank Holzfeind is currently fielding the largest unit to play the Blue Note stage since the jazz headquarters reopened last spring. Brimming

midweek crowds indicate house will get off the large nut easily.

Shelving the dance beat a la Palladium, the Les Brown orch here dishes out a strict jazz mode that really swings. It's music for listening, primarily, though sock instrumental interplay plus Butch Stone comedizing make for good watching too. Big band has a full, rich and distinctive sound. It can modulate to mellow or shake the rafters with crescendos. End results are always solid.

Group (four trumpets, four trombones, six reeds and four rhythm) plays 45-minute sets with 20-minute rests, the maestro himself taking up clarinet on only a few occasions. Standout soloists are Dave Pell on tenor sax, Don Fagerquist, trumpet; Don Trenner, piano; Ray Sims, trombone; Ronny Lang, baritone sax, and Stumpy Brown on vocal and bass trombone. Chirper Jo Ann Greer has two fine vocals per set.

Orch intermingles such identities as "Leap Frog," with a juiced-up olio of operatic arias, a terrific "Porgy and Bess" ragout, and a jazz version of Tchaikovsky's "Nutcracker Suite," which brings a host of offbeat instruments into play. Reaction to the music is all times mighty, but Brown can dispense with such out-of-order announcements as "featuring so-and-so who, we might say, represents the new white hope in the jazz field." Les.

### Seven Seas, Omaha

Omaha, Aug. 14.

Andrini Bros. (2), Bill Dennis Trio; no cover or minimum.

Andrini Bros. have been around for several vaude and nitery semesters, so they know what the customers want. And the boys deliver, although their act can hardly be described as the type that draws raves.

Their best bet remains their musical offerings on several string instruments. Their closer of playing banjos behind their heads is solid. Puttewise, they're n. s. h., stressing dialect too much. Biz good night caught. Trump.

### Sahara, Las Vegas

Las Vegas, Aug. 10.

Vagabonds (4), Maria Neglia, Dunhills (3), Martha Bentley, Frank Linaile, Saharem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

Following the history-making nitery stint of Mae West, a difficult chore for anybody, is routine for the zany, melodic madcaps, the Vagabonds, who bring in their own revue for the next three frames. They may not tax the Congo Room to the capacity inspired by the vet sex-siren, but with a little tightening and cutting the show as a whole will be jim-dandy.

The Vagabonds, minus surnames—Dom and Al on the guitars, Pete on the bass fiddle and Tilio the silent deadpan accordion wizard—for the most part reprise last year's presentation which is just as socko in this 85-minute opus. The daffy swing quartet renders hilarious routines in which their vocalists are standouts in a broad, bouncy sense. Faves are "Won't You Come Home, Bill Bailey," "Salt Song," in which Pete shines, and "How You Gonna Keep 'em Down on the Farm After They've Seen Tv."

Returning is Maria Neglia, a fetching young European violin virtuoso, who is artistically comedic in an impish way. Personality, talent and playing make her chore a standout. "Tea for Two" intrigues, and "Hot Canary" is cleverly executed.

The Dunhills, just three weeks after closing a short distance down Highway 91—at the Thunderbird—in the main repeat their torrid tap routines. The act is a natural, with challenge dancing and a rhythmic softshoe turn spicing things up to a fine ovation.

Ballerina Martha Bentley is a terrific pacesetter in the opener, featuring spins and whirls at lightning speed. Graceful in body and arm movements, she earns accolades for terps to the score of "Rhapsody in Blue."

The Saharem Dancers are featured in a scintillating blues number, with lighting and costumes a big aid. Herb Plummerington is okay on the production vocals. Frank Linaile conducts the Cee Davidson orch for the Vagabonds. Bob.

### New Golden, Reno

Reno, Aug. 4.

Four Tunes, Yonely, Bud & Cece, Golden Girls, Will Osborne Orch; no cover or minimum.

Booker Milton Deutsch brings in about two-to-one more recording personalities here than the other two big spots combined. He usually trots them in at the height of a disclock, too. It's been a pretty successful trend.

The Four Tunes are probably the biggest experiment, because they are "newer" than any who have appeared before. But they certainly aren't lesser known. Numbers like "Marie" and "I Understand," plus the newest, "Greatest Feeling in the World," are recognized with big mitts in the first few bars.

The free movement of their ideas on tunes doesn't keep them from having a style. There are plenty of distinct sounds in the group—most prominent of which is the heavy chording of Patrick Best's guitar for solid rhythm accompaniment. Leader Jim Nabbi gives "Marie" that flutter-tongue effect. These two, plus basso Jim Gordon and Danny Owens, all take turns for soloing—each with a different style.

Yonely is a kind of glum Victor Borge. Mini-instruments are featured for awhile, then he plays a violin conventionally. Once it's turned completely around, and another time he uses a tamborine for a bow and accompaniment. He has a brand of sarcasm which he uses to good advantage as a sort of break. If it were sprinkled through his routine, between instruments, the whole act would catch better mitts. The silent humor is stretched too far. As a windup, he plays the piano with a couple of regulation soft balls rolling over the keys.

Bud & Cece (Robinson), in their usual youthful vigor, start things moving in the show. Dance card is climaxed by their mad jitterbug in baggy sweaters. Mark.

### Riverside, Reno

Reno, Aug. 12.

Dennis Day, Les Marcellis, Riverside Starlets, Bill Clifford Orch. No cover, \$2 minimum second show.

Appearances of Dennis Day in niteries are far too infrequent. This is his second at the Riverside—three years in between. He's ap-

peared twice in Las Vegas and that's about all. Already he's being pressured into a holdover third week and will probably comply.

His songs are free of the Irish influence—until he's forced to comply by shouts from the tables. He then comes forth with a typical medley like "Clancy Lowered the Boom" and "Danny Boy."

George Moro has happily built an Irish production around Day. Moro gives the show a gay, decisive finale. Called "An Irishman Will Steal Your Heart Away," the Starlets in twosomes impersonate French, Spanish, German, etc., while Day joins in short native dances with them. The climax, of course, is in the mood of the title song.

Day's impressions, although not always flawless, are somewhat remarkable. In "That's Entertainment," he does Jessel, Ted Lewis and Johnny Ray. In a parody on "Ricochet," he does Churchill, McCarthy and a Russian diplomat (not identified).

Serious songs include "Granada," "Three Coins in the Fountain," and "Here." Another parody on "I Love Lucy (Paris)" is a lament about being put up against "Lucy's" tv rating which gives him another chance to impress Jimmy Durante, Liberace and Ronald Coleman.

Comic bit as German submarine commander is still a wonderful highlight, held over from three years ago.

The Marcellis are a pair of acrobatics whose only conventional trick in the whole act is possibly a flip. Any stunts they perform after this is accidental. Everything has a twist. The duo throws in plenty of humor too, but the payees are so busy holding their breath, they miss a lot of it.

Starlet's opening production number is real sendoff for Day. Costuming is superb and Starlets are precision in Irish clog. Mark.

### Sans Souci, Miami B'ch

Miami Beach, Aug. 14.

Morty Gunty, Ann Herman Dancers, Sacasas Orch; \$2.50 bev. minimum.

Morty Gunty is making his debut in these parts at an odd time of the year for a borscht-belt favorite—the types frequenting that resort sector usually flocking here come snowtime. It is to his credit that the lad marks up a solid, high score in the smart Blue Sails Room of this swankery with a mixture of ideas that sparks warm response from the all-states tourists who are in attendance at this time.

Youthful appearance and enthusiastic approach to his work adds to overall appeal, although much of the material is indigenous to the Brooklyn-Bronx clime. Blend is a fast-moving one that contains original—and funny—bits on family and reunions with relatives; takeoff on Jerry Lewis—a natural for Gunty—who sounds and at times works like him, and sock piece on teaching experience—hard to believe, going on his teenage looks, but funny and fresh. He could dispense with bit on effects of tv on children, a concept that has been kicked around by too many comedians.

Adds Yiddish dialect stories and tops matters with showmanly take-off on Danny Kaye, staging featuring the graceful handwork that stamps the Kaye talents. He's a cinch for a return date hereabouts when the winterties arrive, and with intelligent pruning and addition of some material more universal in appeal, a bet for video and the better cafe spots looking for a new face.

Ann Herman and her quartet exhibit tango and mambo for the aficionados who make the room a must-stop for Sacasas Latino rhythms. The orch is a strong draw here and sets up inviting dancapation in all languages. They're tops at show-backings as well. Lary.

### Baker Hotel, Dallas

Dallas, July 30.

Gisele MacKenzie, Carl Sands Orch (9); \$1 cover weeknights, \$2 Saturdays.

For a second time in six weeks Gisele MacKenzie, Canadian canary, scores locally. Last month's clip showing in the "Jack Benny Revue," opener of the State Fair Musicals' 13th season, is augmented in a sock 50-minute session.

Aside from reprising hit parade items, looker belts over a Benny show holdover, "You've Got to Have the Right Singer for the Right Song," a readymade, risible rendition. A 10-gallon prop Stetson adds local color in the vocal rundown, but she also adds her own 88 backing. "How I Feel About Love," and for a smash ending she fiddles an accompaniment for her "Vaya Con Dios" vocals. Bark.

### Del Coronado, Cal.

Coronado, Cal., Aug. 8.

Fault Gilbert, Carroll Sisters (2), Eddie Bergman Orch; \$1.50 minimum.

Hotel Del Coronado's Circus Room vastness may handicap some, but a truly good performer can score no matter the setting. This applies to Paul Gilbert, young comic who wins the traditionally cool Coronado crowd with a grab bag of waggery and an appealing kind of vitality.

Starting slowly, getting the feel of the room, Gilbert earns some laughs with a topical monolog, touching on the usual Vegas, Texas items. A drunk routine follows and builds to a howler. Best laugh-grabber is a spoof of tv's "March of Medicine" with Gilbert garbed as medic. Even those unfamiliar with the tv series dig the basic humor here and the bit, just a shade long, draws laughs of all dimensions.

Opening the show, the youthful Carroll Sisters duet on "Who Are You Taking Out Tonight?," a ballad-style "Indiana" and "Stumbling" for okay results. Don.

### Fack's, San Francisco

San Francisco, Aug. 13.

George Auld Quartet; \$1.50 minimum.

A lower Market St. jazz spot, this club has capitalized on its adjacency to the Palace Hotel to build up quite a clientele among the younger set. Current attraction is tenor sax star George Auld, veteran of many top name bands including Artie Shaw and Benny Goodman, and currently riding the crest of a couple of fast-selling Coral platters.

Auld, a personable emcee, belts out ballads, jazz tunes and rhythm blues style jump numbers on the tenor while accompanied by a local band. His program ranges from old Count Basie swingers to ballads like "Mambatan," all done in a powerful tenor sax style. The solid crowd of young hipsters gives Auld a heavy mitt after each number. Auld emcees his own show and the accent is strictly on music. Rafe.

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August 11, 1954

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Dear Marvin:

By way of confirmation of our conversation of yesterday, please let me thank you and Mr. Al Borde for your very kind efforts on our behalf.

Shecky Greene's first appearance here has been a notable one for the Chez Paree; the public reaction has been terrific, the box office excellent, and for the first time in many years, we are holding over a supporting act to headline the next show.

I presume that you have executed the contracts on Shecky for 1955, 1956, and 1957. Will you kindly deliver them to me personally this week?

Cordially yours,

CHEZ PAREE

*Dave Harper*  
DAVE HARPER

dh/g

"He had the room in throes and by quitting time had to beg for a getaway."

Les, VARIETY

"He's the brightest new comedy find in years."

Kup, Chicago Sun-Times

"His material is sharp, and he carried the show very well and handles himself like a veteran. His begoff left the house in stitches."

Steve Schickel, Billboard

"Shecky Greene's explosive performance brought down the house. The Chez can add a new comic to it's limited roster of comedians."

Sam Lesner, Chicago Daily News

**SHECKY**

**GREENE**

Currently **CHEZ PAREE, Chicago**  
(and returning May 12)

Sept. 23—Headlining **CHASE HOTEL, St. Louis**  
then **RENO** for the third time in six months  
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Personal Mgt.: **ALBERT BORDE, 203 N. Wabash Ave., Chicago**

Direction: **MUSIC CORP. OF AMERICA**





## New Acts

## GABY BRUYERE

Songs  
30 Mins.  
Hotel Del Coronado, Cal.

Charm and gawdy, ingredients parlayed successfully by Gallic performers over the years, are staples of Gaby Bruyere's strictly vaudeville in the Gay Paree department, eschewing for the most part the gamine sadness or the Piaffeations.

Despite a limited vocal range, the mademoiselle is an effective song seller with assurance and strong presence. Most important, she is blessed with the gift for being liked immediately by both genders.

Petite, ash-blond charmer is an attention-grabber from the start, wearing long black gloves and a beaded blue gown slit to the waist in front. The tasty French dressing provides a striking entrance, but leads into the weakest of some otherwise first-rate and precisely groomed material by Ray Gilbert. "The Man" and an American medley of "Crush On You," "Piano Roll Blues," "Tea For Two" and "Can't Give You Anything But Love" are good, but chanteuse doesn't warm up until a smartly staged ode to champagne—sung to a glass of the bubbly with a violin background.

After that, the French looker has the patrons pocketed in this cool and spacious room with "Why Not?" a typically Gallic cutie about a bid to the boudoir, and "Paris," a stirring musical tour of the city capped by a socko "My Man" to accordion backing. Singer comes back for French medley, including "Madelon," "Pigalle," "C'est Si Bon," and, following hasty skirt change, a rollicking bit of can-can terpolgy that's a winner.

At this stage, Mlle. Bruyere may be straining to gear her talents specifically to American audiences and this lessens her impact. It's axiomatic that, with modifications, what's good in Paris is good here. Strong response to songs with Gallic theme and locale—in contrast to others with personal point of view on U. S. life; linguistic problems, et al.—indicates there's still a payoff in French traditional. Exciting to see and hear, Mlle. Bruyere has a distinctive charm that should register at the plushier niteries at which her act is aimed. She's also a fine tv bet—the Parisian song tour would rock home on the little screens.

Other credits go to Jack Pfeiffer for piano backing and Joe Hooven as arranger. Eddie Bergman's house band proves expert for the show and dancing. Don.

## THE PEOP-ETTES (2)

Puppeteers  
11 Mins.  
Palace, N. Y.

Those disk jockey bits on tv where someone does on-screen pantomiming to the recorded voices of phonograph faves may have been the inspiration for The Peop-ettes. This novelty act comprises several marionettes who mimic top wax and tv stars while an accompanying platter is turntable over the house p.a. system.

Interesting aspect of the turn is the fact that the man and woman who manipulate the figures substitute their own heads on the bobbing mannikins. Working via a miniature stage against a black curtain, they serve up their versions of Liberace (complete with piano), Johnnie Ray, plus Jo Stafford and Frankie Laine chanting "Hambone," a disk hit a couple of seasons ago.

Most distracting, however, is the Peop-ettes' use of two bright yellow lights immediately below the puppet "arena." It's tough on the audience but perhaps the lights are necessary to heighten the illusion. On the whole, this entry is a unique offering with routines differing considerably from conventional puppet acts. With further polishing to build the illusion, the turn should broaden its potential, especially television-wise. Gilb.

## HINES KIDS (2)

Dance  
10 Mins.  
Apollo, N. Y.

Eight and 10-year-old brace of coppery terpers, the Hines Kids of their original vaude turn at the Apollo, Harlem key. Likeable Gregory and Maurice previously were legit, as the news and shoeshine boys in "Girl In Pink Tights." While their tapping and softshoe talents need sharpness that comes only with maturity, the two boys have charm and precocious wit, as evidenced by their effective aping of adult steppers.

Chief difficulty with turn, however, is when boys attempt, in all seriousness, splits, leaps and twists that belong with more experienced performers. In same, the Hines Kids seem to be working routines by the numbers, instead of casually as within the proper bounds of their labors. Mixed in is some challenge stuff, plus a little chatter.

Attired in long pants and bowler derbies, the new vaude team do most of their top stuff in precision. Some of the finer audience moments come when, in session caught older boy tries secretly to guide the little feller back in line when he loses beat or cue. Art.

## BARLOW &amp; CRAFT

Songs  
9 Mins.  
Palace, N. Y.

Barlow & Craft are a mixed team of concert singers whose warbling of operatic and pop airs makes for pleasant listening. Plump brown, fetchingly attired in strapless gown, engagingly blends her soprano with the baritone of her male partner.

Best of their repertoire is a lilt-in duo of "Wunderbar." They follow with a medley of arias from "Traviata," "Boheme," "Carmen," etc. While these works are ideal showpieces to demonstrate their vocalistics, they could use a sharp change of pace via a pop rhythm number. Okay for most vaude and niteries bookings. Gilb.

## LEE ALLEN

Comedy  
12 Mins.  
Palace, N. Y.

Lee Allen is a youthful comedian who gives comedy, hoofing, mimicking and singing a whirl in his 12 minutes onstage at the Palace. While his versatility can't be denied, unfortunately he fails to excel in any of these fields.

Allen's humor is of the self-deprecating type in which he recalls his highschool days. Follows with some fair terping—hat brim down, cigaret at a rakish angle. Imitates an alligator via some horrible, raucous sounds and croons a fair "Black Magic." It's obvious that further experience is required before he's ready for the more lucrative spots in visual media. Gilb.

## KINGS IV

Vocal, instrumental combo  
30 Mins.  
Saddle & Siroin, Studio City, Cal.

After a couple of years in the Air Force, this combo is now breaking into the civilian entertainment field—and the odds are they'll shoot to the top of the vocal-instrumental quartet list before

too long. They've got the talent and the enthusiasm and only some weakness in material keeps them from registering as an unqualified bet. As it stands, the Kings IV is an excellent lounge attraction which can be built via records and tv particularly.

This is not merely a nerve and nerve act; each of the four members plays a variety of instruments so that they can offer some 60 in all, ranging from the tenor sax to the towering sousaphone and not forgetting the raucous seen valve-trombone. Arrangements take care of comedy, some good vocalizing individually and as a group and some fine instrument work, particularly on two-beat stuff. Combo can, and does, peddle a regular dance beat where necessary.

For the plushier spots, a little more taste is indicated in material and a little more care in avoiding the blue-tinged stuff. These boys don't need it. Kap.

## MARNI NIXON

Songs  
5 Mins.  
Latin Quarter, N.Y.

Young coloratura soprano, Old Gold "Chance of a Lifetime" winner, brought in as a special for a week at the L.Q., impressed so well, as to be held over indefinitely. Slim, blonde and attractive, the Coast singer, who's done longhair, tv and summer musicals in the west, shows to advantage in two numbers, the ballad, "All The Things You Are," and The Bell Song, from the opera "Lakme."

Singer has a sweet, lyrical voice, and some neat head tones. With power and range, she hits a high E truly, and always stays on pitch. The coloratura is used sparingly, though well, in the ballad, and The Bell Song comes off expressive as well as musical. Mike approach is easy and natural. Versatile voice can be used in clubs, shows or opera. Bron.

NIO YU  
Wire Walking, Juggling  
6 Mins.  
Palace, N.Y.

Whit, N.Y. Chinese high wire artist Nio Yu obviously a veteran balancer, she previously had not been documented in VARIETY's New Act files. A member of a longtime circus family, she does a bit of hoop juggling before ascending a taut wire some eight feet above the stage.

Miss Yu, who's aided by an un-billed male assistant, juggles hoops while on the wire, does a split, jumps over a table held on the wire by the assistant, and stands on a chair placed atop the table among other feats. For a closer, the wire is slackened off a bit whilst she sways precariously on it. It's apparent that her repertoire is considerably larger than what she does here. A fine sight act. Gilb.

## Unit Review

## Mindy Carson Show

Mindy Carson, Dancing Waters, Pomfrot Thedy & Family, Jerry Coe, Fedi & Fedi, Leslie & Whitehouse, Henry Brandon, Ak-Sar-Ben Orch. (16). At Ak-Sar-Ben Coliseum, Omaha, Aug. 11-12, '54.

Mindy Carson has had her share of show biz thrills and sell-out shows but she has more. But it should be a long time before she forgets her triumph this week in the show she headlined for Ak-Sar-Ben.

The talented blonde came on facing this situation: She was following a show-stopping comedy act, and on stage in a huge coliseum before 8,000 payees—a far cry from the intimate spots she's used to.

But Miss Carson was more than equal to the occasion and was way ahead with "Lucky in Love" (Little Things) and "Nobody's Baby." Then she wrapped up matters with a slick imitation of Bert Williams in "Nobody," and had ad clapping with her on "Down by the River-side."

Show-stopping comedy act was Pomfrot Thedy & Family, Spanish troupe just in this country the past month. The three brothers, their dad and uncle, all are talented at piano, violin, sax, clarinet, guitar and accordion, and are experts at pantomime. Little guy is a terrific mugger. This act is ready for big things.

Fedi & Fedi, one-man novelty dance act, has been on the top tv shows and goes over big. Jerry Coe sells well with accordion and tambourine, although he could drop the latter and be ahead.

Leslie & Whitehouse, good-looking, energetic dance couple, are standouts as openers. Their best stuff is the boy's buck and wing a la Fat Rooney and a "Nocturne" windup that packs plenty of s.a. Trump.

## House Reviews

## Palace, N. Y.

Wini & Spencer, Peop-ettes (2), Barlow & Craft, Lee Allen, Three Bros. (2) with Joan Larkin, Nio Yu, Jo Lombardi House Orch, "Gag" (UA).

New faces along with some familiar turns result in fairly diverting entertainment this week at the Palace. Though the layout is far from sock, there's an element of freshness in the newcomers, and oldtimers such as the Three Arnauts and Slate Bros. add a dash of seasoning to the potpourri.

Paul Valentine, last seen on Broadway in "Wish You Were Here," provided audience interest (at least on session caught) not only via his songs and ballet routines but also through a noisy group of femme teenagers who sounded suspiciously like a clique. They whooped things up while the singer was making with "Sorrento" in Italian and "Babalou" in Spanish. Disregarding his bobbysoy appeal, Valentine shapes as a personable singer-dancer with above-average potential.

Three Arnauts, two males and a femme, register handsomely on the applause meter with their famed birdcall bit. Slate Bros., a versatile duo, can be used as a trio, dish out impressions, levity and varied hoofing for neat returns. Lissome Joan Larkin supplies added comedy effects to the turn.

Jo Lombardi's house band, per usual, backs the show nicely. Under New Acts are the terp team of Wini & Spencer, puppet turn of The Peop-ettes, song duo of Barlow & Craft, wire-walker Nio Yu and comic Lee Allen. Gilb.

## Olympia, Miami

Miami, Aug. 12.  
Henny Youngman, Jack Russell, Madcaps, Bobby Dae & Babs, Helen Vernon Trio, Les Rhode House Orch; "Return From the Sea" (AA).

With vet comic Henny Youngman guiding matters, layout on tap this week winds its way into the solid reception groove. Handling the emcee chore in slick manner, Youngman keeps the mood friendly and in own spot mixes his familiars and newies for consistent laughs. Good portion of lines are twists that lead into tropical and off-trail waggery for a refreshing touch. Tops stunt with the inevitable violin vs. orch bit plussed by one-liner breaks to set stoliders reacting with yocks.

Songster Jack Russell is a personable lead who handles tune compute in highly competent style. Lad is at ease throughout, with projection of such compositions as "September Song" and "This Is My Beloved" from "Kismet" illustrative of the type of song he sells best. Billed as from tv's "Show of Shows," he works like he's been around the flesh circuits as well.

Tap-weavings of Bobby Dae & Babs are sprightly affairs, the routines being showmanly, the hoofery reflecting sound talent in the field. Harmonicas work on the Madcaps is adept with overall values heightened by some well-placed clowning to break the blend of mouth-organing. Adagio acts are rare in this house, and the Helen Vernon Trio proves a novelty, the acro-tossing brought off with ease and enough of the unusual to bring steady gasps and building mits. Les Rhode and house orch are okay on the showbackings. Lary.

## Apollo, N. Y.

Ruth Brown, Edwards Bros. (3), Larks (5), George Wilshire, Pigmeat Markham, Sybil Lewis, John Brun, Willis Jackson Band (12), Hines Kids (2); "Glass Web" (U-I).

Apollo management figured there were four weeks in summer that are too hot for even cool music. But the Harlem key opened the gates again last week on an upbeat vaude bill, headed by Bosomy thrush Ruth Brown and the Willis Jackson twelvesome, and while the musiclog is more hot this time than cool, it should keep the b.o. moderately well off.

Miss Brown is a Harlem fave. Chief merit with the peters is her vigor. Her forte is "What A Dream" pitched at the eardrums in a shouting yet always rhythmic style. Rounding out her spot on the card, she warbles a grating blues bit, "It's All In The Mind," surrounded by more satisfying "Don't Freeze" and "Any Sense."

Willis Jackson, on tenor sax, does the initial work of the evening in "Just Blowin'." Energetic,

as usual, the leader frenzies the fans. Several minutes later the band returns in "Sorrento" and "Gator Tail," first being a jazzy twist on the standard. In the meantime, there are the Edwards Bros., followed by The Larks.

Former group, comprised of three ofay acrobats, do some precarious balancing and risley for satisfactory returns. Larks, four male vocalists plus their pianist, are a supercharged troupe. With the exception of a sometime too loud delivery, guys are perfect harmonists.

Remaining two acts are Hines Kids (New Acts) and Pigmeat Markham, Harlem comedy save, with enlarged group of backeruppers, including George Wilshire, Sybil Lewis and John Brun. Routine is also longer than usual, thus adding to standard amount of laughs garnered by Markham's cornball antics. Miss Lewis' dignified talents fit as well in this low comedy as they might on the legit stage. Art.

## Casino, Toronto

Toronto, Aug. 13.  
D'Arcio & Gee, Kay & Aldridge, Al Antonio, Carmen del Carmen, Miriam Sage Girls (8), Archie Stone Orch; "Once a Sinner" (Indie).

Last surviving vaude spot in Canada, the Casino continues to put up a 60-minute stage stint that has most of the ingredients of the old days. In traditional pattern, the line girls ease on for the opener and then it's diversity. On present stanza, it's the girls before the traveller in alternating pink and green gowns for a tap routine and then Parker Gee taking over the emcee chore prior to his own act with Johnny D'Arc.

Al Antonio trails with some blue patter that could be pencilled out but is over big on his instrumental, including a no-stool chore at the grand piano, followed by swift changes on the brass and a wham finale on the drums, all to neat support from Archie Stone's pit band. Kay & Aldridge follow with their eccentric contortos and balancing bits for intentional fluffing and knockabout slapping, with the girl on the receiving end for babyvoice protests. Whole act goes over on balancing dexterity, but the personable hoyden could cut down on those indigo asides.

Tops, of course, are D'Arcio & Gee for their standard mutual mayhem, always a favorite act here despite its lack of change. The tall and short male team scores well, with both exhibiting terrific duet pipes on "Donkey Serenade" and "Sweet Mystery of Life," and whole stanza over to tumultuous begoff. Girl line, in top hats and black-seamed briefs, close with a strut finale, complete with a cane routine, with blonde Carmen del Carmen wrapping up the stage stint with some very interpretive dancing that is notable for imaginative effects on crossstage pirouettes and on-toes effects for terrific audience reception. McStay.

Olympics Lad to Partner  
Scott in New 'Ice Revue'

Chicago, Aug. 17.  
Jimmy Grogan has been signed by Arthur M. Wirtz as skating partner to Barbara Ann Scott in the 20th edition of the "Hollywood Ice Revue," now in rehearsal.

Grogan, a 22-year-old who placed third in last year's Olympics, replaces Peter Firstbrook, who worked alongside the ice show's star last winter.

Dewey Orders New Road  
To Ease Borscht Traffic

Albany, Aug. 17.  
Gov. Dewey has ordered construction of a four-lane highway designed to bypass Route 17 traffic around the village of Liberty, one of the most heavily congested areas on a road which carries the bulk of the borscht-belt traffic from New York. New bypass will eliminate greatest part of the travel from the scene of a recent accident in which three were killed. Road now runs through Liberty's Main Street.

Work on the new road will begin early next year and may be completed in time to relieve the summer congestion. Borscht-belt hotelmen are among the heaviest users of talent in the U. S.



# Wallingford, Conn., Tune-Tent Clicks; Sea Cliff's Best Year; Other Barns

Wallingford, Conn., Aug. 17. Surpassing all pre-opening expectations, the tune-tent setup of Oakdale Musical Theatre here has had a rapid attendance growth since its July 3 inception. Figures compiled through Aug. 8, representing five weeks of operation show a total of 35,206 payees. Attendance for the various shows was as follows:

"Annie Get Your Gun," 6,321; "Student Prince," 6,062; "Show Boat," 7,964; "Brigadoon," 7,274; "Desert Song," 7,585. "Annie" played nine performances, the other shows seven each.

Grosses, likewise, have been extremely healthy for a new project, respective takes being, "Annie," \$13,750; "Prince," \$12,900; "Show Boat," \$15,900; "Brigadoon," \$15,600; "Desert," \$15,800.

House generally goes clean on Tuesdays, Wednesdays, Fridays, Saturdays, with near-capacity on Thursdays. Sunday nights and Saturday matinees are the light spots and management is making a play to boost those performances by operating show buses from several cities.

Last-minute financing, which held teoff preparations to a minimum, precluded any season subscription activity, a feature which will be incorporated in the 1955 operation.

## Sliding Scale Ups Sea Cliff

Sea Cliff, N. Y., Aug. 17. The sliding scale has developed a bonanza for the Sea Cliff Summer Theatre. Producers Thomas Ratcliffe and Louis Macmillan disclose that the current season to date is running 20% over 1950. Latter season was previously the top grosser in the strawhat's seven-year history.

The 599-seat house this year adopted an admission policy slanted upward through the week. Top Monday and Tuesday is \$2.50; Wednesday and Thursday, \$3.30; Friday and Saturday, \$4; Thursday matinee tops at \$2.26. In past years the silo's scale ran to \$3.60 for all evening performances, \$2.40 for matinees.

Reduced rates early in the week, producers say, attract additional customers to whom a bank book means more than a Playbill. Filling the house during the early week also means more missionaries spreading word-of-mouth reports on the bill and thus hypotes subsequent attendance.

Faye Emerson, who opened the season in "The Lady Chosers," is also top grosser this year with \$10,271, including tax. "The Little Hut," with Barbara Bel Geddes and Hiram Sherman, ran close at \$10,229. "Wish You Were Here," with no stars, hit \$9,710. "The Hasty Heart," with Farley Granger, reaped \$9,164 and "Boys From Syracuse," no stars, garnered \$8,580.

Good advance was reported on "Mamba's Daughters," starring Ethel Waters in her original Broadway role, which opened last night (Mon.). Orders are already pouring in for Constance Bennett's "Sabrina Fair," which closes the season Aug. 30-Sept. 4 and looks good to break Miss Emerson's mark.

## 'Gate' 6G, Stockbridge

Stockbridge, Mass., Aug. 17. After a capacity opening stanza, interest held for the tryout here last week of "The Iron Gate" and a nice \$6,000 gross was registered on the week. John Golden is considering the John T. Chapman play for Broadway this fall.

Current is the old standby, "Charley's Aunt," with William Roerick, frequent guest player, starred. Featured are Gaye Jordan, Deldre Owen, Sheppard Strudwick and Maurice Wells. Director William Miles has announced "Three's a Family" for closing week, Aug. 30, with Margaret Hamilton.

## 'Cuckoo' 13G, Philly

Philadelphia, Aug. 17. "Time of the Cuckoo," starring Betty Field, with Ruffing of the Playhouse in the Park's 13-week season, packed an unexpected wallop at over \$13,000 last week. Better matinee trade was largely responsible.

Advance for this week's "Sabrina Fair," with John Baragrey, Georgiann Johnson and Paul McGrath, indicates another solid gross, but

most of the boxoffice activity has centered around the advance sale for the added, second week of Margaret Truman in "Autumn Crocus." Show opens next Monday (23) and plays through Sept. 4.

Strong biz to date this season has given rise to a flock of rumors, including possibility that next season the Playhouse will add three or four weeks, possibly two at each end. Another report is that a second theatre will be opened in Fairmont Park under the same municipal setup, possibly for the presentation of musicals.

## 'Angels' \$2,200, Reading

Reading, Pa., Aug. 17. Berks Players, at the Green Hills Theatre here, grossed almost \$2,200 last week for five performances of "My 3 Angels." Attendance totalled over 1,430. Comedy is currently in the second week of a fortnight's run.

Heavy advance sale and buyout of house by theatre parties two nights this week prompted management to add a special performance last night (Mon.). Theatre usually runs on a Tuesday-Saturday basis.

## 'Corner' Record \$9,213, Spa

Saratoga, N.Y., Aug. 17. Premiere of John Cecil Holm's "The Southwest Corner," starring (Continued on page 68)

## Maria Riva Joins Tele

### Names on Barn Circuit

Another tv name has been added to the current season's strawhat lineup with the signing of Maria Riva for a two-week guest stint starting next Monday (23) at the Salt Creek Summer Theatre, Hinsdale, Ill. Actress-daughter of Marlene Dietrich will costar with Brian Donlevy in Clifford Odets' "The Country Girl."

Other video personalities playing the haymow circuit this summer include Fay Emerson, Imogene Coca, Wally Cox and Patricia Benoit.

## Strawhat Tryouts

(Aug. 16-29)

**Brother Cain**, by Jerome Chodorov—Ivy Tower Playhouse, Spring Lake, N.J. (16-21).

**Champagne Complex**, by Leslie Stevens—Bucks County Playhouse, New Hope, Pa. (23-28).

**Darling, Darling**, adapted by Anita Loos—from the French—Westport (Conn.) Country Playhouse (16-21); Pocono Playhouse, Mountainhome, Pa. (23-28). (Reviewed in VARIETY this week).

**Dear Charles**, adapted by Alan Melville from the French—Lake Whalom Playhouse, Fitchburg, Mass. (16-21); Lake Region Playhouse, Laconia-Gilford, N.H. (23-28). (Reviewed in VARIETY, July 14, '54).

**Dream of Fair Women**, by Reginald Lawrence—Provincetown (Mass.) Playhouse (16-21).

**Imperfect Stranger**—Camden Hills Theatre, Camden, Me. (17-21).

**Lady Chosers**, by William McLeery—Newport (R.I.) Casino (16-21). (Reviewed in VARIETY, June 16, '54).

**My Aunt Daisy**, by Albert Halper and Joseph Schrank—Westport (Conn.) Country Playhouse (23-28). Oliver's Little Twist, by Herman A. Miller—Gretna Playhouse, Mt. Gretna, Pa. (16-18). (Reviewed in VARIETY this week).

**On the Wing**, revue—Ivy Tower Playhouse, Spring Lake, N.J. (23-28).

**Out of the Blue**, musical, by Bryan Turner and Edward Ochsen—Windemere Summer Playhouse, Seal Harbor, Me. (24-28).

**Private Affairs of the Grand Duchess**, by Thomas and Ruth Martin, based on Offenbach—White Barn, Westport, Conn. (21-22).

**Stronger Sex**, by Laslo Vadney—Hyde Park (N.Y.) Playhouse (17-21).

**Trouble in Tahiti**, by Leonard Bernstein, and Thirteen Clocks, by James Thurber—Westchester Playhouse, Mt. Kisco, N.Y. (16-21). (Reviewed in VARIETY, July 28, '54).

**Unfinished Portrait**, by Madeleine Davidson—Hedgerow Theatre, Moylan, Pa. (24).

**Walk Tall**, revue—John Frew Theatre, East Hampton, L.I. (16-21). (Reviewed in VARIETY, July 28, '54).

**Witch of Dogtown**—Cape Ann Playhouse, Gloucester, Mass. (16-21).

## New Castle Group Folds; Dropped as SAGA Member

New Amstel Players, New Castle, Del., have folded following a break with Irving Strouse's Stage & Arena Guild of America. Group had been dropped as one of SAGA's affiliated theatres because of a contractual dispute. According to Strouse, the group's producer, Larry Perron, failed to comply with a SAGA stipulation that each theatre in the Guild print in its programs the bookings of other member operations.

Perron is the second producer to have been dropped from SAGA roster, the other having been Sam McCulloch, who had been manager of the Memphis (Tenn.) Arena Theatre. It's the first time, however, that a producer and theatre have been given the heave.

## Gloria Vanderbilt In Click Strawhat Debut In Molnar's 'The Swan'

Mountainhome, Pa., Aug. 16.

Gloria Vanderbilt Stokowski's stage debut at Pocono Playhouse here tonight (Mon.) proved an exciting event for theatre, press and society. In the role of Princess Alexandra in Ferenc Molnar's comedy, "The Swan," Miss Vanderbilt is one of the loveliest of the many theatrical princesses past and present.

Press coverage for the event hit equal proportions with the Margaret Truman's legit debut in "Autumn Crocus" at same spot last June 7. London Evening Post sent its N.Y. correspondent, Evelyn Irons. Other press representation included Time, Newsweek, N.Y. Times, World-Telegram and Post, AP, UP, INS, and Fox-Movie-tone, with camera men of many major papers and locals. Flowers poured into the theatre during the day, filling the young star's dressing room and part of the office.

"Swan" and Miss Vanderbilt are an excellent combo. Some of the shine has worn off the 30-year-old comedy, however, and a re-silvering job should be applied before there's further thought of a Broadway revival. But there's the lightness of another world in the Molnar play, and the refined merriment and romance remain bright and vigorous as played by the young star and present cast.

Miss Vanderbilt reveals a personal theatricalism that is lovely to see. Her poise, savvy, expressive beauty, as well as her dignity and reserve all add up to a new personality to be reckoned with theatrically.

Of interest in the cast are Chip Taylor, making his stage debut as the princess' younger brother; Halliwell Hobbes, as Father Hyacinth, who plays same role as in the Broadway original, and Nancie (Mrs.) Hobbes, also from the 1923-24 edition.

Other members of the company include Jean Arden Cobb as Princess Beatrice, Peter Donat as the tutor, John Morley as the heir apparent and Olive Templeton as Princess Dominica.

The production is entirely a playhouse venture, with no Vanderbilt money involved, although the star gets a modest salary. Miss Vanderbilt wears a diamond tiara and earrings of her own, which she carries to the theatre nightly in a locked wooden box. Rene Bouche and Raymond Sovey designed her costumes.

Biz hit capacity, with standees and extra chairs for tonight's opener. Leopold Stokowski, Miss Vanderbilt's conductor-husband remained at Lake Placid, N.Y., with their children and is not planning to attend the show this week, but will do so the week of Aug. 30 at the Falmouth Playhouse, Coonamessett, Mass. Lamar.

## 'Fauna' Tryout Erased; B'way Production Off

Fred and Martha Miller, operators of the Somerset (Mass.) Playhouse, have relinquished their option on Charles Robinson and Jean Dailymple's "Feathered Fauna." Duo had planned to present the play last week at their barn and this fall on Broadway, but cancelled it because of "casting difficulties."

"The Country Girl," with Brian Donlevy starred, was the substitute bill.

## Inside Stuff—Legit

A tent show idea, that of tabloidizing w.k. film hits for summer touring under canvas, has not been worked out, as yet, by Howard Hoyt. And as it looms now it may be too complicated, what with copyright provisions and other restrictions which would entail an extended and costly negotiation for each property. Agent Hoyt's name was linked with Frank Loesser in a tent tab of "Hans Christian Andersen" which, apart from being premature, is not even in the think stage. For one thing, that particular property, with its Samuel Goldwyn production ownership and the percentage participation interest of Danny Kaye, the star, is further complicated by Moss Hart's property rights, as the scenarist. All Loesser owns is the score which he authored and publishes. However, this is an instance of a property not on Hoyt's proposed schedule. More specifically he had in mind a film like "State Fair," among others, rights for which he hoped to acquire for summer tentshow touring.

Harry E. Gould, w.k. in show biz as a backer, onetime owner of the Belasco and Lyceum Theatres, etc., again hosted, with his wife Lucille, for 150 disabled and wounded Korean vets at a picnic at his Greenwich (Conn.) estate. The show biz instinct resulted in an auxiliary "production," staged by Jack Effrat, with a show emceed by Bert Parks and including Eddie Miller, Eddie Weber, Eddie Clarke, Charles Althoff, Renee Orin and Alan Carney. Red Cross ambulances brought the vets from Portsmouth, Bethesda, Quantico, Fort Belvoir, St. Albans, Fort Dix, Bronx V. A. Paralyzed Veterans Assn., Blinded Veterans Assn. and Amputees of DAV, transported by the 52 Association of New York. All-day (luncheon and dinner) picnic and show was held last Thursday (12), a surprise weather break in light of last week's unseasonable cold and rain.

## Legit Bits

Jean Barrere is quitting as stage manager of "Pajama Game" to take a similar assignment with the upcoming "Fanny" . . . Gabe Rubin, manager of the Nixon, Pittsburgh, in New York last week to angle for fall bookings . . . Charles Harrow is talking about sending out a touring edition of "Carousel" and perhaps "Dial M for Murder" . . . Walter F. Kerr, drama critic of the N. Y. Herald Tribune, and his playwright-wife Jean Kerr, are nearing completion of their musical comedy, "Goldilocks." No producer is set for it.

Pressagent Abner Klipstein back in New York after 10 weeks in Europe . . . Stanley Gilson Jr., formerly with the Liebling-Wood office, has joined the New York office of Shaw Artists Corp., in charge of legit . . . Mary Ward, recently returned from Italy, going out as advance flack for the upcoming touring revival of "Saint Joan," starring Jean Arthur.

William Hutt, of the Canadian Repertory Theatre in Ottawa, and Bruce Swerdfager, of the Crest Theatre, Toronto, Ont., copped \$1,500 scholarships as initial recipients of the Tyrone Guthrie Awards given out annually by the Stratford (Ont.) Shakespearean Festival company . . . Lillian Arnold has been upped to veepee status at the William Schuller Agency where she heads the talent and literary departments . . . Lily Turner, for the past three years general manager of the Woodstock (N.Y.) Playhouse, has been appointed artistic coordinator for the off-Broadway Greenwich Mews Theatre.

Leo Kertz and Harry Horner, who recently withdrew from the Ensemble leaving the project in the hands of Joseph Kramm, are talking of forming their own permanent New York repertory company.

Jay Schraier has left the William Morris Agency's legit department to handle tv at the Robert Lantz Agency . . .

Louisa Horton will star in "The Pony Cart," which opens Sept. 14 at the off-Broadway Theatre de Lys . . . Feurer & Martin have added "Silver Triangle," by Meredith Willson, to their production schedule to follow "Boy Friend" and "Silk Stockings."

Joanite Kamins has resigned as production assistant to Chas. Crawford to write a new play, Her "Always Welcome" is a prospect for Broadway production this season . . . Vincent Price will be star of and Gregory Ratoff will stage A. B. Shiffrin's "Black-Eyed Susan," to be produced by Gordon W. Pollock, in association with James Goodman and Everett Hart. Nancy Andrews returned yesterday (Tues.) from an Army entertainment tour of Europe.

Melvyn Douglas, starring in "Time Out for Ginger," currently at the Harris, Chicago, checks out next week for a three-week vacation at his Vermont home. Albert Dekker comes in from the Coast to sub . . . Robert Fryer, producer of "Wonderful Town," was in Chi last week to check the performance at the Shubert. Paul Groll, company manager, will book the "Town" tour following the Chi engagement . . . Pressagent Phyllis Perlman back from European vacation. She got homesick and flew home ahead of schedule . . . Pete Zeisler, who'll stage-manage the Playwrights Co. production of Robert Anderson's "All Summer Long," returned from European honeymoon with his actress-wife Helen Harrelson. . . Producer Gala Eben back from

the Coast . . . Robert Penn, an actor in "Can-Can," will become a producer this fall with Bachelor of Arts, by Miriam Young.

Now it's Gant Gaither who's ready to produce the musical version of "Seventh Heaven," with book by Victor Wolfson, score by Victor Young and lyrics by Stella Unger, under John C. Wilson's direction . . . Courtney Burr and John Byram plan to produce "Shangri La," a musical edition of the James Hilton story, with book by the novelist and Jerome Lawrence and Robert E. Lee, with an unpublished score by the late Vincent Youmans . . . Frank J. Hale is readying a Broadway production of "Strange New Men," by Steven Cambridge.

Paul Ford has resumed his featured role in "Teahouse of the August Moon" after a vacation, during which Peter Hobbs subbed. Only featured player who isn't taking a week's leave is Larry Gates, who's building a home at New Canaan, Conn., and prefers not to take the layoff. Incidentally, the extras in the Maurice Evans-George Schaefer production get a week off with pay, plus \$100 bonus.

Kaye Lyder has joined the cast of the touring "Seven Year Itch," succeeding Lydia Clarke (Mrs. Charlton Heston), who withdrew for approaching motherhood . . . James Lee has resigned as assistant stage manager of the original Broadway company of "Itch" to join the scripting staff of the upcoming Eastman Kodak tele series starring Ed Wayne. As previously reported, Elliott Nugent takes over Aug. 25 as star of the Broadway "Itch" while original star Tom Ewell makes the screen version of the George Axelrod comedy.

"On With The Show," musical formerly titled "Can You Dance?" is announced by producer Elizabeth Miele to open Dec. 2 at the Mark Hellinger, N.Y., with Ira Petina as star . . . Paul Henreid will costar with Eva Gabor in "Tonight in Samarcand" . . . Bernard Simon will be sole producer of "Thracian Horses," as Joyce Mathews and Rose Teed have withdrawn from the project, which is slated to open on Broadway week of Dec. 20.

"The Cretan Woman," scheduled to continue through Sept. 19 at the Provincetown Playhouse, Greenwich Village, N.Y., will then be brought uptown to a Broadway theatre . . . Mary K. Frank, associated with the Playwrights Co. in the production of "Tea and Sympathy" and already preparing a solo presentation of Kathleen Winsor's "America, with Love," has acquired a comedy, "Abracadabra," by Hermione Gingold and Mel Dinell . . . Mary Chase, author of "Harvey" and "Mrs. McThing," has a new comedy, "Lolita," which will be tried out beginning Aug. 30 at the Barter Theatre, Abingdon, Va., and which Robert Whitehead may bring to Broadway this season under Producers Theatre sponsorship.

Charles Lederer, librettist-producer of "Kismet," is planning a mid-October production of "Lentil" drama by Mrs. Ben Hecht, with moppet actress-daughter Jenny Hecht in an important role . . . James S. Elliott is readying a production of a Tennessee Williams double-bill, "Lord Byron's Love Letter" and "27 Wagons Full of Cotton," with Edward Ludwig as stager . . . Harry Wagstaff plans to produce and direct "Black . . . Producer Gala Eben back from Candle," by Lea Freeman.

# PARTY AGENTS' '54-'55 STYMIE

## Musical Clicks Puzzle West End, But Nobody Is Complaining, Natch

London, Aug. 17.

West End managers are unable to account for the consistent success of musicals and revues in London. No one is objecting, of course.

Of the 10 revues currently in the West End, nine are in the big money. Toppers are still the "Paladium Show" at steady average of \$35,000, with Val Parnell and Bernard Delfont's "Folies" show, "Pardon My French," still grossing around \$20,000 after nearly a year's run. The others likewise are steady hits. Musicals are also garnering hefty coin, with Drury Lane's "The King and I" continuing to pack in around \$24,000 a week, while George and Alfred Black's Hippodrome hit, "Wedding in Paris," is still topping \$18,000.

Only revue that never got going was Cecil Landeau's "Cockles and Champagne," which lingered at the Saville for several losing weeks and was due to fold. It received a last-minute respite, however, by transferring to the Piccadilly, where it may survive.

## Harmons in Rebuttal; Claim Connie Bennett Delayed Signing Pact

Editor, VARIETY:

Your story last week, "Bennett Kicks Up Again," specifically mentioning the Clinton Playhouse, was incorrect and incomplete and we would like to set the record straight.

On Saturday, Aug. 7, an Actors' Equity traveling representative, Harry Young, stopped at our theatre, and we officially filed a complaint against Miss Bennett at that time.

When Geoffrey Barr, of the Gus Schirmer Jr., office, agents for Miss Bennett, phoned us early in June to offer the star in "Sabrina Fair," we told him in addition to the guaranteed salary, we would only book Miss Bennett if she agreed that she would start to share on percentage above \$7,500.

In good faith we made out contracts to this effect and signed them June 21 for opening Aug. 2. We did not receive the contracts back signed by Miss Bennett. After numerous phone calls to her agent, we wrote a letter July 8 notifying him that contracts should be returned in 48 hours.

We again wrote July 14 requesting contracts, but to no avail. In desperation, we called Barr again. He said he couldn't understand why we hadn't received the contracts, but that he would have Miss Bennett wire us confirmation of the engagement, which Equity recognizes as binding. We subsequently received a telegram from Miss Bennett from Binghamton, N. Y., assuring us that she would play Clinton, but without mention of terms.

Miss Bennett arrived in Clinton early Saturday morning, July 31, but did not turn up at the playhouse until Sunday afternoon. When we requested the contracts,

(Continued on page 68)

## Bus-Delayed Audience Gets Re-Performance

Greensboro, N. C., Aug. 17. Because engine trouble caused them to miss part of the show, 25 Tennesseeans were treated to an extra midnight part-performance of "Horn in the West" at nearby Boone last week. The audience was outnumbered three-to-one by those on stage and behind the scenes.

The group, traveling to Boone from Pikeville, Tenn., was delayed when the bus failed in the mountains.

Cast members learned of the situation and voted unanimously to replay the first part of the show.

## Stewart's Title Role In 'Tycoon' Barn Tryout

Woodstock, N. Y., Aug. 17.

David Stewart, who drew critical attention last season in a featured role in the Broadway production of "The Immoralist," will play the title role, said to represent the late Irving Thalberg, in "The Last Tycoon," to be tried out at the Woodstock Playhouse week beginning Aug. 30. Others in the cast will include Felicia Montealegre, Mary James, Norman Rose and Mike Levin.

Mike Howard is staging the Albert Selden-Morton Gottlieb production of Hy Kraft's dramatization of the unfinished F. Scott Fitzgerald novel.

## 3 More Guild TV Plays for B'way

The Theatre Guild is apparently using TV as a testing ground for legit. Group, which produces the video series for U. S. Steel, has skedded for Broadway three plays recently presented on the series.

Shows are N. Richard Nash's "Welcome Home," Michael Dyne's "Garden in the Sea," based on Henry James' story, "The Aspern Papers," and Richard Maibaum and Cyril Hume's "Fearful Decision." Of the trio, only "Welcome Home" has been completed for the Guild.

Other plays that have previously made the tv-to-legit transition include Horton Foote's "Trip to Bountiful" and "Dial M for Murder." Also, Nash's "The Rainmaker" is due for Broadway production this fall by Ethel Linder Reiner.

## BRAE MANOR, CANADIAN BARN, ENDS 19TH YEAR

Knowlton, Que., Aug. 17.

Brae Manor, one of Canada's oldest strawhats, winds up its 19th straight season in this eastern Quebec resort Aug. 28 with "Nothing But the Truth."

Born as an amateur group performing once a week in the drawing room of a huge country house, the outfit has had a good-sized theatre, lighted from Wednesday to Saturday, besides the house. Group has helped train some of Canada's pros, including Amelia Hall, managing director of Ottawa's Canadian Repertory Theatre and stager of its opening show last month. Ian Fellows, of CRT, is the company manager and Dora Clarke, ex-CRT, is business manager.

Brae Manor, founded by Filmore Sadler, who died last Christmas, and now operated by his widow Marjorie, seats 250, with 50 extra chairs that have been filled at least twice a week all this season. It was built with voluntary non-interest loans from local business men.

## Guild's 'Picnic' Blurbs 'Sexsational' in M'pls.

Minneapolis, Aug. 17.

The Theatre Guild is apparently doing a Hollywood in sexing up the selling of its touring subscription shows. Local ads for the current week engagement of William Inge's "Picnic" at the Lyceum describe the drama as "direct from two sexual seasons in New York," and include amatory art.

It's believed to be the first time that a Guild offering, particularly a prestige play such as the Pulitzer and N. Y. Drama Critics Circle prize-winner has used that type of copy. Previously, only such honky-tonks as "Maid in the Ozarks" and "Good Nite, Ladies" have gone in for such come-on plugging.

## BEST LEGIT BETS NOT AVAILABLE

By HOBE MORRISON

Theatre party agents, who usually manage to extract a buck between headaches, are likely to feel more frustrated than ever this season. Here they are, with more potential business than ever before, but with only a meagre list of suitable new shows scheduled for Broadway production.

There's always a bright other side to anyone's tribulations, of course, and in this case it's the New York ticket brokers, sworn enemies of the party agents, who presumably stand to profit. For if fewer theatre parties are booked, there will tend to be more tickets available for regular broker allotments and, ergo, greater trade for the agencies.

From preliminary indications, theatre benefit parties are becoming a prime fund-raising device of charitable organizations. That is evident in reports of lively bidding by party agents for dates for scheduled new Broadway shows, and from announcements in the New York dailies of already-set benefit performances. Also, from the num-

(Continued on page 68)

## 'Fox,' 'Figure' Open Philly Fall List

Philadelphia, Aug. 17.

First definitely skedded legit productions for the fall season have been announced by the local Shubert office. "South Pacific," with Iva Withers and Webb Tilton, opens Sept. 27 for an indefinite run at the Forrest.

Two plays are slated to kick off the new season, Sept. 20. They are: "Fragile Fox," by Noran Brooks, with John Ireland and Dane Clark, at the Locust; and "Reclining Figure," new comedy by Harry Kurnitz, at the Walnut.

The Shubert will relight Oct. 12, with "Fanny," the S. N. Behrman-Harold Rome musical based on Marcel Pagnol stories, costarring Ezio Pinza and Walter Slezak.

## Helicopter Freeloading On 'Champagne' Latest Strawhat Bally Gimmick

Freeloading by helicopter is the newest strawhat ballyhoo gimmick. It's being used by Alexander H. Cohen, for the second week of his tryout of Leslie Stevens' comedy, "Champagne Complex," at the Bucks County Playhouse, New Hope, Pa. There'll be champagne served on the flight, natch.

Special roundtrip bus ride, with dinner and theatre tickets for the opening performance of the show next Monday night (23), was completely sold out the first day. Excursion will include three buses carrying 45 patrons each, at \$8.95 per person, including dinner and theatre tickets. Champagne will be gratis on the trip, and before and after the show.

With the opening-night trip sold out and "Complex" held over for a second week at the strawhat, Cohen has scheduled another three-bus excursion on the same terms for Monday night (30) of the holdover week. In addition, a few favored patrons (probably gals, for photo exploitation purposes) will be taken by helicopter.

Windmill plane, supplied by N. Y. Airways, will leave LaGuardia Field, N. Y., about 4 p.m. and proceed to Trenton, where the half-dozen passengers will be picked up and shuttled by bus or taxi to New Hope. All excursionists, including both motor and air patrons, will have dinner at Monte Proser's Playhouse Inn on the theatre grounds.

## Sticks to Have a Twofer Splurge With Flock of Low-Budget Tourers

### La Jolla Will Premiere 'Vacant,' by Streger-Kerr

La Jolla, Cal., Aug. 17.

Final production of La Jolla Playhouse season will be "The Vacant Lot," new play by Paul Streger and Berrilla Kerr. After the La Jolla premiere, producer John Swope plans to take the show on tour to Broadway.

Script, uncovered in New York by La Jolla co-producer Dorothy McGuire, requires a cast consisting of five youngsters under 17. Norman Lloyd will direct.

## Barrymore Files Countercharges

John Barrymore Jr. filed countercharges yesterday (Tues.) with Actors Equity against Charlotte and Lewis Harmon, producers of the Clinton (Conn.) Playhouse, whose charges against him are pending with the union. Case will be heard Oct. 5 by the Equity Council.

Actor, who was accused by the Harmon of actions unbecoming an Equity member during and immediately following a guest appearance at their strawhat in Mel Dineen's "The Man," has refused to discuss the case, in accord with union instructions. However, an associate reveals that Barrymore's countercharges involve various violations of Equity regulations, including refusal to give him adequate direction.

The actor's complaint also alleges that Mrs. Harmon held a cast meeting, from which he was barred, to pressure others in the company to second her charges against the star. He also makes a countercharge of indecent language in answering a similar accusation by the producers.

Barrymore is said to be bitterly angry over the unfavorable publicity he has received following his appearance at Clinton, particularly since he was careful to obey Equity's no-discussion order. He believes that someone must have fed unfavorable items about him to various columnists. In commenting on this phase of the situation, the actor's friends point out that, contrary to insinuations, he does not drink.

## COLUMBUS SHOW TRAIN SETS N.Y. FALL DATES

Columbus, Aug. 17.

Two musicals, a Shakespearean fantasy and a Pulitzer-prize play are the legit shows to be offered 200 central Ohioans on the fifth New York Theatre Party conducted in the fall by the Columbus Citizen. Drama editor Norman Nadel visited New York last month to buy his shows. He lined up the following:

"Midsummer Night's Dream," "Teahouse of the August Moon," "Pajama Game" and the revival of "On Your Toes." Also on the itinerary are "Cinerama Holiday," the stage-screen show at Radio City Music Hall, and a United Nations tour.

## 'Porgy' Launches New Legit Season in Hub

Boston, Aug. 17.

Hub's legit season gets off to an early start this year with "Porgy and Bess" moving into the Shubert Theatre next Friday (20) for an eight-day stand.

First important preem of the season is slated for Sept. 20, when "Fanny" bows into the Shubert for a three-week engagement. "Getting Gertie's Garter," is also inked to open a two-for-one engagement at the Majestic the same night.

Hinterland legitgoers are in for a surge of bargain-basement productions this fall. At least six productions are scheduled for two-for-one tours. Shows run the gamut from established lowbrow farces to a recent Broadway musical.

Tuner is "Gentlemen Prefer Blondes," being sent out by Manny Davis, who presented it this summer at his Allentown (Pa.) Music Circus. A show tagged "Models in Season" is being put together by Morie Efron.

Joe Roth is sending out "Pajama Tops," which tried out last season at the Hilltop-Parkway Theatre, Baltimore, Md., and the Empress Theatre, St. Louis. Latter play, a French original, was adapted by Mawby Green and Ed Fielbert.

George Brandt, who sent "Moon Is Blue" on tour last season, will give the F. Hugh Herbert comedy another low-budget whirl this fall. John Yorke and Max Gendel have lined up a road trek for "Getting Gertie's Garter."

Jules Pfeiffer will be represented by a touring company of "School For Brides." Same producer had an extensive tour last season with a "twofer" production of "Good Nite, Ladies." Another Pfeiffer road prospect for the coming season is "Tobacco Road."

## Cut L'ville Aud Seats, Concerts Go to Rialto; Set 6-Week Local Legits

Louisville, Aug. 17.

Louisville Community Concert Assn. will offer its series of five bookings next season in the 3,134-seat Rialto, according to announcement by former Mayor Charles P. Farnsley, prez, and D. Irving Long, Fourth Avenue Amusement Co. prez. Marks the first time that the association, which opens its 19th series in October, will present its programs on a stage other than at Memorial Auditorium.

Renovation in Memorial will eliminate about 600 seats, cutting its capacity to about 1,750 seats. Promoters of the Community Concert series claim more than 2,300 season memberships sold to the series. Rialto will probably continue to show films up to about 6 p.m. the day of each concert.

Alterations costing \$170,000 are being made to Memorial Aud., which are designed to improve the acoustics. A six-week drama season, to be produced by Denis Du-Fur is now in the works for the fall, to be given next January-February.

## Jazz Unit Takes Over 'S.P.' Date in Hartford

Hartford, Aug. 17.

Booking mixup has the Bushnell Memorial here presenting two shows the same day. Skedded for Sept. 17 are the Norman Granz "Jazz at the Philharmonic" and the touring "South Pacific."

Way was cleared for presentation of both shows by putting "South Pacific" on a matinee diet for the day and the Granz unit laking over the evening. Granz always opens his season jazz tours here.

"South Pacific" is booked for the Bushnell for the full week Sept. 13-18. Originally, six evening shows and two matinees had been skedded. Under the revised setup, however, the legit show will have five evening performances and three mats.

"KING' PERKS DES MOINES

Des Moines, Aug. 17.

"King and I" will head the 1954-55 season at the 4,200-seat KRNT Theatre here for one week starting Sept. 13.

Seat sale starting last week is already keeping the boxoffice busy.



# Strawhat Reviews

## The Southwest Corner

Saratoga, N.Y., Aug. 10.  
John Huntington production of play in three acts, six scenes, by John Cecil Holm, based on the novel of the same title by Mildred Walker. Stars Eva Le Gallienne; features Parker Fennelly, Enid Markay. Staged by Holm; set design, Sarah Crossfield. At St. George's Playhouse, Saratoga, N.Y., Aug. 9, 54; \$3.30 top.  
Lois Greenstead ..... Parker Fennelly  
Marcia Elder ..... Eva Le Gallienne  
David Keating ..... Clifford Cothren  
Bess Cannon ..... Enid Markay  
Edith Summers ..... Ruth Saville  
Hattie Carey ..... Clyde Waddell  
Sam Wilson ..... Mary Casmus  
Connie Dana ..... Mary Casmus

John Huntington has premed a number of new scripts during his tenure at this playhouse. So far none has had the essentials to tempt a Broadway exposure. This warmly human story of contrasting types in an aged farmhouse on a hilltop in Vermont appears to have the necessary innards to take the Main Stem step, however.

There are the usual troup provisos. The perfect casting of the three principal roles practically demands the retention of the Le-Gallienne-Markay-Fennelly combination for more ambitious production plans.

Fortunately, John Cecil Holm is an experienced playwright, who presumably appreciates that a great deal of cutting must be done and a stronger final curtain will be paramount, even to the elimination of minor roles brought in as an extraneous note of romantic interest. Casting of the minor roles will have to be more on a par with the top trio.

Playwright-director Holm has taken the Mildred Walker story and woven it into three acts of character study depicting the decision of an 63-year-old to share her home. The contrast between the gentle octogenarian with her memories of the past and the practical flamboyant extrovert from Dedham provide laughter and patios.

Miss LeGallienne limns a well-rounded characterization of the woman who represents an era of easy genteel living. It is a performance that will grow in stature with repeated performances. It is a tough assignment as Enid Markay and Parker Fennelly, top troupers, have parts that might overshadow the star.

Miss Markay's role offers some of the best opportunities of her career. She takes full advantage of them with a fine performance. Unfortunately, the playwright has touched only lightly on traits that would make the character a bit more sympathetic. Fennelly, as the taciturn friend of the octogenarian and victim of the newcomer, is cast perfectly. Outside of his familiar radio and tv characterization, the actor gives a full-bodied interpretation of the faithful handy man.

Peg Crossfield has designed an effective farmhouse kitchen-living room setting. Russ.

## Darling, Darling

Westport, Conn., Aug. 16.  
Westport Country Playhouse production of comedy in three acts (three scenes) by Anita Loos, based on the Parisian success "Ami, Ami" by Pierre Barillet and Jean-Pierre Regnier. Stars Gypsy Rose Lee, Richard Derr. Directed by John C. Wilson. At Westport Country Playhouse, Westport, Conn., Aug. 16-21, 54; \$3.50 top.  
Gypsy Rose Lee ..... Richard Derr  
Alex McCleary ..... Tom Tryon  
Tabitha Wyatt ..... James Nolan  
Norton Wyatt ..... James Nolan  
Jeanne Milliken ..... Jill Kraft

"Darling, Darling" is a very bad play. Its Anita Loos authorship, the directorial identification of John C. Wilson and the stellar presence of Gypsy Rose Lee make the Westport Country Playhouse entry all the more embarrassing. The pointlessness and lack of taste of Miss Loos' farce were demonstrated at tonight's (Mon.) opening by the number of empty seats after the second intermission. Those who stayed were not the luckier. And Miss Lee's third-line luck, "Where did everybody go?", rubbed it in.

"Darling" casts Miss Lee as a successful Gotham outurier who dominates her handsome male, a home-oving guy with a travel agency job, and tries to run the life of a lad she's known from childhood. When she arranges a romance between the boy and her niece, a seemingly unattractive Girl Scout leader, the latter metamorphoses into a glamorous bride and even wins the love of the aunt's unhappy husband. The mix-in wife gets back her man, however, when the young couple announce a baby's coming.

Director Wilson has not denied his ecadystic headliner the opportunity to demonstrate her talents. But the assignment provides so little that although the star plays it for what it's worth, it's

no use. An exaggerated wardrobe doesn't help, either.

Richard Derr, as the discontented darling, and Jill Kraft, as the transformed duckling, are the most effective of the others.

Tom Tryon has a bad time coping with the role of the babyhood pet, and Florence Sundstrom and James Nolan are standard as drop-in p.a's. The unquestionable hit of the show is Marvin Reiss's elegant interior. Elem.

## The Iron Gate

Stockbridge, Mass., Aug. 9.  
Berkshire Playhouse production of drama in two acts (five scenes), by John T. Chapman. Stars Sidney Blackmer, Carol Stone, Charles Emery, William Swan and costumes Jerome Borges. At Berkshire Playhouse, Stockbridge, Mass., Aug. 9-13, 54; \$3.75 top.  
Sidney Blackmer ..... Carol Stone  
Charles Emery ..... Evelyn Davis  
William Swan ..... Anne Ives  
Col. Henry Bartlett ..... Sheppard Strudwick  
Cyril ..... Nolla Trammel  
Theresa Fleming ..... Maurice Wells  
Dr. Bailey ..... Mary Jackson  
Eleanor Delaney ..... Mary Jackson

Program note advises that this play won a prize in 1952 for its presentation. It will never garner a Pulitzer or Critic's Circle award for its legit production.

Playwright John T. Chapman faced the same difficulty in transposing from the stages to the theatre platform, as previous efforts of this type have encountered. A taut 60-minute (minus commercials) tele script requires enlargement in padding. This has occurred in this case, resulting in a slow and ponderous first act buildup for the balance of the play.

However, the basic concept of the clash of wills in Southern family holds the possibility that with heavy spade work the script could be molded into a Broadway entry. A stage-wise collaborator would help and top casting would be a necessity.

A capacity opening night audience's interest was held, despite the shortcomings and the heavy going of the initial stanza. There is a strong femme appeal; the kind that bought "The Little Foxes," which the new script resembles. "Foxes" proved that a respectable character is no hindrance at the boxoffice.

Sidney Blackmer's approach to the role of the iron-willed, unscrupulous, tyrannical patriarch seems uncertain. This can perhaps be put at the author's door as role requires brusqueness, savviness, coldness and no touch of sincere kindness. The actor is inclined to go a bit melodramatic at times.

Top acting honors go to Carol Stone as the nemesis of her father's desire to rule his daughters with an iron hand. She gives a live and vivid interpretation to the role of the eldest daughter fighting for the freedom of will for a younger sister.

The latter part is given a nice aura of sweetness by Deirdre Owens of the resident company. Nolla Trammel, in her initial appearance here, turns in a highly competent performance as the treacherous, scheming and hypocondriacal second sister. In the original tv show, Henry Daniell and Beatrice Straight played the parts now handled by Blackmer and Miss Stone. Russ.

## Sea-Change

Dallas, Aug. 14.  
Margo Jones production of comedy in three acts (five scenes), by William Case. Features Jeanne Cal, Directed by Ramsey. At the Theatre '54, Dallas, Aug. 10, 54; \$3 top.  
Nathan Roth ..... Louise Noble  
Sally Gillis ..... Michael Dolan  
Shirley Duke ..... Michael Dolan  
Ani Herman ..... Michael Dolan  
General ..... Charles Braswell  
George Hicks ..... Michael Garth  
Jacques Berard ..... Michael Garth  
Miss Nade ..... Virginia Young  
Miss Friedenholzer ..... Michael Dolan  
Lorraine ..... Michael Dolan  
Frederick Worthington, Jr. ..... James Pringle  
Sapphira ..... Virginia Young  
Reeves ..... Michael Dolan

Penultimate production of Margo Jones' first 15-week summer season of five plays is William Case's "Sea-Change." Reception here indicates a hefty three-week run.

Script gets generous laughs, with steady chuckles often building into yocks. Since the humor isn't forced, the result is good "audience" comedy.

Frothy fable concerns a day-dreaming midwest secretary on a week's Caribbean cruise, before her scheduled marriage to a wealthy stuffed shirt back home. Shipboard complications include romantic encounters with a Gallup pollster and a French ship's officer.

The heroine's secret life, a la "Dream Girl," includes being a Commie spy-catcher, a Nobel

prize-winning poetess, an Oscar-winning film star and a South Sea siren. Actually, she's finally won by a fellow passenger who has accused her and her roommate of being predatory.

"Sea-Change" gets a big assist from Ramsey's deft direction. He extracts both the best from minor to major roles and, in the case of Jeanne Cal, a top performance in a multiple role, the biggest this ingenue has had this season. Louise Noble, as her cabinmate, gets every laugh from a small, but necessary part.

Her prey, a liquor peddler on a free trip, is well handled by Michael Dolan, who also clicks in a dream sequence as a derelict who scorning family and friends for the South Sea charmer. Charles Braswell's polster role establishes a new high in comedic ability for the veteran arena actor.

As the French ship's officer, Michael Garth is convincingly amorous and polished. Veteran actor Louis Veda shines scores in a bit role as a cynic analyst with a "bar stool" manner.

Smart costuming and slick lighting are provided by James Pringle. Bark.

## Jimmy Potts Gets A Haircut

East Hampton, L. I., Aug. 13.  
William Whitman-Ron Rawson production of comedy in two acts (seven scenes) and prolog, by George Panetta. Features Army Freeman, Jose Perez, Mike Kellin, Paul Lipson, Lola D'Annunzio. Directed by "Butch" Rawson. At the old Abramson. At John Drew Memorial Theatre, East Hampton, L. I., Aug. 9-14, 54.  
Anna Berger ..... Jose Perez  
Ignatius ..... Jose Perez  
Roman ..... Jose Perez  
DeWolfe ..... Joe Graham  
Jimmy ..... Billy Raftery  
Hippo ..... Paul Lipson  
Intern ..... Dave Garner  
Serge ..... Lola D'Annunzio  
Sarge ..... Mike Kellin  
Pookie ..... Martin Greene  
LaGuardia ..... Gilbert Mack

George Panetta's "Jimmy Potts Gets A Haircut" may have been an interesting short novel, but it's too close-cropped to stand up as stage fare.

Although generally slick writing gives "Haircut" a neatly pomaded appearance, the single-strand plot is not enough to hold an audience for the required two hours.

Producers Ron Rawson and William Whitman (the latter and author Panetta are commercial tv-radio writers at the Young & Rubicam ad agency) have given "Haircut" a neat presentation in Rawson's John Drew Theatre here, and Ruth (Mrs.) Rawson has staged it effectively. Billed as a "fable in two acts," Panetta's script revolves about a single situation in the Italianate Bleeker Street section of Greenwich Village, N. Y., during the LaGuardia administration.

Jimmy Potts, playing in the gutter on the way home from the barber shop, trips on the curb just as a speeding truck flashes past. A housewife, half asleep in the sun, sees the boy fall and falsely alarms the neighborhood that the youngster was struck by a hit-runner.

Casting here is probably as close to perfect as will be found in the summer circuit. Army Freeman and Jose Perez catch the barber and son relationship with obvious appreciation for the differences between Old and New World thinking. Lola D'Annunzio looks and acts the part of the harassed Italian wife-mother who's sustained effectiveness and Billy Raftery capably handles the motivating but small role of Jimmy Potts.

Major comedy is supplied by Mike Kellin and Paul Lipson as the precinct sergeant and the overweight cop on the Bleeker Street beat. Kellin's efforts to cover up for the beat-pounder who spends most of the day "resting his feet" in Maloney's Tropical Bar, and Lipson's pathetic attempts at cooperation hit "Haircut's" comic peak.

Gilbert Mack, as LaGuardia, remains a radio voice until the final, all too-long scene, in which he shows a resemblance to the Little Flower almost as striking physically as vocally. The radio bits, though exceptionally well done, serve to impede stage action, and the opening broadcast, done on a darkened stage, stalls the yarn before it starts.

Anna Berger, as the housewife who "sees" the accident, Joe Graham as the assistant barber, Larry Bolton as the neighborhood barkeep, Dave Garner as the interne and Martin Greene as a bookie, complete the true-to-life casting.

A practical system of rolling stages makes the scene shifts between the Bleeker Street exterior and the barber's living room both fast and silent. Arnold Abramson's interior and exterior sets are excellent atmosphere pieces.

"Haircut" however, remains too thin a tale in its present form to risk the big city clippers. Hanf.

## Magie Morning

Spring Lake, N. J., Aug. 4.  
Rea Theater's comedy in three acts by Thomas Phipps and Russell Medcraft. Stars Judith Evelyn. Directed by Edgar Kloten; sets, Marshall Yokelson. At Ivy Tower Playhouse, Spring Lake, N. J., Aug. 2, 54; \$3.30 top.  
Oscar Barlow ..... Frank Rollinger  
Nigel ..... Peter Pagan  
Irene Ward ..... Judith Evelyn  
Bonnie ..... Marjorie Walsh  
Lucy Scott ..... Millicent Hanley  
Jedd ..... John Marriott  
Ann Scott ..... Lois Edwards  
Teddy Suggs ..... Kenneth Porter  
Herbert ..... Dorothy Peterson  
Cinet ..... Dorothy Peterson  
Eulalie Brownwood ..... Mary Bell  
Roger Blake ..... Joe A. Callaway

Although they have Judith Evelyn playing on their side, co-authors Thomas W. Phipps and Russell Medcraft have not converted nostalgia for Charleston, S. C., into a play with serious legit potential. As produced at the Ivy Tower Playhouse, "Magie Morning" does not prove a script worthy of Miss Evelyn's expert talents.

Grant that a top-flight actress's whimsical wire may bring running a suitor of 20 years ago, and say even that this man, a widower and Charleston aristocrat, can sweep the star off her feet, bearing her back to South Carolina and domesticity. Allow several scenes to show the gal's impact on Charleston (and vice versa), divide into three acts and it's "Magie Morning."

As the stage luminary, Miss Evelyn is only able to eke out two scenes that are worth her while. Her reading from "Paolo and Francesca" with a little-theatre neophyte, and her climactic show-down with hubby are notable. For the rest, although she labors valiantly, there just isn't enough to make her own.

Kendall Clark is the husband whose love has survived two decades with another woman. Adopting a heavy accent, he plays with all the verve of a high pressure salesman. An understanding sister, Millicent Hanley, with cautious reserve, Grace Powers plays the woman all Charleston hoped would be the second wife, being nobly withdrawn in her rejection. Lois Edwards is the step-daughter who cottons to the actress at once.

As a southerner who likes to see tradition challenged, Joe A. Callaway is agreeably amusing. Frank Rollinger and Peter Pagan are cohorts of the actress, the former as manager, the latter as author and previous husband.

Mary Bell makes much of her stint as the local little theatre director, getting the show's major yocks. John Marriott steps lively as a family retainer, and Dorothy Peterson appears as a neighbor. George Cathery, Kenneth Porter and Marjorie Walsh complete a cast which, in a couple of instances, is below par.

After a slow start, the authors conjure up one excellent scene in which the actress and Charleston sit down together for drawing room chitchat. The cross purposes and misfires of good intent, make for true high comedy. It takes a play-full of such to foot the bills, however, Phipps and Medcraft showing themselves capable of doing it only briefly.

Edgar Kloten's direction does not illuminate a mostly dull occasion. Marshall Yokelson designed the sets, contrasting New York and Charleston living rooms, the latter reeking sufficiently of magnolia. Geor.

## A Dash of Bitters

Dallas, Aug. 6.  
Margo Jones production of drama in three acts (seven scenes), by Reginald Denham and Conrad Sutton-Smith. Features Margaret St. Clair, Muriel Kirkland. Directed by Margo Jones. Technical direction, James Pringle. At Theatre '54, Dallas, July 29, 54; \$3 top.  
Muriel Kirkland ..... Muriel Kirkland  
Margaret St. Clair ..... Jeanne Cal  
Ricardo Vidal ..... Charles Braswell  
Margo Jones ..... Michael Garth

Margo Jones' announced five new comedy scripts for 15 weeks of summer theatre fails to show in their third tryout, "A Dash of Bitters."

Lukewarm whodunit, adapted by playwrights Reginald Denham and Conrad Sutton-Smith from Margaret St. Clair's yarn, "The Perfectionist," smacks too much of film melodrama and strongly of "Arsenic and Old Lace." Saving the piece, as staged here, is the brilliant performance of Muriel Kirkland, first guest artist in Miss Jones' eight seasons of local arena theatre.

Actress commands all seven scenes as a lovelorn spinster whose bent is sketching still life. She makes sure the life is stilled for her art, dips apples in wax, cuts down a windblown tree, poisons and stuffs her pooch, and freezes goldfish in their bowl. She includes a new play by poisoning his drink. All this because an (Continued on page 69)

## 'SANDHOG' MAY DREDGE RACHEL-PHOENIX COIN

"Sandhog," which bows Nov. 23 at the off-Broadway Phoenix Theatre, has a promising financial setup. It's being financed at \$60,000, and is budgeted to recoup its production cost on its scheduled six-week stand at the house. Sellout biz during the run would bring in an operating profit of \$63,000 and a \$3,000 net, according to pre-production estimates.

Cost of mounting the Earl Robinson-Waldo Salt musical, which is being put on jointly by Rachel Productions and the Phoenix Theatre, is figured at \$47,000. Each of the sponsoring outfits is responsible for a \$30,000 investment via a regular limited partnership agreement.

Capacity take at the 1,150-seater will be \$24,500, with a \$3.45 weekday top and a high of \$4.60 on Friday and Saturday nights. Weekly operating cost is expected to be around \$14,000 at capacity, leaving a working profit of \$10,500.

As of early last week, Rachel still was shy \$14,400 on its half of the financing. Both Rachel and the Phoenix have extensive mailing lists for ticket sales, with the first two weeks of show's run open to Phoenix's season's subscribers.

There's a possibility production may run a maximum of seven weeks. Also, a move to another theatre, either on or off Broadway is planned if b.o. response warrants.

Presentation will be directed by Howard Da Silva, who's partnered in Rachel with Arnold Perl. Howard Bay will design the scenery and costumes.

## Entries Heavy for Mpls. Guild-ATS Subscriptions

Minneapolis, Aug. 17.  
Although there has been no newspaper or other advertising and only mail and telephone solicitations, Theatre Guild-American Theatre Society subscriptions for the coming local Lyceum legit season now number 1,600, or approximately two-thirds of last season's final total of 2,500.

Last season's subscribers are receiving refunds up to \$10 each because of the failure to deliver two of the promised eight productions, and also for admission tax refunds. The ensuing season, opening with "Picnic" tonight (Tues.), has only six subscription shows scheduled. Presence of "King and I" as the second on the list has proved a stimulus for the drive, says Lowell Kaplan, Lyceum manager.

Lyceum isn't employing the charge account plan. The extremely early opening of the season, Aug. 17, and a non-airconditioned theatre is believed to be a handicap. Last season had a very late finish in late June with "The Seven Year Itch," which despite extremely hot weather and the non-refrigerated house, chalked up a healthy \$19,500 gross for the week.

For the second successive season, legiturers will play their only Twin Cities' engagements exclusively here. They're by-passing St. Paul, from which the Guild-ATS has bowed out.

## Current Road Shows

(Aug. 16-28)  
Caine Mutiny (Court Martial) (Paul Douglas, Wendell Corey, Steve Brodsky) - Opera House, Central City, Col. (16-28)  
King and I (Yul Brynner, Patricia Morison) - Orpheum, Seattle (16-21); Capitol, Salt Lake City (23-28)  
Peter Pan (Mary Martin) (try-out) - Philharmonic Aud., L.A. (16-21) (Reviewed in VARIETY, July 21, '54)  
Picnic (Ralph Meeker) - Lyceum, Minneapolis (17-21); Pabst, Milwaukee (23-28)  
Porgy and Bess - Shubert, Boston (20-28)  
Seven Year Itch (Eddie Bracken) - Geary, S.F. (16-28)  
South Pacific (Iva Withers, Webb Tilton) - Royal Alexandra, Toronto (16-28)  
Time Out for Ginger (Melvyn Douglas) - Harris, Chi. (16-28)  
Wonderful Town (Carol Channing) - Shubert, Chi. (16-28)



# Shows Abroad

## Salad Days

London, Aug. 6.

Linnit & Dunfee, Jack Hylton presentation of Bristol Old Vic production of a musical fantasy in two parts, with book and lyrics by Doris and Rev. R. C. Slade, and music by Slade. Directed by Denis Carey. At Vaudeville Theatre, London, Aug. 5. \$4; \$2.20 top. Tramp, ... Newton Black Jane ... Eleanor Drew Timothy ... John Warner Mr. ... Michael Aldridge Mrs. Dawes ... Dorothy Reynolds Lady Reburn ... Yvonne Coulette Constable Boot ... Pat Heywood Bishop ... Newton Black Toppo ... James Cairncross Sir Williams ... Michael Meacham Floss Designer ... Michael Aldridge Pions ... Christine Finn

With this staging of Bristol Old Vic's last winter's attraction, Julian Slade shapes as a bright young hope of the musical world. His London debut was "The Duenna," now safely launched at the Westminster. And with the tumultuous reception for his second venture, he has the unique distinction of two smash hits within two weeks. It is a nonsensical affair, scammed bilthely through by a bunch of talented unknown players. They have an infectious gaiety that is tonic, and it is a refreshing change from the ultra-sophistication of current intimate revues. Its simplicity and ingenuousness might make it as suitable an offering for Broadway as "The Boy Friend," from a novelty angle.

A boy and girl just graduated from a university plan to meet in a London park. He is coerced by his family to interview four influential uncles for a profitable career. She is to satisfy her mother's ambitions for an aristocratic marriage. While jibbing at their prospects, they are left in charge of a battered street piano by a rakish old busker. The music brings an irresistible impulse for passersby to dance, and within a month of their guardianship the instrument is not sufficient means to snap their fingers at their folks and marry.

There are witty little comedy scenes interspersed more in revue style, the best of which is the girl's titled mother giving a nonstop telephone conversation during all phases of hair and facial treatment in a beauty parlor. A four-armed Eastern dancer in a nightclub gets plenty of laughs. There is even a flying saucer equipped to maintain a better service than a helicopter, to locate the piano when it is stolen.

Threaded through all this is the delightfully catchy music which is the mainstay of the production, directed by Denis Carey with split-second timing.

Of the capable company, Eleanor Drew and John Warner shine as both dancers and singers in the main parts; Dorothy Reynolds (part author) scores as a Dietrich-like nightclub songstress as well as playing the boy's mother; Yvonne Coulette gets the best comedy situation as the girl mother; Newton Black has the dual role of the tramp and a bishop, which he differentiates with distinction, and Bob Harris gives an excellent clownlike mute performance as a self-appointed nursemaid to the piano. Clem.

## Murder Story

London, July 23.

Tom Arnold presentation by arrangement with Aldershot Hippodrome Arts Theatre) of drama in three acts (8 scenes) by Ludovic Kennedy. Directed by John McKelvey. At ... Theatre, London, July 22, '54; \$1.85 top. Elsie Tanner ... Margaret St. Barbe-West Arthur ... Leslie Hargrave Jim Tanner ... Donald Bradley Daisy Richards ... Henryetta Edwards Ted Clift ... Frank Pendlebury Officer Graves ... Kenneth Outwin Officer Briggs ... Arthur Hosking Charles ... Desford Wells Chaplain ... Charles Stanley Inspector ... John McKelvey Mrs. Tomkins ... Nancy Winton

In this grim story of young hoodlums, paralleling a real murder case, the author earns respect in his first play for his courageous treatment of a controversial subject. It is forthright propaganda against capital punishment, with an underlying plea for merciful restraint towards those accused of complicity. On its merits it should draw lovers of pure drama, but it's too morbid for universal appeal.

The author probes intelligently into the criminal mind and intricacies of the law with its inexorable demands. He pulls no punches giving a closeup of the psychological effect on all concerned. Scenes in the deathhouse and home of one of the condemned men are played in an atmosphere of simplicity that robs them of sensationalism. Even the religious angle, usually exploited on the stage, with the chaplain teaching the doomed youngster to pray, is handled so

sincerely that it avoids mawkish sentimentality.

Two youths are involved in the killing of a police officer. One is a crook who shoots his way out following a robbery, the other a retarded 19-year-old who tags along to get even with the boss who fired him. Both are condemned to death, the younger boy as an accomplice, despite a nationwide campaign for clemency. He develops an affection for his guards and the padre, whose influence imbues him with philosophic calm to face his execution.

There is no flaw in Donald Bradley's portrayal of the young criminal. He makes no attempt to dramatize the pathetic moron, his sensitivity accentuating the poignancy of his plight. The parents are commendably played by Margaret St. Barbe-West and Leslie Hargrave. Campbell Copelin and Kenneth Outwin give excellent support as the sympathetic prison warders and Charles Stanley makes a humane figure of the priest. Frank Pendlebury contributes a lifelike study of the young gangster who makes a catspaw of his friend. Play is directed with forceful realism by John McKelvey. Clem.

## Relations Are Best Apart

London, Aug. 4.

H. J. Barlow (for Magnet Entertainment Ltd.) production of comedy in three acts, by Edwin Lewis. Stars Leslie Henson, Hazel Court, Dermot Walsh. Directed by Martin Landau. At Garrick Theatre, London, Aug. 3, '54; \$2.20 top. Tom Branson ... Leslie Henson Clara ... Hazel Court Mark Gladwin ... Dermot Walsh Bertha Russell ... Hazel Court Bill Brown ... Frank Pettitt Herbert Brown ... Frank Lawless Yvonne Coulette ... Pauline Brandt Sam Gladwin ... Don Farrow Alf Barnes ... Alexander Harris Mary ... Olwen Griffiths

This comedy of community family life might have been okay during the war years, when the housing shortage was more acute and the enforced sharing of homes with in-laws a more topical and vital problem. It is reasonably well constructed with a few genuine laughs, but remains primarily a family embroglio in a dingy atmosphere.

Interest centers on Leslie Henson, as a returned vet, and the screen and stage players Hazel Court and Dermot Walsh. Because of them, the play may stand a chance, but with a belated heat-wave looming its prospects are not bright. It offers nothing for the U. S.

Yarn involves middleclass couple who have housed their daughter and her fiery socialist husband for seven years. There's also an old sweetheart, a cousin believed killed in the war, who turns up after years of amnesia, a younger son of the family, an aged grandpa. Henson wins most of the evening's honors as the shuffling grandpa.

Miss Court and Walsh acquit themselves well as the quarrelling couple, with Bertha Russell, Frank Pettitt, Don Farrow and Pauline Brandt in fine fettle as the discordant in-laws. Alexander Harris registers faintly as the cousin and Frank Lawless and Olwen Griffiths give natural performances as the younger son and girl friend eager to fill the vacated room and seal up the circle of overcrowding. Play is evenly directed by Martin Landau. Clem.

## A Riverside Charade

Dublin, Aug. 3.

Irish National Theatre presentation of comedy in three acts by Bryan Guinness. Directed by Bryan Guinness. At Abbey (Queen's) Theatre, Dublin, July 26, '54. Sally Shortchalk ... Maura O'Donnell Peter Magill ... Ray McNally Olga Lique ... Doreen Madden Pettitt ... Michael Joe Lynch Charles Fox ... Harry Brown Molly Fox ... Joan O'Hara Susan Perkill ... Marie Kane Fairbrother ... Harry Brown Miss Fairbrother ... Angela Lyman Rolsin Kinnely ... Ethne Newdon Richard Kinnely ... Christopher Cason Joshua Bloogs ... Ronnie Walsh Johnny ... Michael O'Brien Patrick Armitage ... Edward Golden

Bryan Guinness, author of this fantasy-comedy, in private life is Lord Moyne, of the famous brewing family, which explains why a local brew called Fizzer is a basic cause of all the fuss. Plot line is fairly thin. The lady whose family has been drawing a royalty on Fizzer for generations has not been seen for years, which causes some inquiries and complications.

Third act sees three femmes appearing at a garden party as the lady in question, but they are masked in turn. Nothing is settled very definitely and the play ends in an atmosphere of goodwill on a sunny afternoon.

It completely fits the title, "A Riverside Charade," and is not to be taken too seriously, therefore (Continued on page 68)

## 'Norway' Tuneful \$50,000 For Starlight, Kaycee

Kansas City, Aug. 17.

"Song of Norway" drew a satisfactory \$50,000 last week as the eighth production of the season at the Starlight Theatre here. Show battled uncertain weather through the week, with the Wednesday night (11) performance doused at curtain time. Lillian Murphy, Lawrence Brooks, Frances Greer and Donald Clarke sang leads. "No, No, Nanette" opened last night (Mon.) with a cast including Romo Vincent, Ann Crowley, Rudy Tone, Helene Howard, Kenia Bank, Robert Smith and Marion Weeks.

## Channing \$36,900 'Ginger' 12G, Chi

Chicago, Aug. 17.

Both Windy City shows scored a big upbeat last week. Influx of sports fans for the All-Star football game was figured a factor in the box surge.

Tickets go on sale shortly for "Picnic," opening Sept. 13 at the Erlanger.

### Estimates for Last Week

Time Out for Ginger, Harris (31st wk) (\$4.15; 1,000) (Melynn Douglas). Almost \$12,000 (previous week) (about \$11,000).

Wonderful Town, Shubert (6th wk) (\$4.60; 2,100) (Carol Channing). Nearly \$36,900 (previous week, \$35,800).

## 'PORGY' \$60,700 IN L.A.; N.Y.C. BALLET HOT 71G

Los Angeles, Aug. 17.

Los Angeles Civic Light Opera Assn. opens "Peter Pan," starring Mary Martin, tonight, Tuesday, to go into the final lap of its season. "Porgy and Bess" finale over the weekend after a successful five-week run. Also departing over the weekend was "Yiddisher Dragnet," which headed north after a four-week run here.

### Estimates for Last Week

N.Y. City Ballet, Greek Theatre (6th wk) (4,407; \$3.60). Wow \$71,000 for eight performances to give it a total of \$119,000 for 12 performances of "Nutteracker" which wound up the stand. Jose Greco troupe in this week.

Porgy and Bess, Philharmonic Aud (5th wk) (2,670; \$4.80). Okay \$60,700 for final week to give it \$312,700, including tax, for five frames.

That's Life, Las Palmas (7th wk) (400; \$3.30). Another \$6,000.

Yiddisher Dragnet, Civic Playhouse, (4th wk) (400; \$3). Okay \$4,000 on the final frame for a total of \$15,800.

## 'Red Mill' Fair \$49,500 For St. Loo Muny Week

St. Louis, Aug. 17.

Rains and a drop in the temperature last week slowed "Red Mill" to a \$49,500 on about 52,000 payees last week at the Municipal Theatre Assn's Forest Park playhouse. Gil Lamb, Hal LeRoy, Robert Shafer, Dorothy Coulter, Jen Nelson and Patricia Bowman were the leads.

Two-week stand of "Oklahoma" opened last night (Mon.) as the season finale with a record crowd of 11,000 and gross of \$8,500. Leads are William Johnson, Pamela Britton, Jerry Mann, Elsie Rhodes and Hal LeRoy.

## 'Stalag' \$6,900, New Hope; Extend 'Champagne' Run

New Hope, Pa., Aug. 17.

"Stalag 17" topped \$6,900 in eight performances at the 432-seat Bucks County Playhouse here last week. "Two Blind Mice" is current.

Preem of Leslie Stevens' "Champagne Complex," originally set for a week's run beginning next Monday (23), is now set for a fortnight's stand. Alex Cohen plans to bring the comedy to Broadway this fall in association with Gayle Styne.

Extension of "Complex" fills the first week of a two-week vacancy made when Alan Jay Lerner and Frederick Loewe withdrew permission for the Playhouse to present their 1945-46 musical, "The Day Before Spring." Tuner was scheduled for a two-week run beginning Aug. 30. Remainder of the gap left by the yanking of "Spring" will be filled by "Sabrina Fair," with Constance Bennett starred, the week of Sept. 6.

## B'way Biz Finally Starts Comeback; 'Kismet' \$56,600, 'Can-Can' \$48,000, 'Cadillac' \$16,700, 'Fontaine' \$20,700

## 'Okla.' Sets \$42,000 Mark At L'ville Amphitheatre

Louisville, Aug. 17.

"Oklahoma," windup bill at the Iroquois Amphitheatre here, pulled in a record \$42,000 last week, bringing the six-week season's take to approximately \$176,700. Previous high for a week at the al fresco operation was established earlier in the summer when Jeannette MacDonald in "Bittersweet" grabbed a smash \$40,000.

Other shows during the season were "Anything Goes," with Janet Blair, Billy Gilbert and Jack Goode (\$29,000); "Panama Hattie," with Elaine Stritch (\$22,000); "Boys From Syracuse," with the Blackburn Twins (\$22,000), and "Three Musketeers," with Don Ameche (\$21,700).

## 'Pan' Wow \$55,400, 'Itch' \$27,000, S.F.

San Francisco, Aug. 17.

Most successful season in San Francisco legit history tapered off this week with only two theatres open. Even so, one of them set a new house record for the fourth consecutive week. That was "Peter Pan," at the Curran, with a \$55,400 gross. Show closed Saturday (14) with a total gross of \$216,600 for the four-week run.

### Estimates for Last Week

Peter Pan, Curran (4th wk) (\$5.50; 1,758) (Mary Martin). New house record, \$55,400. (Previous week, \$54,000).

Seven Year Itch, Geary (2nd wk) (\$3.85; 1,550) (Eddie Bracken). Solid \$27,000. (Previous week, \$23,000).

## 'HATTIE' OKAY \$37,300 AT STATE FAIR, DALLAS

Dallas, Aug. 17.

State Fair Musicals' fifth production of the current, 13th season, "Panama Hattie," reached the midway mark with Sunday's (15) matinee showing a \$37,300 take for its first seven performances. Cole Porter tuner, which runs through next Sunday (22), stars Vivian Blaine, Buddy Ebsen and Arthur Treacher, with Beverly Bozeman, Karin Wolfe and Bill Van featured.

Rehearsals started yesterday (Mon.) for the closing production, "Wonderful Town," in its first stock production, Aug. 23-Sept. 5. Imogene Coca, Edith Adams, John Tyers and Arny Freeman topline, with Margaret Irving, Norbert Winkler and Dody Goodman featured.

## 'Anything' Nifty \$16,300, Toronto's Melody Fair

Toronto, Aug. 17.

Neat \$16,300 gross was pulled by Leighton K. Brill's production of "Anything Goes," with Iggle Wootington and Betty O'Neill, last week at Arena Gardens. Masked-off 5,300-seater was scaled at \$2.50 top for this eighth week musically item. The Melody Fair setup, moving indoors from previous three summers' tent productions of theatre-in-the-round, thus far has played to an increased capacity of some 35,000 customers more than last season, when the tent seated 1,640.

Advance on the current "Kiss Me, Kate," with Kathryn Albertson and Andrew Gaiety, was hefty \$7,000. "Show Boat," with Kaye Connor and Donald Clarke, has a similar sale for the week of Aug. 23. On that hefty audience increase for the announced 10-weeks' season, Brill has decided to run an extra two weeks, this coincident with the fortnight's grandstand show at the Canadian National Exhibition, Aug. 27-Sept. 11.

## 'Picnic' \$12,300, Seattle

Seattle, Aug. 17.

"Picnic," starring Ralph Meeker, grossed over \$12,300 at the Metropolitan Auditorium here last week. Show is current at the Lyceum, Minneapolis.

Broadway took a healthy jump last week, as per schedule. Mid-August deadline brought hikes for all shows except the already-spilt smashes. Boosts ranged from a low of \$1,600 for a straight play to \$5,500 for one musical.

Although the situation is looking up for the weaker shows, they still have some distance to go before gaining solid footing. Only sellouts were "Pajama Game" and "Tea House of the August Moon," with "Caine Mutiny" just missing going clean.

Estimates for Last Week  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), G (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (19th wk; 147; \$4.60; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Almost \$13,400 (previous week, \$10,700).

By the Beautiful Sea, Majestic (MC) (19th wk; 148; \$6.90; 1,510; \$58,000) (Shirley Booth). Over \$27,000 (previous week, \$22,500).

Caine Mutiny Court Martial, Plymouth (D) (30th wk; 236; \$5.75-\$4.60; 1,062; \$33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Held at just \$53,500.

Can-Can, Shubert (MC) (67th wk; 532; \$6.90; 1,361; \$50,160). Just \$43,000 (previous week, \$45,200).

King of Hearts, Lyceum (C) (20th wk; 154; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). Nearly \$11,000 (previous week, \$8,700).

Kismet, Ziegfeld (O) (37th wk; 292; \$6.90; 1,528; \$57,900) (Alfred Drake). Almost \$56,600 (previous week, \$51,100).

Oh Men, Oh Women, Miller (C) (35th wk; 286; \$5.75-\$4.60; 920; \$23,248) (Lloyd Bridges). Nearly \$58,000 (previous week, \$7,300).

Pajama Game, St. James (MC) (14th wk; 108; \$6.90; 1,571; \$51,717) (John Raitt, Jaxis Page, Eddie Foy Jr.). Clean again at over \$51,700.

Sabrina Fair, Royale (C) (39th wk; 309; \$4.60; 1,172; \$24,000). Almost \$11,000 on twofers (previous week, \$8,500).

Seven Year Itch, Fulton (C) (91st wk; 725; \$5.75-\$4.60; 1,063; \$24,000) (Tom Ewell). Over \$17,048 (previous week, \$14,700).

Solid Gold Cadillac, Music Box (C) (41st wk; 325; \$5.75-\$4.60; 1,077; \$27,811). Nearly \$16,700 (previous week, \$13,700). Josephine Hull resumed her starring role Saturday (14) after a three-month illness.

Tea and Sympathy, Barrymore (D) (46th wk; 365; \$5.75-\$4.60; 1,060; \$28,300) (Joan Fontaine). Almost \$20,700 (previous week, \$18,500).

Teahouse of the August Moon, Beck (C) (44th wk; 356; \$6.22-\$4.60; 1,214; \$33,608) (David Wayne, John Forsythe). Capacity as always at over \$34,000.

## 'PACIFIC' FAST \$32,800 FOR FINAL WEEK, WASH.

Washington, Aug. 17.

For the 13th and final week at the National Theatre here, "South Pacific" snapped back to a sock \$32,800 last week. That erased some of the loss the musical sustained here.

House is now slated to go dark until "All Summer Long" preems. Sept. 6 for a fortnight run prior to moving to New York.

## 'King' Smashing \$56,100 For Week in Portland

Portland, Ore., Aug. 17.

Yul Brynner and Patricia Morison in "The King And I" racked up a nifty \$56,100 in five evening performances and three matinees at the Civic Auditorium last Tuesday-Saturday (10-14). The 4,000-seat house was scaled at \$4.80.

William Duggan's bookings for the season include "Seven Year Itch," Helen Hayes in "What Every Woman Knows," Jean Arthur in "Saint Joan" and Deborah Kerr in "Tea and Sympathy," with Shirley Booth in "By The Beautiful Sea" a possibility.

# Party Agents' Stymie

Continued from page 65

ber of phone calls to drama desks for info about how to go about booking parties and even for inside tips on listed shows.

In spite of this wealth of eager potential business, however, the party agents have troubles. There just aren't enough suitable shows scheduled for production. So a painful number of potential benefit organizing committees may go un-served.

Despite the unusually heavy lineup of incoming shows for the early fall, only a relative few are figured desirable for party bookings. In general, benefit organizations find it easiest to sell (and are therefore more inclined to buy) light comedies or musicals, preferably with top stars.

For the fall season, too few scheduled shows meet those specifications. What's more, in one instance, an otherwise likely show is unavailable because the star has flatly forbidden party sales.

Latter show is "Dear Charles," the London comedy hit by Alan Melville (adapted from the French, which was in turn based on a Broadway original) which will be presented by Aldrich & Myers at the Morosco, N. Y. The Sept. 15 opening is early enough to allow plenty of time for a sponsoring organization to sell the tickets.

**Monsters to Tallu**  
But the insurmountable hitch in the situation is that the show's star, Tallulah Bankhead, regards theatre party audiences as frigid nightmaes, and will have none of 'em. So the otherwise-choice "Dear Charles" is just another unattainable dream to the party agents. That rates it as a natural for the ticket brokers (if the notices aren't downright devastating) and the advance sale on Miss Bankhead's presumed personal draw.

"Fanny," the S. N. Behrman-Harold Rome musicalization of several Marcel Pagnol stories, being produced by Joshua Logan and David Merrick, is a natural with Ezio Pinza as star. But the Theatre Guild subscription will take the first three weeks' performances and the mail orders from the Logan-Leland Hayward preferred list will have priority after that.

A still added complication is that two leading party agents have

reportedly obtained a virtual monopoly of available dates, so the other agents are either excluded or must split commissions with the early-bird pair.

"The Tender Trap," the Max Shulman-Robert P. Smith comedy being produced by Clinton Wilder, has been advance-touted in the trade as a very funny script, so it's reportedly already heavily booked for theatre parties even without the assurance of b.o. stars.

Also a light comedy prospect is "Champagne Complex," by Alexander Stevens, being produced by Alexander H. Cohen in association with Gayle Styne. Its suitability awaits its forthcoming strawhat tryout, however.

## Sub-Standard Imports

"Quadrille," Noel Coward comedy starring Alfred Lunt and Lynn Fontanne, would be a natural but for several complications. On the basis of reviews and returning-playgoer comment from its original London engagement, the play is believed to be sub-standard Coward. Also, it is a John C. Wilson-Theatre Guild presentation, so the first three weeks will be taken by subscribers.

"The Boy Friend," a revue being produced by Feuer & Martin, has the drawback of being a London import, which benefit organizations have found tough to sell. In addition, it will have a no-name cast.

Party agents have taken a number of dates, however, in some cases on the apparent understanding that they will thereby get preference on the next Feuer & Martin production, "Slik Stockings," a musical by Cole Porter, George Kaufman and Leueen MacGrath, to star Hildegarde Neff and Don Ameche.

Perhaps the clearest indication of the avidity of agents for party dates is that there are reportedly a number of bookings for "Fragile Fox," the Norman Brooks drama, said to be a grim yarn about a war prisoner camp in Germany during World War II and, as such, anything but a benefit performance natural.

## Harmons-Bennett

Continued from page 65

she said that she had them at her house and would bring them in. Sunday night (dress rehearsal), when we again requested contracts, she said there was one rider she had to initial and would bring them to the theatre tomorrow (Monday), opening day.

At 4 p.m. Monday, she showed us the contracts in her dressing room with our original percentage riders added about mutual consent of cast and set added. None of these, of course, had been initialed by us.

There was a long discussion, which only reached an impasse. The discussion was continued after dinner in Miss Bennett's dressing room. She refused to go on until we signed a new contract.

Under duress, in desperation to get the curtain up, we signed a contract with the following rider: "It is agreed that the actress shall receive 50% of the gross weekly box-office receipts over the breaking point, to be determined within a reasonable time after the close of the manager's whole 1954 summer season, and which breaking point shall be the figure set forth in a verified statement to be prepared by the manager's certified public accountant after examination and audit of the manager's books and records."

Because of Miss Bennett's calculated action in withholding contracts, the curtain for our opening night did not rise until 9:05. That was 25 minutes late, which had a harmful effect on the entire engagement and injured the reputation of the playhouse.

The above statements can be verified by copies of letters, a telegram and the original dated contract.

Charlotte and Lewis Harmon, Producers, Clinton Playhouse

## Miss Bennett Replies

Constance Bennett denies statements by Charlotte and Lewis Harmon that she delayed signing a contract for her appearance at their Clinton (Conn.) Playhouse. She asserts that she did not even

receive the pact until the week ending July 24, while she was at the Lakes Region Playhouse, Lacomia, N. H. The hitch in signing was due to the producers, not her, she claims.

After the Clinton deal was set by her agents, the actress declares, she phoned Harmon from Binghamton, N.Y., to confirm it and, during the conversation not only mentioned her insistence on a clause requiring verification of the break-even figure in her contract, but even mentioned the difficulty she was then having with Gail Hillson, producer of the Binghamton barn, over the matter.

Moreover, Miss Bennett says, her advance director and representative, Payton Price, also made a point of the break-even verification clause during a visit to Clinton a week or so later. If there was any hedging on the issues, the star argues, it was on the part of the Harmons, who presumably hoped to persuade her to back down. Rather than do so, she refused to go on opening night.

In regard to the Bennett-Harmon dispute, an Equity representative said yesterday (Tues.) that no charges had been filed against the actress.

## Barn Grosses

Continued from page 64

Eva Le Gallienne, with Enid Markey and Parker Fennelly, pulled \$9,213 last week at a \$3 top at the Spa Theatre here. That was the top gross in the eight years that John Huntington has operated the 587-seat strawhat. Previous record was \$8,612, set by Eve Arden in "Here Today" three seasons ago.

Play drew standees every evening except the opening and the two biggest matinees in the theatre's history. The management estimated standees for the five days numbered 350. A program run of 5,000 was exhausted.

This week's bill is "The Show-Off," starring Joe E. Brown.

Maggie Smash \$14,700, Hub

Boston, Aug. 17.

Margaret Truman, starring in "Autumn Crocus," nabbed \$14,700, the season's top gross at the 917-seat Boston Summer Theatre last week. "The Little Boat" starring Marie Wilson was slightly below hopes at the Marblehead Summer Theatre, with a good, but not gaudy \$9,000.

Current at the Hub spot is production of "Boys From Syracuse," with "Stalag 17," at the Marblehead spot. Both houses operate with a \$3 top.

'Mid-Summer' \$14,900, Chi

Chicago, Aug. 17.

"Mid-Summer," starring Geraldine Page and featuring Jenny Hecht, both of the original Broadway cast, fetched \$14,900 during its two-week run through Sunday night (18) at the Drury Lane Summer Theatre here.

In for the current week is Terry Moore starring in Paul Crabtree's "A Story For a Sunday Evening."

## Shows Abroad

Continued from page 67

**A Riverside Charade**  
being something of a surprise to Abbey Theatre audiences. A trimming down in the number of characters might help and not all the jokes are new. General characterization is amusing.

Playing is on a good level, with Joe Lynch, as the hotel manager; Ronnie Walsh, as artist Joshua Bloggs; Marie Kane, as highly-professional hotel receptionist, and a newcomer from Galway Gaelic Theatre, Eithne Lydon, deserving commendation. Settings vary from richly imaginative to purely realistic in the garden scene. Staging by Ria Mooney copes well with problems which the author had set in the different moods of the piece, which is a sharp departure from the Abbey tradition. Mac.

## Meet A Body

London, July 22.

Laurence Olivier Productions Ltd. presentation of comedy-drama in three acts by Frank Launder and Sidney Gilliat. Stars Brian Reece, Joy Shelton. Directed by Henry Kendall. At Duke of York's, London, July 21, 54. \$2.25 top.

William Blake..... Brian Reece  
Ann Reginald Willoughby-Pratt..... Joy Shelton  
Allan..... Patrick Cargill  
Mr. Hawkins..... Duncan Lewis  
Landford..... Julien Mitchell  
Mr. Boughtflower..... Cyril Chamberlain  
Sir Gregory Upshott..... Lloyd Pearson  
Joan Wood..... Doris Gordon  
Winifred..... Christine Polton  
Lilly..... Barbara Leigh  
Sergeant..... Noel Coleman

Withdrawn after two weeks in

the wartime blitz, this comedy-thriller by film scenarists Frank Launder and Sidney Gilliat has been revised and title changed from "The Body Was Well Nourished." It is mildly amusing, depending too largely on the personality of Brian Reece, radio and stage comedy star, and is unlikely to register favorably during summer season. For the U. S. it would have even less appeal.

"When is a Corpse not a Corpse" would be an alternative tag. A vacuum cleaner salesman meets a suspicious character in an empty house, finds bloodstains and a limp blonde concealed in the grand piano. Reporting the discovery next door, he is reassured by an amiable old clockmaker who ostensibly calls the police. In reality he has connived at the murder, the intended victim being secretary to a politician whom he has planned to destroy. The corpse revives, gives a blurred clue to where her chief is to be blown up, and the salesman hurries off to a seashore rendezvous, reveals a time bomb concealed in the radio and hurls it into the sea at zero hour.

Amorous interludes sidetrack the main issue, the VIP's identity being obscure as he is incognito on an illicit weekend. The amateur sleuth, having brought the owner of the empty house along, wins her away from the stuffed-shirt BBC announcer she was all set to wed. A good cast gives commendable interpretation of the improbable characters involved, with Reece's nervous bonhomie providing the bright spot of the show, well blended with the personality of Joy Shelton, his ex-radio partner. Play is skilfully directed by Henry Kendall. Clem.

## Soprano Sack Set for U.S. Concert Return in Fall

Erna Sack, German coloratura soprano, is returning to the U. S. this fall for a concert tour under management of Felix G. Gerstman. Last time she was here was in 1937.

Soprano was a controversial figure during and since the war, but has been cleared by authorities.

## Barn Notes

John J. Crowley, general manager for the last three years at the Bucks County Playhouse, New Hope, Pa., has been elected to the board of the theatre corporation, joining producer Michael Ellis, Monte Proser, Harold Getz, Howard Hoyt and Don Walker. John O'Hare, a member of Mary Astor's supporting cast in "Late Love" last week at the Ivoryton (Conn.) Playhouse, has authored "Pride and Joy," to be tried out week of Aug. 31 at the Hyde Park (N.Y.) Playhouse.

Sherman Marks is director of "Gigi," which opened on Monday (16) at the Cape Playhouse, Dennis, Mass., with Kathy O'Donnell as lead. Norman Le Beau is the new scenic designer at the Town and Country Playhouse, Clarence, N. Y. Tommy Morton has the title role in the Howard Hoyt touring package of "Pal Joey."

Jack Palanca has cancelled strawhat bookings in "Dark of the Moon." His agent has explained that bow-out was caused by delay in the shooting schedule of the actor's current picture, "The White Chalice," and also because of an injured foot. Julius Bing will appear in "Call Me Madam" at the Oakdale Musical Theatre, Wallingford, Conn., next week. Beatrice Pons will appear at the Clinton (Conn.) Playhouse next week in "Time of the Cuckoo," starring Geraldine Page.

## EXITS NEBRASKA GROUP

Omaha, Aug. 17.  
Karl Sittler, director and biz manager of the Lincoln (Neb.) Circle Community Theatre, has resigned to accept a similar position with the Booth Tarkington Civic Theatre in Indianapolis. He left last week upon completion of the theatre's rebuilding program. John Sedwick is serving his fifth season as director of the Hayloft Theatre, Lincoln's other barn operation.



## Deer Lake a Folderoo Despite Okay 'Goodbye'

Reading, Pa., Aug. 17.  
"Goodbye Again," with Jeffrey Lynn and Elaine Stritch, played to the best houses of the season at Deer Lake Theatre near here, but the show rang down the curtain Aug. 7 on the premature closing of the barn. Producers Joseph W. Kaffer and Leonard Soloway ran out of coin and had to shutter the barn, but say they hope to reopen the 350-seat air conditioned spot next June.

Reasons given locally for the Deer Lake failure are poor press and the distance from the center of town. Papers in nearby Pottsville gave reviews and nightly releases with pictures. The Reading papers sat on their presses as far as reviews and releases were concerned, but the radio and tv stations cooperated fully, it was stated.

The Reading dailies said the theatre was outside the county and therefore would be treated like other barns at farther-away Mount Gretna, Barnesville and Allentown.

Deer Lake is 20 miles north of town on the Pottsville Pike, a main highway.

## Scheduled B'way Openings

(Theatre indicated if set)

Fifth Season, Cort (9-5) (re-opening).

Dear Charles, Morosco (9-15).

Midsummer Night's Dream, Met Opera House (9-21).

Home Is the Hero, Booth (9-22).

Summer Love, Cort (9-23).

Boy Friend, Royale (9-30).

Peter Pan, W. Garden (9-30).

Blues, Ballads & Sin Songs, Bijou (10-4).

Reclining Figure, Lyceum (10-7).

Tender Trap, Longacre (10-10).

On Your Toes, 46th St. (10-11).

Fragile Fox, Belasco (10-12).

Ensemble (rep.), Bijou (10-15).

Champagne Complex (10-26).

Flowering Peach (10-27).

Rainmaker, Cort (10-28).

Quadrille, Coronet (11-3).

Fanny, Majestic (11-4).

Festival (11-10).

Tonight Samarand, National (early Nov.).

Living Room, Miller (11-17).

Hot Rock (11-22).

Sandhog, Phoenix (11-23).

Black-eyed Susan (Late Nov.).

Mrs. Patterson (12-1).

On With the Show, Hellinger (12-2).

Thracian Horses (week of 12-20).

House of Flowers, Alvin (12-23).

Silk Stockings, Imperial (12-29).

Desperate Hours (1-26).

## Operating Statements

KING OF HEARTS

(As of July 31, '54)

Gross, last four weeks, \$39,002.

Loss, last four weeks, \$6,251.

Unrecouped cost to date, \$38,411.

Capital available, \$21,589.

CAN-CAN

(As of July 31, '54)

Gross, last five weeks, \$228,763.

Profit, last five weeks, \$36,457.

Total net profit to date, \$414,873.

Distributed profit, \$317,605.

Cash available, \$39,917.

## Barn Bus Co-op

Rochester, N. H., Aug. 17.

The management of the Lakes Region Playhouse in Gifford, Lacomia, N. H., and officials of the Interstate Bus Lines, Inc., of this city, are cooperating to increase patronage of the summer theatre from Rochester, Dover, Somersworth and Farmington. New service includes a reduced round-trip fare, with a choice seat reservation.

Idea was started on an experimental basis, but may be continued with additional bus runs and facilities.

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Cab Calloway



# Ed Plohn Exits National, Wash

Washington, Aug. 17. Edmund Plohn, a veteran of 72 years in show biz, resigned yesterday (Mon.) as manager of the National Theatre here, a post he had held for the last 17 years. His assistant, Scott Kirkpatrick, was immediately named to succeed him by the Aldrich & Myers and City Playhouses, Inc., management.

Plohn quit on his physician's advice. He was stricken with a heart attack during the return trip from his recent vacation in Europe. He spent some time in a hospital here. On his discharge the doctor advised him to take it easy.

Plohn broke in as a child actor in his native Louisville. At various times in his career he was an actor, producer, director, manager of actors and theatre manager. At one time, he was personal manager of George M. Cohan.

Kirkpatrick has been a protege of Plohn. The new house manager broke in at the National as an usher, while he was a college student. He later became publicity man and assistant manager of the house. He left the National after it shuttered several years ago because of its racial exclusion policy. Marcus Heiman then held the lease on the house.

When the lease expired, Aldrich & Myers took over with City Playhouses, abolished the segregation policy and reopened, with Louis A. Lotito, City Playhouses president, as booker in New York. Kirkpatrick returned as assistant manager some months ago.

## TWOFOUR 'PAJAMA TOPS' READIED FOR ROAD

"Pajama Tops," adapted by Mawby Green and Edward Feilbert from the French farce, "Moumou," by Jean de Létraz, is being produced by Joe Roth as a low-budget show to play the road on a two-for-one basis. Play was tried out last spring at Don Swann's Hilltop Theatre, Baltimore, and in St. Louis.

Roth has solicited prospective backers with a prospectus stating that the venture will be financed at \$30,000 and estimating that it will be able to break even at \$10,500 weekly gross. Show is one of a number being readied for twofores this fall.

## Record Ticket Deal On 'Wedding in Paris'

London, Aug. 17. One of the biggest ticket deals for a British musical was concluded here last week, when ticket brokers gave a further guarantee of over \$280,000 for "Wedding in Paris," the current hit at the Hippodrome.

Authorized by Vera Caspary, with music by Hans May and lyrics by Sonny Miller, the musical stars Anton Walbrook and Evelyn Laye. It premiered April 3.

## Current London Shows

London, Aug. 17. (Figures denote premiere dates) After the Ball, Globe (6-10-54). Airs Sheerstriving, Royal Col. (4-22-53). Asks in Love, Savoy (2-11-54). Both Ends Meet, Apollo (6-9-54). Boy Friend, Wyndham's (12-1-53). Cockles & Chantrelles, Shaftesbury (5-28-54). Dark Light Enough, Aldwych (4-30-54). Day by the Sea, Haymarket (11-26-53). Dussan, Westminster (7-28-54). Follies Bergere, Pic. Wales (9-24-54). Guys and Dolls, Coliseum (5-28-53). Hippo Dancing, Lyric (4-7-54). Never Too Late, New (3-12-54). Intimacy At \$30, Criterion (4-29-54). Joyce Grenfell, Fortune (6-2-54). Kings and I, Dursy Lane (10-8-53). Love Match, Vic Palace (11-10-53). Manor of Northstead, Duchess (4-28-54). Meet a Body, Pic. Wales (7-21-54). Mousetrap, Ambassadors (11-25-52). Murder Song, Cambridge (7-22-54). Never Too Late, Strand (6-3-54). Pal Joey, Prince's (3-31-54). Relations Apart, Garrick (8-3-54). Sabrina Fair, Palace (8-4-54). Salad Days, Vaudeville (9-2-54). Salome & Prostitute, St. Mart. (7-20-54). Six Characters, St. Jas. (7-20-54). Steadfast, Pic. Wales (7-20-54). Vienna Operetta, Hippo (8-16-54). Wedding in Paris, Hippo (4-3-54). Witness Protection, Shaftesbury (10-28-53). Wooden Dill, Phoenix (7-27-54). You'll Be Lucky, Adelphi (2-25-54). Your Entertainment, Lindsey (7-27-54).

SCHEDULED OPENINGS  
Keep in Cool Place, Saville (8-16-54). Dry Rot, Whitehall (8-31-54). Witch Errand, "Q" (9-7-54).

## Seek Advance Scripts For Hard of Hearing

Minneapolis, Aug. 17. Novel attempt to increase the satisfaction of playgoers for the hard of hearing is being made by the management of the Lyceum here. Through the Cedric Adams column in the Minneapolis Star, house manager Lowell Kaplan has announced that he'll help such patrons obtain scripts of unpublished plays appearing there, so they can read them before attending the performance. Kaplan will contact the respective Broadway producers of the plays.

Adams explains that enjoyment of a play can be enhanced by reading the text in advance, especially for those who may have difficulty hearing the dialog in the theatre. If the script has been published, of course, it can be purchased at regular stores, but the Lyceum policy is designed to obtain otherwise unavailable scripts.

## Legit Followups

Can-Can (SHUBERT, N.Y.)

After more than a year, it's still a matter of trade speculation why "Can-Can" is such a hit. The Cole Porter-Abe Burrows musical got a rather so-what critical reception and professionals have continued to look down the schmozz at it.

Yet the Cy Feuer-Ernest H. Martin production played a solid year at over-capacity attendance and now, in its 14th month and the bottom of Broadway's summer slump, it still draws bumper trade.

Choreographer Michael Kidd, with the captivating collaboration of featured dancer Gwen Verdon, remain the highlights. Although she has just recovered from an illness and returned to the cast at the performance caught. Miss Verdon was still the show-saver. She has, in fact, seemingly improved and developed during the run, and now impresses as ready for a show of her own.

Of the replacement principals, George S. Irving is an excellent successor to Hans Conried as the Bulgarian would-be sculptor, and Norwood Smith is adequate as the romantic lead originated by Peter Cookson. More than a year of playing hasn't improved top-billed Lilo, however. The Parisian music hall singer has a rather-shaking voice, but her accent seems to have become more extreme, so the lyrics are now almost completely unintelligible. What's even worse is her already-mannered style, with its over-busy gestures and facial and bodily contortions, now seem painfully exaggerated.

The other principals are about as before—playing a bit more broadly, perhaps, but not unduly so. Under Milton Rosenstock's batoning, the orchestra frequently drowns out the singers. But the Joe Mielziner scenery remains a decorative, atmospheric asset and the Motley costumes impress as before. Hobe.

## South Pacific (NATIONAL, WASH.)

Washington, Aug. 12. "South Pacific," winding up its 13th and last D.C. week prior to striking out for Toronto, Montreal and then a long Philly run, is a stronger production than it was on arrival here three months ago.

The principal difference is the new live-wire lead, Iva Withers, who replaced Jeanne Bal as Nellie Forbush for this last week of the Washington engagement and will remain with the musical indefinitely. Miss Withers gives the Forbush role the warmth and zest that it must have, and seems to pep up the remainder of the cast. Her handling of both dialog and songs is outstanding. Certainly this company now has a freshness which belies the length of its run.

Most improved is Webb Tilton as Emile de Becque. His performance now has the town's critics comparing him favorably with Ezio Pinza, something their reviews didn't mention when the show opened here last May. Dorothy Franklin continues brilliantly as Bloody Mary. Considerable improvement is shown by Stanley Grover as Lieut. Cable.

Of the others, Benny Baker, as Luther Billis, and Russ Brown, as Capt. Brackett, continue strong. Lowe.

## Detroit's Early Bow

Detroit, Aug. 17. The 1,482-seat Cass is scheduled to open the 1954-55 season with "Picnic," starring Ralph Meeker, starting Aug. 30 for a fortnight. This will be the first offering of the Theatre Guild-American Theatre Society subscription season.

The second subscription play, "Mrs. Patterson," opens Sept. 20 at the Cass, starring Eartha Kitt. Others in the subscription series announced for the Cass and Shubert are "Tonight in Samarcand," "Saint Joan," "Tea and Sympathy," "Remarkable Mr. Pennypacker" and "Black Eyed Susan."

Margaret Zolbe, Detroit subscription manager, says the announced program has brought a "torrent" of renewed subscriptions.

## Wolfson

Continued from page 7  
ness of America and the film industry here. "This," he said, "will serve to instill new enthusiasm for the selling of American pictures when they return to their native countries." Some of the foreign reps, Wolfson pointed out, have been selling American pictures for 20 or more years and have never seen America.

Don't Go to Uncle Sam! Turning to a discussion of domestic film problems, Wolfson termed the threat of exhibitors to go to the government in their running battle with distributors "as the worst possible solution." He said that every time exhibs have gone to the government they have come out hurting themselves. On the subject of the beefs relating to high film rentals, Wolfson said, "I don't think you can legislate prices. I've been in this business for 35 years and I've always thought rentals were too high and I guess I'll always think that way. But it's a trading business and you have to make the best possible deal. I'm in favor of sitting down and working things out with the distributors in an amicable manner."

Wolfson is enthusiastic about the upturn in theatre business in recent months. "If the product continues as good for next six months as it has been the last few months, it'll be one of the best years for theatres throughout the United States," he said.

Speaking about TOA's search for an industry coordinator, Wolfson said the exhib group was still "casting around for the right man." He said, however, that he had reservations on use of the term "coordinator." "The word leaves me cold," he said. "I think the individual would serve more as a liaison man than a coordinator. His job would be to encourage more production among the majors as well as the independents. TOA, as a trade organization, cannot go into production. Individual members may encourage producers by guaranteeing playdates, but TOA itself cannot make any guarantees."

## Flick

Continued from page 7  
der the "indecent" clause in local, oft-contested censorship legislation. A Disney representative accepted the board's decision, made the necessary cuts and signed a release freeing the film for its preem at the new Film Centre, refurbished Centre nabe, set to be operated as a first run art house by the local Rappaport chain, commencing this week.

Subsequently, Disney released a statement calling the board's action "very surprising." The scene in question was "not dwelt on unnaturally or sensationally" and was "part of the life cycle in the animal kingdom recorded by naturalist-photographers as they would any other incident." He expressed reluctance to "enter a controversy with the censor board but merely want to clarify my position in the matter." Arthur Margolies, a Disney representative, indicated that the matter would be "taken to the courts if necessary" despite Disney's okay for the exhibition of the cut print.

Traub has promised to restudy the board's ruling with the consultation of city and state educators since he is concerned with the impact of the scissored sequence on young viewers. He promised not "to take advantage" of the signed release held by the board.

## Strawhat Reviews

Continued from page 66

### A Dash of Bitters

adopted niece deserts her, and the incoming nephew—son of a sister who wed her lover—wins her over and takes her ready cash.

Good roles are handled by Jeanne Gal, as the knowing niece who tries to alarm others of her aunt's mental aberrations, and Michael Garth, whose Spanish role is exciting and necessary. Charles Braswell's necessary walkons are capably done.

Play's English Isle setting is negligible. With absent accents, locale could be any American town. Pringle has elegantly furnished the single relay set with antiques, and his lighting again abets the script. Bark.

### The Sin of Pat Muldoon

Mountainhome, Pa., Aug. 10. Rowena Stevens production of comedy-drama in three acts, by John McLiam. Stars George Mathews, Sara Haden. Directed by John O'Shaughnessy; setting, Barrow, lighting, Cameron MacCardell. At Pocono Playhouse, Mountainhome, Pa., Aug. 9, '54.

Pat Muldoon ..... Barbara Stanton  
Brigid Muldoon ..... Sara Haden  
Pat Muldoon ..... George Mathews  
Norman de Lacey ..... Art Smith  
Dr. Irving Glass ..... Herbert Ratner  
Joe Viera ..... Morris Miller  
Father Jerome O'Shaughnessy ..... Casey Wallis  
Gertrude Muldoon ..... Anne Meara  
Officer Willie Dunne ..... Al Henderson

Out of his reminiscences of growing up, John McLiam has built a cumulative expression of his family, their lives, their wit and pathos. These incidents are lively, the characters are a delight, but the play lacks unity, needs tightening.

Cutting 20 minutes is badly needed. In spite of present shortcomings "Muldoon" is a happy time in a summer theatre. With revision and work it should be a happy time anywhere.

In Santa Clara, the Muldoon family lives in a shabby side-street house with a cherished orange tree by the window planted by Pat and symbolic to him of man's continuance and growth. The "sin" Pat is not the riotous life he's lived.

His "sin" lies in the fact that secretly he has sold the house, alley, a new egg for the Muldoons' old age, to the film house next door and squandered the money in a weekend of free living with a Mexican senorita. On this and a secondary love affair the author builds most of the plot.

Happily the Muldoons are wonderful people. Their Irish wit and pathos has been dramatized in tender writing by an author who loves his characters.

Roger L. Stevens of Producers Theatre and a member of the Playwrights Co., holds an option on "Muldoon." There is plenty of attraction here for the Irish, of course, and the warmth and humor should appeal to nearly everyone.

Rowena Stevens has given this premier a thoroughly polished production. Two-room set by Ballou is a standout. John O'Shaughnessy's direction has caught the justness, the heartiness, and the tenderness of the script.

George Mathews makes Pat a professional at trouble, rambunctious, full of wild instincts, but generally lovable. It is a full-bodied part and the actor plays it with sure enthusiasm. Especially excellent are his scenes with Casey Walters as the priest to whom he explains his off-beat philosophy.

Sara Haden, as his wife, plays quietly and efficiently. The scenes in which she irritates Pat are particularly notable. Art Smith's brother-in-law is an admirable piece of acting. Of the supporting players, Barbara Stanton gives a tender and wistful performance as the daughter, Walters, Anne Meara and Morris Miller also help bring to theatrical life the Muldoon house and its visitors.

### Oliver's Little Twist

Mt. Gretna, Pa., Aug. 12. Gene P. Otto & Charles F. Coghlan produced comedy in three acts, by Herman A. Miller. Directed by Charles F. Coghlan; setting, Michael Forest. At Pocono Playhouse, Mt. Gretna, Pa., Aug. 12, '54.

Oliver Cromwell ..... Harry Sheppard  
Deborah ..... James B. Smith  
Elmer Cromwell ..... Robert Taylor  
Danny Stewart ..... Robert Lansing  
Nicholas Day Kashouty ..... Gene Galvin  
Harold Marshall ..... Mason Curry  
Hank ..... James R. Jones  
Rev. Palmer ..... Robert DeMora  
Cop ..... James Lutton  
Second Cop ..... Jack Gilchrist

Gretna Playhouse changed policy of presenting standard stock plays to try a premier of "Oliver's Little Twist." Unfortunately, resident director Charles F. Coghlan has selected a script with only slight

merit. Unfortunately, also, most of his cast give careless performances and have failed to learn lines.

First play by screen writer Herman A. Miller is a rather slight whimsy about a gem-cutter who has lost his job, but whose wife steals jewelry which he resents and sells to their unsuspecting owners. However, the hero's friend, a hypochondriac commissioner of police, learns of the situation and threatens exposure, but the gem-cutter's little twist is that purchasers of stolen goods are accomplices. So the commissioner calls off the charges and two jewelry firms offer the hero jobs.

Rachel Taylor, a looker with a beautiful speaking voice, is the cast standout despite her rather small part. The other players are palpably uncomfortable because of their inexperience in the theatre. The generally slow pace, stultifying of lines, badly written script and unimpressive set make this a wearisome theatrical evening. Lama.

### The Seven Year Itch

La Jolla, Cal., Aug. 10. John Swore-La Jolla Playhouse production of comedy in three acts, by George Axelrod. Stars Don Taylor, Kathleen Hughes. Directed by Norman Lloyd; setting, Robert Corrigan. At La Jolla (Cal.) Playhouse, Aug. 5-54, \$4.20 top.

Richard Sherman ..... Don Taylor  
Helen Sherman ..... Catherine McLeod  
Miss Morris ..... Dorothy Gordon  
Elaine ..... Regina Gleason  
Marie Whatever-her-Name-Was ..... Borman Girl  
..... Kathleen Hughes  
Dr. Brubaker ..... Willard Waterman  
Tom ..... George Neise  
Richard's Voice ..... Daniel Levin  
Girl's Voice ..... Gretchen Kane

For the third time this season, La Jolla Playhouse comes up with a play concurrent with its Broadway run, perhaps a record for the silo circuit. The George Axelrod comedy is a tricky play to produce in a week, but the La Jolla operation is okay.

As the husband afflicted by the adventurous itch, film actor Don Taylor plays with a blend of humor and sympathy, avoiding obviousness but without sacrificing laughs. It's an excellent performance, marred only by a few gangling, juvenile mannerisms.

In her stage debut, film ingenue Kathleen Hughes does nicely in a familiar role the talky, wide-eyed girl who might actually prove more exasperating than desirable.

Willard Waterman, as the psychiatrist, spoofs that vulnerable profession and resists any temptation to lapse into his "Gildersteeve" characterization of iv. Catherine McLeod, as a properly tongue-in-cheek wife and other roles get good treatment from George Neise, Regina Gleason and Bibs Borman.

Norman Lloyd's staging keeps the comedy moving. Don.

### Alice in Wonderland and Gerald Loves Sandra Loves Paxon (MURRAY THEATRE, PRINCETON, N. J.)

Princeton, N. J., Aug. 17. Two interesting but unimportant new one-acters, one of which may play off-Broadway this fall, were offered at the Murray Theatre here last week by Princeton's quasi-professional University Players.

Although lacking bigtime b.o. appeal, Mario Siletti's "Alice in Wonderland" and Paul Sias' "Gerald Loves Sandra Loves Paxon" went well with Tiger Town patrons.

"Alice," which Siletti hopes to show in New York around Thanksgiving or Christmas, is a skillfully written piece running about an hour. Using a fast-paced technique suggestive of ballet, the author has formed his eight scenes on the chess theme of the Red and White Queen.

For his costumes, Siletti has gone back to the original Carroll illustrations. Though interesting and humorous, their realism tends to conflict with the abstract setting. Eventually this new version of "Alice" may find a permanent spot in children's repertory, but its adult appeal is limited.

"Gerald Loves etc.," the one-act curtain raiser, is a fairly clever twist on the play-within-the-play. The unaffected conversation of two stagehands is interspersed with the rehearsal of a highly artificial triangle drama, which in turn parallels the marital problems of one of the grips.

Although the play scored mildly here, there's little to recommend it to Broadway. Heiny.



## Broadway

Loew's veepee Joseph R. Vogel back this week from Europe.

Vet agent Eddie Smith now doubling in Westchester reality.

Kim Novak in from the Coast for bally on Columbia's "Push-over."

Bob Marks, head of E. B. Marks' Coast office, due in New York this week.

Anne Baxter in and out of Gotham on her way to Paris for Metro's "Paris Story."

Filmakers exec Collier Young in from the Coast yesterday (Tues.) to promote "Private Hell 36."

Agent Ken Later now the owner of a racing stable. He purchased two nags along with a yearling.

Singer Cliff Edwards has applied for a patent on a plastic pants and skirt hanger which he designed.

Arthur Silverstone, asst. general sales mgr. of 20th-Fox, in Mt. Sinai Hospital for minor throat surgery; expects to be away several days.

Edward Lachman, president of Lorraine Carbons, attending the IATSE convention in Cincinnati. After that he'll tour the Lorraine Carbons dealers. Returns Aug. 24.

Frank Quinn, amusement editor of the Daily Mirror, and his wife, Eleanor Skegg, Coasting Friday (20) for a month's o.o. of the studios and Las Vegas.

Herb Miller, editor of Motion Picture Exhibitor, checked into the Southern Division of the Albert Einstein Medical Center in Philly for a checkup and treatment of a glandular condition.

Trader Tom's Steak House has petitioned for a reorganization under Chapter XI. Assets are listed at \$72,013 and liabilities at \$123,128. Full payment is proposed in monthly 2% installments.

Ed Sullivan bought a 60-acre farm-estate in Southbury, Conn., from Neil Agnew, former Paramount sales veepee. It includes a 10-room house and swimming pool, two small lakes and an orchard with 100 trees.

The Texas Comets, a 48-girl line that was a feature of the Greater Texas Centennial, Dallas, in 1938, staged a reunion last week in New York. One of the girls came in from Chi and another from Buffalo for the event.

Mr. and Mrs. Terry Turner sending out invites to the marriage of their daughter, Susie Clark, to Robert K. Weiss Sept. 11 in N.Y. Turner's the former RKO exploitation chief, now an exec of General Telrad.

Grace and George Brown left on the last lap of their freighter-cruiser Far East globe-trot for Hollywood and home, from Japan.

The former Paramount studio public chief now operates Hotel La Serena, Palm Springs.

Joan Greenwood flew into New York Monday morning (16) from London and took a plane for Hollywood yesterday (Tues.) noon to star with Stewart Granger, George Sanders and Viveca Lindfors in Metro's "Moonfleet." John Houseman is producer and Fritz Lang director.

Emery Davis, son of band maestro Meyer Davis, inked as bass clarinet with the Detroit Symphony, beginning this fall. Maestro's daughter, Virginia, with Theodor Uppman, signed to sing scenes from "Pelleas and Melisande" with Les Concerts Symphoniques de Montreal next season.

## Riviera

By Ed Quinn

The Palm Beach Casino in Cannes opened its new nightclub with Dany Dauberson, followed by Juliette Greco.

Lena Horne played one nighters at Sporting Club Monte Carlo, in Nice and Juan-les-Pins.

Sidney Bechet starring with the Claude Luter orch at the Vieux Colombier, Juan-les-Pins.

Rhonda Fleming and husband vacationing in Cannes. She shortly starts work on a new film, "Courtisane of Babylon," with Ricardo Montalban and Cedric Hardwick in Rome.

The Festival of Music at Menton opened with the Stuttgart Chamber Orchestra lead by Karl Munchinger; also appearing are the Trio of Trieste and Wilhelm Kampff.

Marqueez and the 12 West End Lovelies from the London Club Eve at the Casino de Juan-les-Pins this month. Also there for one-night stands were Maurice Chevalier and Charles Trenet.

Vicky Audin now playing the Monte Carlo Sporting Club, will leave for Canada at the end of the season for dates at the Ritz Carlton, Montreal, and also the Versailles Hotel del Prado.

Marlene Dietrich doing unique

show on Riviera at Monte Carlo Sporting Club to aid French polo victims. Also on the bill are Ludmilla Tcherna and the Alme Barelli and Edmundo Ros orchs.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44) Big French legit interest shown in "Tea and Sympathy."

Earl Blackwell preparing to fete celebs at costume ball during Venice Film Festival.

"Robinson Crusoe" (UA) to play three top house in its original version starting Aug. 25.

Julien Duvivier now shooting exteriors of his Franco-German pic, "Marianne De Ma Jeunesse" (Marianne of My Youth), in Salzburg.

"Roman Holiday" (Par) and the Franco-Argo "Monsieur Rigolo" (Paul Graetz), both in their fourth month here, and bowling along.

Richard Sale here for lensing of Anita Loos' "But They Marry Brunettes." "Brunettes" is sequel to "Blondes." Jane Russell, who has lead, arrives for Sept. 8 shooting.

Jean Vilar's Theatre National Populaire will present four plays, Moliere's "Don Juan" and "L'Avare" (The Miser), Corneille's "Le Cid" and Victor Hugo's "Ruy Blas" at the French Fair in Montreal, Canada, next season.

Roberto Rossellini to make his first film here after his German chore with Ingrid Bergman in "Fear." Pic will be based on the Alfred Savoir play, "Grand Duchess And The Bellboy." It will star Miss Bergman and Fernand Gravy.

Sacha Guitry's pic, "Napoleon," to go before cameras late in October. Guitry's "Versailles" film is now playing Champs-Elysees with English titles. He is uncertain about the release date of "Versailles" in the U.S. It is France's leading 1954 moneymaker.

Eddie Constantine up for his fourth portrayal of the Peter Cheney Lemmy Caution character in the fourth pic in this highly successful boxoffice series to be made next season by Bernard Broderie. Constantine is just finishing a lead in the Jerry Epstein pic, "Yours Truly, Blake."

## Lisbon

By Lewis Garry

Tenor Morgado Mauricio, back from Africa, off on a tour of North Portugal.

Actor-manager Ernesto Torres left for a provincial tour with a vaude show of six acts plus a 12-girl line.

Oporto Arts Theatre, directed by Antonio Pedro, touring strawhat theatres in summer towns along the Atlantic border.

Graham Greene, producer John Stafford, French producer Rene Branelle, of France Illustration, holidaying in Portugal.

Rank's Cinema S. George will present for two months Irish organist Tommy Dando. Manager Henry Foster threw a cocktail party to present Dando to the local and foreign press.

Jacques Gauthier, producer of French pic "Les Amants du Tage" (The Lovers of the River Tagus), has gone on location at the fishing village of Nazare, North Portugal.

With him are director Henri Verneuil; stars Francoise Arnoul, Daniel Gelin and Amalia Rodrigues; scriptwriter Jacques Compagne; cameraman Roger Hubert. Lisbon firm of Filmes Lusomundo provides the base here for the French team and holds the Portuguese and Brazilian distribution rights.

## San Francisco

By Ralph J. Gleason

Esther Williams and Ben Gage in town plugging the new Sports Illustrated.

Maria Costi, star of "Barefoot Battalion," here for its preem at the Vogue.

Leo Fuchs in "Yiddisher Dragnet" opens Aug. 23 for a week at the Marines Memorial Theater.

Duke Ellington making the disk jockey route plugging his new hi-fi Capitol album, "Ellington '55."

Lisa Kirk substituting for Billy Eckstine at the Fairmont beginning Sept. 7. Eckstine cancelled.

Bob Adams appointed promotion manager for Leo J. Meyberg, RCA distributor in northern California.

Mel Torme's opening show at the Italian Village was so good Dick Runkert, house booker, wants to sign him to play one month in each of the next four years.

Newark News drama critic Rowland Field, struck by the plenitude of show biz personalities here, especially in legit, observes that it "looks like Times Square Jr."

## London

Christine Jorgensen met press in London prior to her British vaude debut at Manchester this week.

The J. Arthur Rank organization entered "The Young Lovers" for screening at Edinburgh Festival Sept. 5.

Ed Kingsley left for Paris last week after 10 days on combined business and honeymoon trip in London.

Leo Jaffe, Columbia veepee, in town for confabs with Max Thorpe on company's upcoming British program.

Sir Miles Thomas, BOAC topper, is to inaugurate this year's Radio Exhibition at Earls Court next Wednesday (25).

Stanley Maxted, recently back from a six-month U. S. tour, is describing his experiences in a series of BBC radio programs.

Ben Lyon and Bebe Daniels sailed last week on the Flandre. Fellow passengers were William Wilder and Peter Cusick.

Tom Pedit celebrated his first wedding anniversary and his 1501st performance as Harry the Horse in the Coliseum production of "Guys and Dolls" at a backstage party.

Q Theatre, nabe tryout spot, celebrating its 30th anni with a play competition open to British authors. Winning plays will be produced, and writers will receive cash prizes.

Ed Fitzgerald arrived here last week via the United States but checks out for Paris before returning to N.Y. His wife, Pegen, will join him in Europe as soon as she is able to get away.

Joy Nichols, who recently returned from a 12-month vacation which took her to Australia and the U.S. with her husband, Wally Peterson, is to be joint guest of honor with Sir Thomas White, the Australian High Commissioner, at the next Variety Club luncheon.

## Fire Island

By Mike Gross

Denise Darcel in for a quickie o.o.

Dick Lewine back after color huddles on the Coast for CBS-TV. Johnny Long orch booked in for a one-nighter at the Fireman's Ball in Ocean Beach Aug. 28.

Paul Stewart shuttling between his Seaview home and Gotham where he's making telepix.

RCA Victor prepping an etching of the "Fire Island Mambo" which Patricia Music is publishing.

Bob Tobias, who is heading for Europe next month for the Robert Breen producing office, weekend-ing at the Jess Kimmels.

Among the weekenders: NBC's Ben Grauer, tele producer Stewart Rosenberg, tv actor Ralph Stanley, and soap opera thesp Earl Hammond.

Rival disk company artists & repertoire men, Epic's Marvin Holzman and RCA Victor's Jack Lewis, weekend-ing with Duke Niles, N. Y. chief of Capitol Records' publishing firms.

## Cape Cod

By Earl J. Dias

Cathy O'Donnell in Dennis for "Gigi."

Richard Myers, producing partner of Richard Aldrich, visiting on the Cape.

Gloria Vanderbilt Stokowski in Dennis to rehearse for her legit debut in Ferenc Molnar's "The Swan."

Songstress Kitty Kallen and bearded Gabby Hayes making personal appearances at Lincoln Park, New Bedford.

Howard Lindsay and his wife, Dorothy Stickney, recreating their "Life with Father" roles at Richard Aldrich's Falmouth Playhouse.

Fred and Martha Miller signed Steve Cochran to appear at their Somerset Playhouse next week to replace Jack Palance, who is indisposed.

## Madrid

By Lois Wilson

Dolored Del Rio expected here shortly to make a film.

Gloria Swanson left for France and Monte Carlo, and from there to Venice as guest of honor at the Film Festival.

Variety well-represented this week in Spain's capital. Both Luigi Gario of Lisbon and Gene Moskowitz, Paris, VARIETY mugg visitors in Madrid. Latter to cover Venice Festival before returning to Paris.

As most Madrilenos trek for cooler places the town seems unusually quiet even though travelers continue to pour in. Expected here are Rita Hayworth and Minna Wallis, sister of producer Hal Wallis.

Augustin Lara, famed Mexican composer of "Madrid," "Granada"

and other popular hits, gave a party at the Castellana Hilton; only Mexican food served. Guests included stage and screen names, as well as matadors and socialites.

June Clyde and husband-director Thornton Freeland here showing the sights to their 14-year-old son Clyde. The Freeland Orchestras (she is Gwen Pickford) here also. He is UA representative for Spain and the family is domiciled in Barcelona.

Joe Cotten being paged for a picture to be produced in Madrid. And Dolores Del Rio will make "Senora Ana" here. Robert Hagglag, who produced "The Barefoot Contessa," reading "Carmen" for production here. Sir Laurence Olivier due from London to film exteriors for "Richard III" in Spain.

Bad weather failed to spoil the fun for the visiting celebrities from many different countries. In the absence of the stars—Tony Curtis and Janet Leigh—of the (Universal) film "Black Shield of Falworth," Gloria Swanson represented America and made an amusing and simpatico speech that clicked with the audience. Speech was translated by press man Victor Rueda.

## Washington

By Florence S. Lowe

Hollywooded Penny ("Blondie") Singleton and Jerry Lester current at Casino Royal nitery.

Col. Joseph Goetz, head of Armed Forces professional entertainment branch, recovering from major surgery at Walter Reed Army Hospital.

Benny Baker, comic lead of "South Pacific," putting his children in school near Philadelphia with an eye to a long run in that city starting October.

Theodore C. Streibert, director of U. S. Information Agency, returned last week from month's survey of the agency's installation in Europe. His first report was to President Eisenhower on his findings abroad.

## Rome

By R. F. Hawkins

J. Fred Muggs planned to Beirut and Cairo, after brief Italian visit. Franco Fabrizi, Italo thespier, hurt in motor accident on road to Fregene.

Josephine Baker replaces Ann Hathaway as show topper at Belvedere delle Rose nitery.

Xavier Cugat, Abbe Lane and troupe to Naples after successful local run at the Foto Italo.

Jane Hugo, French starlet, here from Paris for role in "Stardust," local production starting soon.

Anna Amendola, Cosetta Greco and Gianna Canale to Paris for roles in "Napoleon," French-made pic.

Maria Teresa Paliani, Italo rep to "Miss Universe" beauty contest, flew back to Rome. No gripes and praise for organization.

Scenes injured on "Helen of Troy" set when team of horses went wild, ran into a crowd of extras. Previously on same pic, stars Jacques Sernas, Rossana Podesta, and stunt man Dave Crowley were hurt.

## Philadelphia

By Jerry Gaghan

Kenneth Goodman, Philadelphia organist, left for series of concert appearances in Europe.

Kitty Kallen engaged Larry Fortine, local bandsman, to maestro her tour of one-nighters.

Anshel Brusilov named concertmaster and assistant conductor of the New Orleans Philharmonic.

Madeline Davidson's "Unfinished Portrait" will be given world preem at Hedgerow Theatre, Rose Valley, Pa., Aug. 24.

Jack Fields, owner of Blue Note Cafe, turned down by Atlantic City Convention Hall management when he tried to lease ballroom for mambo concert Labor Day night. Boardwalk enterprises objected to competition.

## Westport, Conn.

By Humphrey Douless

Tina Louise to Lake Placid. Elia Kazan at his Newtown farm. Lawrence Langner back from Stratford, Ontario.

Murray Burnett, tv scripter, renting Robert Benson house. "Darling Darling" by Anita Loos, premed at Country Playhouse, Aug. 16.

Eva Gabor and Richard Kiley will do Shakespeare scenes at benefit for American Shakespeare Festival Aug. 29.

Charles Friedman will direct Offenbach's "Private Affairs of the Duchesse" at White Barn Theatre, Aug. 21. Book is by the Tom Martins.

## Hollywood

L. K. Sidney around after a long illness.

Cecil B. DeMille celebrates his 73rd birthday, by working.

Theda Bara recovering after second surgical operation.

Billy Gilbert back in town after an absence of four years.

Charles LeMaire on a five-city tour to plug "The Egyptian."

Jack Webb to Chicago for world preem of film version of "Dragnet."

Jack Palance returned to work at WB after recovering from snake bite.

Mark Stevens back from Alaska where he appeared in AA's "Ket-chikan."

Harold Wirthwein to Salt Lake City on a tour of Allied Artists exchanges.

Pamela Healy, Australia's "Teen-Ager of 1954," is Metro's guest for two weeks.

B'nei Brith will honor Mr. and Mrs. Danny Thomas this year as Mr. and Mrs. American Citizens.

Edward Arnold in from Portland, Ore., where he officiated at opening of new Fox theatre.

Paul Gilbert entertained at award dinner of United Jewish Welfare Fund Apparel Trades industry.

Norman Taurag honored by Swiss critics with the Presentation des Journalistes Suisses Pour le Film Comique.

Bud Abbott, Lou Costello, Bob Cummings and Jack Carson were honored guests at the Soapbox Derby in Akron.

## Chicago

Max Liebman and staff here to catch Ann Southern at Chez Paree. Sheraton Hotel chain last week purchased Blackstone Hotel in Chi, and maintaining no-show policy.

Vet actor Bert Lytell here last weekend on 22-city tour to bally "The Egyptian," upcoming at State-Lake.

Tony Curtis making appearances here last week; onstage and off at Grand Theatre, for world preem of "Black Shield of Falworth."

John Kriza and Rex Ann Koesun, both of Ballet Theatre, here in "Brigadoon" current at Marshall Migatz Fox Valley Playhouse in St. Charles, Ill.

Carol Hay upped to biz manager and Irv Seidner to publicist at Fox Valley Playhouse when Steve Stone left for summer package of "Trouble in Tahiti."

Conrad Hilton remodeling of Boulevard Room made way for new space upstairs christened Willford Ballroom, named in honor of Robert P. Willford, executive veepee of Hilton Hotels Corp.

## Omaha

By Glenn Trump

Ak-Sar-Ben starting to plug its October rodeo.

Ringling Bros. circus set for Playland Park here Sept. 26.

Dorothy McGuire visited her mother, Mrs. Isabelle Burkle.

Andrius Bros. at Don Hammond's Seven Seas for two-week stanza.

Variety Club Tent No. 16 held its annual all-industry field day and summer dinner dance last Monday (16).

Local disk jockeys are plugging Bobby Mills' waxing of "Five O'Clock Rush," the latest song of Omaha dentist Dr. Royce Swain on wax.

Acts set for the Sheridan County Fair at Gordon, Neb., Sept. 10-12 are the Joyettes, Jimmy Murphy, Tab Evans and the Acro Cubans.

## Minneapolis

By Les Rees

Al Dazell here ahead of "Picnic." Hotel Radisson Flame Room has comic Will Jordan.

Dorothy Lewis in. Show continuing at Starlight club.

Buddy Morrow into Prom Ballroom for one-nighter.

Prom Ballroom had The Commanders for two nights.

Star Playhouse held over "Moon Is Blue" a second week.

Edyth Bush Little Theatre reviving "Peg O' My Heart."

Lionel Hampton troupe played Auditorium one-nighter.

Comedian Will Jordan continuing at Hotel Radisson Flame Room.

Minnesota U. Theatre touring "The Hasty Heart" throughout northwest after presenting it here.

William Donnelly, national veepee of IATSE and NFL stagehands' business agent, recovering from major operation.

Persian Palms has Siri topping floor show that also includes Talura, Jean Idelle, Buddy Heller, Ann Lee and Jane Ruby.

Evelyn Jester in from New York to play summer lead in "The Side of Door," new play by Phil Gelfand. Minnesota U faculty, at Star Playhouse.

# OBITUARIES

## MRS. G. C. TILYOU

Mrs. Mary O'Donnell Tilyou, 84, widow of George C. Tilyou, founder of Steeplechase Park in Coney Island, Brooklyn, and Steeplechase Pier, Atlantic City, N. J., died Aug. 15 in New York. Mrs. Tilyou was active in the establishment and operation of the Steeplechase amusement areas. She was president of the Tilyou Realty Co., operator of the Coney Island park, for two years after her husband's death in 1914, and from 1916 until her death she was chairman of the board of directors.

Mrs. Tilyou married her late husband in 1893 when he was in the real estate business in Coney Island. Together they purchased a ferris wheel in 1893 and set it up in Coney Island on what was later to become Steeplechase Park. After the amusement area was destroyed by fire in 1907, Mrs. Tilyou was instrumental in having her husband build a fence around the ruins, with a 10c looksee charge.

During her later years, Mrs. Tilyou turned over the operation of the park to her children, of whom four survive. They are Marie H. Tilyou, George C. Tilyou Jr., Frank S. Tilyou and Mrs. Richard McAllister. Because of Mrs. Tilyou's death, the park was closed Sunday (16) and will reopen tomorrow (Thurs.).

## LOUIS HONIG

Louis O. Honig, 66, retired Fox Midwest Theatre executive, died in Kansas City, Mo., August 13 after a four-day illness. He had retired on reaching age 65 as manager of the real estate division of the circuit.

Honig was an author and historian on subjects of the frontier and old Westport, once a booming frontier town in very neighborhood of the Fox Midwest home offices. In 1950 he wrote a book, "Westport, Gateway of the Early West," and in 1951 published a biography, "James Bridger, Pathfinder of the West."

Surviving are his wife, two daughters, three sons and two brothers.

## CIA F. TOSCANINI

Cia Fornaroli Toscanini, wife of Walter Toscanini and daughter-in-law of the Maestro and a choreographer and dancer in her own right, died Aug. 16 in Riverdale, N. Y., of a recurring heart ailment. She was in her early 60's.

Miss Fornaroli was trained for the ballet at the La Scala academy in Milan, appearing there later as premiere danseuse of the La Scala Opera Co. From 1910 to 1914, she was premiere danseuse of the Metropolitan Opera Co. in N. Y. Until her retirement in 1950, she devoted much time to teaching ballet.

Survivors besides her husband, who is assistant to Maestro Toscanini, are a son, a brother and two sisters residing in Milan.

## ADIA KUZNETZOFF

Adia Kuznetzoff, 64, Russian-born basso singer of gypsy songs and film and tv character actor, died Aug. 10 in Port Washington, L. I. Known as the last of the real gypsy singers, he had emceed at such clubs as the Casino Russe and the Korchora.

His screen appearances included roles in "Second Chorus," "Devil's Island," "Swiss Miss," "Madam X" and "The Wolf Man." He also made several records for Decca among them, "Gypsy Gypsy," "Sing to Me Gypsies" and "We'll Always End Together."

A son survives.

## LESLIE W. CONNOR

Leslie W. Connor, 60, first radio time salesman in Birmingham and one of the first in the South, died in Birmingham Aug. 11 after an eight-week illness. Joining WBRC in 1928, he was the oldest employee of the CBS station now owned by George Storer.

Born in Lawrence, Mass., Connor originated the Happy Hitters Quartet, oldest radio program in Birmingham. It has run continuously for 25 years.

Surviving are his wife and a stepdaughter.

## C. RAY ANDREWS

C. Ray Andrews, 73, onetime Muncie, Ind., theatre owner, died in that city Aug. 1 after a long illness. An actor during his youth, he toured in stock and returned to Muncie in 1904 to manage the Star Theatre, a vaude house. Eventually he became part owner of the site.

Andrews subsequently owned the Columbia and Lyric Theatres in Muncie and also managed a road show company.

## SANDRA RAVEL

Mrs. Alessandra Winkelhausen, 44, actress, known in pre-war Italian films as Sandra Ravel, died Aug. 13 in Milan, Italy. Among her better known films were "Two Million for a Smile," "A Wife in Danger" and "Ho Visto Brillare Una Stella."

Some of Miss Ravel's pictures that played in New York in the thirties were "Those Three French Girls," "L'Engagement Monsieur Parkes" and "The Single Sin."

## MURRAY KINNELL

Murray Kinnell, 65, retired stage and screen actor, died Aug. 11 in Santa Barbara, Cal. Born in England, he came to America and played in legit for several years before shifting to motion pictures. He was an executive of the Screen Actors Guild for 15 years before his retirement in 1952.

His wife and son survive.

## HENRY J. HOWER

Henry J. Hower, 65, former Omaha theatre owner, died July 31 of a heart attack at his summer home in Alexandria, Minn. For the last 10 years he owned and operated theatres in Worthington, Minn.

While in Omaha, Hower built the Cretel Theatre, which is still operating.

Wife, two sons and a sister survive.

## CLARENCE LOCAN

Clarence Locan, 65, film publicist and former newsman, died Aug. 11 in Hollywood after a long illness. After working on the Oakland Tribune and San Francisco Chronicle he joined the Universal publicity staff in 1921 and later shifted to Metro where he remained until his illness forced him to retire.

His widow, sister and three daughters survive.

## DR. DIMITRI DOUNIS

Dr. Dimitri Dounis, 60, authority on stringed musical instruments, died Aug. 13 in Hollywood. In addition to writing 40 books on instrumental music, he also was a coach and teacher. Some of his pupils are outstanding in theatrical and music fields today.

His wife, Leone, a voice coach, survives.

## FLORENCE HOWARD

Florence Howard, 66, former Broadway stage actress and more recently a film player, died Aug. 11 in Hollywood following a heart attack. In private life she was Mrs. Finis W. Henderson.

Surviving, in addition to her husband, are three daughters, one of whom is Mrs. Alfred de Liagre Jr., wife of the Broadway producer.

## RICHARD C. SKIDMORE

Richard Clayton Skidmore, 45, film editor and cameraman, died Aug. 8 at the Motion Picture Country home on the Coast after a long illness. Before World War II he was employed at 20th-Fox.

During the war Skidmore served as chief specialist of a photographic unit in the Navy.

## WARD A. COLEMAN

Ward A. Coleman, former general manager of radio station WENC, Whiteville, N. C., died Aug. 13 in Selma, Ala. after a year's illness. He headed the North Carolina Associated Press Broadcasters Assn.

Surviving are his wife, a stepson, and two brothers.

## HARRY BAILEY

Harry Bailey, 74, onetime business manager with the Keith-Albee circuit in New York and later a film actor, died Aug. 9 in Hollywood after a long illness.

Surviving are his wife, the former Adna Altemus of the stage, and a brother, Leo, in N. Y.

## W. J. CARTER

W. J. (Nick) Carter, 44, manager of the sales and export department of United Artists in London, died Aug. 10 while on a cycling holiday in England. He'd been with the company for almost 25 years.

Survived by his wife and five children.

Mrs. Kathleen Shaw Miller, 52, Council Bluffs, Ia., musician and music editor of the Non-Parrell in that city, was found dead in her garage Aug. 12. Police reported it as suicide due to monoxide poisoning. She was a soloist with the Omaha Symphony Orch. Husband and her brother survive.

William P. Chrysler, 70, president of the Acolian Company of Missouri died in St. Louis Aug. 12 after a long illness. He was active

in the National Ass. of Music Merchants of which he was a director for years. Two sons and three daughters survive.

Robert Adair, 54, stage and film actor, died Aug. 10 in London. Before the second World War he worked 17 years in Hollywood. He appeared in several tv productions upon his return to London.

Morton Beck, 59, onetime entertainer and former manager of the Variety Club, Hotel Astor, N. Y., died Aug. 14 in New York after a two-year illness. He was teamed with his brother, Ed, in the early days of vaudeville.

Russell Anderson, 42, actor and scenic designer, died Aug. 14 of a heart attack at the Lake Whalom Playhouse, Lunenburg, Mass., after completing his role in "My Three Angels."

Ernest Whitman, 61, radio actor best known for his work on the "Beulah" show, died Aug. 5 in Hollywood, following a heart attack. His wife survives.

Anthony H. Boris, 39, onetime understudy for Johnny Roventini, the "Johnny" of Philip Morris cigarette commercials, died Aug. 12 in Grand Rapids, Mich.

Martin Jacklin, 52, vocal coach, died of a heart ailment Aug. 11 in Hollywood. Jane Wyman, Helen Grayco and Jane Withers were among his pupils.

Francis J. Riley, 64, engineer with radio station KGBS, San Antonio, for the last eight years, died Aug. 12 in that city. His wife and son survive.

Stuart Haydon, 52, public relations man and one of the originators of the University of Chicago "Round Table," died Aug. 16 in Washington, D.C.

Kenneth A. Hallett, 59, organist long featured in Philadelphia cafes and theatres, died Aug. 10 in Germantown, Pa. His wife, two sons and two daughters survive.

Armin J. Herz, 67, patent attorney with Philco Corp., died Aug. 12 in Dargy, Pa. His wife and a son survive.

Marie Schada, concert pianist, died Aug. 12 in New York. She had performed as guest artist with the Berlin Philharmonic Orchestra.

Mother, 84, of Ray S. Smith, Albany manager for Warner Bros., died in that city July 25.

## Mrs. Manville

Continued from page 1

a tough time getting headlines with sufficient pull. Unlike any other field, it's difficult to draw from other segments of the amusement industry. Most of the girls come up from the chorus to featured spots, and sometimes a freak draw comes along.

The latter kind of attraction is closing out the year for Minsky. The current Mrs. Tommy Manville is the chief b.o. lure. This kid was part of a road company edition of the Gabor Sisters. She's the former Anita Rodden Eddy, who along with her sister Juanita used to do a double in burlesque as the Eden Sisters. But matrimonial ventures have caused a respectful glance in their direction by Dun & Bradstreet and perhaps with the money represented by this sister team, Mrs. Manville's work should rate a review in the Wall St. Journal. Anita, of course, is allied with the Manvilles, and as her songs indicate, she's not letting go. Juanita is tied up with one of the Patino heirs. The Patinos, as any ambitious girl should know, are among the world's richest families. They derive their coin from Bolivian tin mines.

**Serious Approach**  
The act done by Mrs. Manville indicates that her husband will have to unload a lot of asbestos shingles to pay for it. The turn shows writing, expensive outpouring, musical arrangements and coaching, and above all, a lot of effort. Her serious approach indicates that she may be in this business for keeps.

The only items lacking are skill, which she may be able to acquire with more playing time on the burley wheels.

The lack of good taste in the singing portions of her turn is appalling. Whoever wrote her act

did Mrs. Manville a complete disservice by giving her lines that nice people shouldn't discuss with anybody. In two songs are such gems as the fact that she married her husband for his money, and lines that say she'll be around until he dies to collect. There are aspersions on her husband's boudoir abilities and other items that should make many crawl. Femme doesn't establish herself as a nice person with this kind of verbiage and it's not the kind of tune that would make an audience like her. And the latter projection seems to be vital if she's to get anywhere in this business. Another gruesome aspect lies in the fact that the songs aren't funny and get no laughs.

Mrs. Manville, after two numbers, one of which is too many, gets down to peeling, and her routine, generally, isn't bad. She has a degree of grace, the music is well-scored and her gown is a red-seined creation ingeniously constructed for quick exit.

## Subtle But Not Deep

Mrs. Manville, in closing the show, follows a topper like Marcia Edgington, who displays a skillful, provocative strip. This divestive diva, a statuesque redhead, is a holdover from the previous week. At times her work is subtle but never too deep as to let go of her audience. Her natural attributes are similarly sufficient to keep the payees at attention. She's the only performer to forego the use of patches on the upper cheese cake. Her work gets a hot mitt even after the customers realize there's nothing else for her to do.

There's another cute stripper on the show, June Kieley, a petite looker, who works nicely. Irene, a big girl, shows training in the old school. The bumps and grinds are all over the stage. Others on the bill seem to be apprentices, the girls in the 10-femme line showing their mettle and other attributes to varied returns.

The comics this session are Irving Moss (who was on the preem show at this house) and Eddie Innes. They do fairly well with the familiar bits such as the restaurant sketch and life guard bit, and others. Danny Jacoby does the straightening, and Bill Kennedy the production singing. Chuck Gregory's staging is excellent. Hal Rausch does a creditable job in the pit.

## Venice Fete

Continued from page 2

here on Aug. 30, with guests to come garbed as a celeb of the past 50 years. Blackwell is here now choosing a site for the affair, preferably to be held in one of the city's older Palazzos. There is a chance that the MPAA may collab on the party in one form or another, and in any case U.S. stars, due here for the fete, will participate.

Gloria Swanson is slated as hostess for the U.S. companies, while other Yank names in Europe are expected to attend the festival. Among these are Katharine Hepburn, who's making a film here ("Time of the Cuckoo"), Mel Ferrer, Audrey Hepburn, Rhonda Fleming, Van Johnson, Marlene Dietrich and the William Holdens (Brenda Marshall). MPAA prexy Eric Johnston also has said he would attend the Venice affair.

## MARRIAGES

Marie S. Ferguson to Robert M. Powell, Pound Ridge, N. Y., Aug. 14. Bride is secretary to personal manager Barron Polan; he's with the FBI.

Betty Folker to Harvey Bullock, New York, Aug. 11. Bride is on NBC-TV's "Today," he's a scripter on Robert Q. Lewis' CBS-TV daytime.

Sally Rand to Fred Lalla, Las Vegas, Aug. 11. Bride is a nitery entertainer.

Irene Y. Berlinguette to Alfred R. Belisle, Manchester, N. H., Aug. 7. He's a handelevator.

Genevieve Lyons to Godfrey Quigley, Dublin, Aug. 7. Bride's an actress; he's an actor and director of Dublin Globe Theatre.

Gloria Grahame to Cy Howard, Hollywood, Aug. 15. Bride's a film actress; he's a writer-producer.

Penelope Eldridge March to Umberto Fantacci, New Milford, Conn., Aug. 14. Bride's parents are actor Fredric March and actress Florence Eldridge.

June Deeds to Felix Grant, Washington, D.C., Aug. 7. He's an announcer and disk jockey at WMAL.

## Jap Studio

Continued from page 1

Industrial Organizations (San-Bet-su).

By the spring of 1946, Nichi-Ei-En completed its organization and started to harass management, the account says. One strike after another—one lasting 55 days—hobbled the company's operations with the union demanding ever greater concessions including a voice in management. Instead of making 24 pictures, as had been planned, output dropped to 13. Red-tinged stories started to come from Toho.

A Communist party booth was set up on the lot and workers were openly enlisted. As the Reds grew in number, they began to discriminate against workers who didn't join them. In September of 1947, the company appeared to the union, warning of impending financial ruin.

In Dec., 1947, Tetsuzo Watanabe became president and Mabuchi took over at the labor end. Attempts were begun, with the help of anti-Red personnel, to oust the Communists. By April, 1948, the situation had deteriorated to the point where the announcement of a mass-discharge of about 1,200 Toho employees touched off a riot. Company negotiators underwent forceful confinement on entering the lot and "people's trials" were staged in judgment of non-Red personnel.

American occupation forces at one time were called out to maintain order. On Sept. 25, 1950, a purge of Reds in the Japanese film biz was carried out, with more of Toho's Red labor force getting the boot.

In conclusion, the booklet pointed out that the Communists are still active in the industry, making indie pix and marketing them freely. It urged reputable Japanese firms not to deal with the Red elements. "One of the biggest current and future problems confronting the Japanese movie industry is how to combat and crush the Communist infiltration into it," the pamphlet states.

## BIRTHS

Mr. and Mrs. Spyros S. Skouras Jr., son, Bronxville, N.Y., Aug. 7. Father is president of Skouras Theatres and son of the head of 20th-Fox.

Mr. and Mrs. Dave Barry, son, Hollywood, Aug. 10. Father is a nitery comedian.

Mr. and Mrs. Joe Price, son, Chicago, Aug. 11. Father is Chi VARIETY staffer.

Mr. and Mrs. Herb Lyon, son, Aug. 8, Chicago. Father is nitery pressagent in Windy City.

Capt. and Mrs. John S. Peters, daughter, Glendale, Cal., Aug. 11. Mother is former dancer Marion Breslin; father is an actor and military adviser on films.

Mr. and Mrs. Robert Ferrie, son, San Antonio, Aug. 3. Father is newscaster and announcer with KITE in that city.

Mr. and Mrs. Mervyn Blake, daughter, Stratford, Eng., July 13. Father is member of Shakespeare company.

Mr. and Mrs. Ted Olsen, son, Santa Monica, Cal., Aug. 12. Child is the grandson of Bo Roos.

Mr. and Mrs. Jack H. Yankee, son, South Norwalk, Conn., Aug. 14. Mother is actress Eileen Heckart.

Mr. and Mrs. William C. Molyneux, son, New York, Aug. 10. Father is a scene designer with NBC.

Mr. and Mrs. Paul Bannister, daughter, Chicago, Aug. 11. Father is one-night band booker for Associated Booking Corp. in Chi.

Mr. and Mrs. Jim Stirtson, son, Chicago, Aug. 13. Father is director of ABC-TV network operations in Chi.

Mr. and Mrs. David O. Selznick, daughter, Santa Monica, Cal., Aug. 12. Mother is Jennifer Jones, screen actress; father is a producer.

Mr. and Mrs. Richard Sandwick, daughter, New York, Aug. 10. Father is a DuMont director; mother makeup artist at same web.

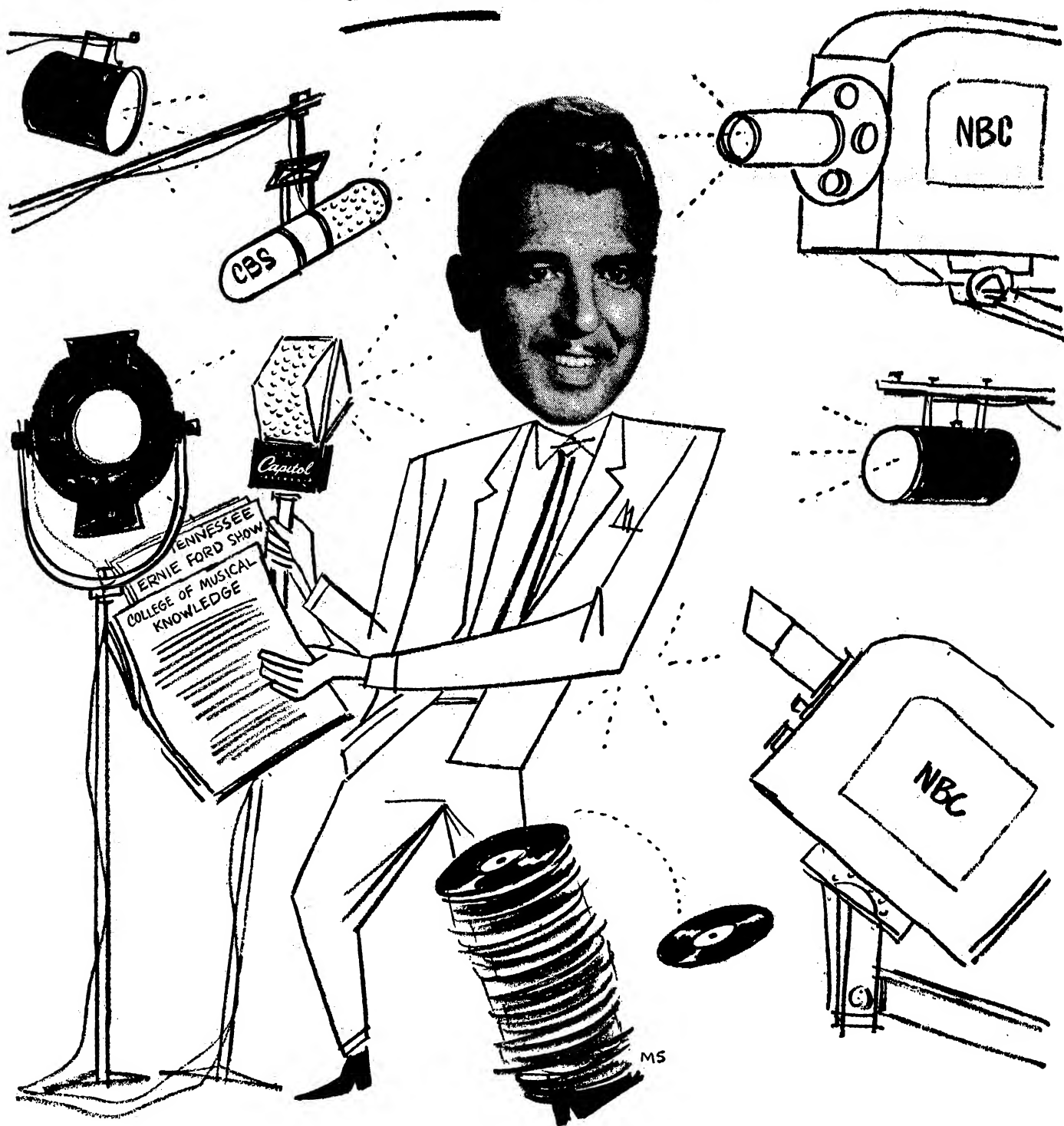
Mr. and Mrs. Frank Layburn, daughter, Hollywood, Aug. 12. Mother is the former Shirley Dinsdale, of television.

Mr. and Mrs. Arthur O'Sullivan, daughter, Dublin, Aug. 5. Father is a thespian with Radio Eirann Repertory company.

Mr. and Mrs. Al Palmer, daughter, Montreal, recently. Mother was formerly with the 400 Club in that city; father runs Morbidity Herald co-umnist. dinners.

Mr. and Mrs. New find I can dine former ty and still make the father tining. It's costume Co.

Here's a Ford with a future



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By JESSE GROSS

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Moppel presentation, titled "Patriotic Vacation," was written by Devi Brodie, 12, whose father, Steve Brodie, is a costar in "Caine." Cast included the author and Jo Ann Brodie, 11; also Robin, 10, John, 7, and Jennifer, 5, whose father is costar Wendell Corey, as well as Terry, 12, and Curt, 7, children of Robert Anderson, who plays the prosecutor in the Herman Wouk drama.

Maggie Douglas, daughter of co-star Paul Douglas and his actress wife, Jan Sterling, arrived from Hollywood too late to appear in the cast, but took charge of the lemonade and popcorn concession. Whole affair was possible because the wives and families of the "Caine" company are with them in Central City.

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At a glance, it's Columbia with a gross of \$75,000,000; Paramount with a six month earnings jump of 33%; Loew's with a 40% increase for its recent 40-week span; United Artists moving to near \$40,000,000 in record gross business this year; Universal continuing on its spectacular rise; Warners up and with continuing improved prospects; 20th-Fox taking the CinemaScope route to income doubling last year's; and so on.

Over recent months there have been instances of revenue progress for this or that company. The up-trend now looks all-embracing, with the exception of RKO. (The uncertainty of its internal affairs, not the state of the picture business, makes RKO unique).

Significant point underlined by some observers of the trade's economics is the apparent change in the ratio of hits and flops. For years many of the reputed experts reported an overall batting average of one strong success to each four productions which barely broke even or lost varying amounts. Top execs prefer to wait a little longer

(Continued on page 6)

### Some Pix Code Provisos Outdated, 1st Time Revisions Talked by Office

Hollywood, Aug. 24.

Admission that certain provisions of the Motion Picture Production Code have outlived their usefulness and others can be changed, comes from John A. Vizzard, assistant to Production Code director Joseph I. Breen. It marks the first time any Code executive has openly discussed any possible revision of the Code. Vizzard's comments in the current issue of the Screen Producers Guild Journal says that portions of the Code should be changed when the Motion Picture Assn. of America board of directors dictates that time and circumstances for such a change are proper in certain areas.

In defining these areas Vizzard said, "It is clear that there is no necessary permanence to the Code provision which prohibits use of the words 'hell' and 'damn.' These are not even moral problems. They are problems of usage and fitness. Secondly, there is no moral reason for not changing the Code clause forbidding miscegenation. This is purely a social and pragmatic Code provision. Some people have even argued that it is flatly immoral in itself and should not be embodied in a 'moral' document.

"Thirdly, certain Code provisions such as the one which forbids the showing of 'details of smuggling' have rather obviously

(Continued on page 63)

### 'Studio One' Eyeing Murrow Guest Shot

Edward R. Murrow is being "looked over" as a likely prospect to play himself on CBS-TV's "Studio One." Felix Jackson, producer of the Westinghouse Monday nighter, is interested in the commentator to do the narration on a tele-dramatization of U. S. Supreme Court Justice William O. Douglas' forthcoming book, "Almanac of Liberty."

Prospective date for the tv'er is Nov. 8.

### N.Y. Palace May Go Legit On 'That's Life'

The Palace Theatre, N. Y., traditionally the top vaude showcase of the country, may get a legit show this fall. Danny Dare, producer of the Coast revue, "That's Life," is negotiating for the house, which is due on Broadway in December.

Possible hitch to the booking is that the Palace's 1,603-seat capacity may be a trifle large for the intimate show, which has a small cast and is currently playing at the 400-seat Las Palmas, Hollywood. With that idea, Dare is also considering the 984-seat Playhouse, N. Y., independently owned by Ben Marden, as well as several Shubert spots.

"Life" will be refinanced at \$125,000 for the Broadway edition, for which Sam Schwartz is general manager and Arthur Cantor indicated as pressagent.

### Gene Tierney's TV'er in Ibsen

Gene Tierney has been nabbed by General Electric via its ad agency, BBD&O, to make her tele-debut on the CBS-TV "GE Theatre" Sept. 26, when the series marks its seasonal opener under a revised pattern. Actress will be seen live in an adaptation by George Bellak of Ibsen's "A Doll's House." It will be called "Nora," after the lead character's name. (Ibsen has rarely been done on tv; most ambitious try was last winter when ABC-TV's "U.S. Steel Hour" starred Tallulah Bankhead in "Hedda Gabler.")

GE's Sunday night series will alternate live and film this season with Ronald Reagan the program supervisor and on-the-air host, Don Medford directing and Mort Abrahams the producer. Fred Waring, the electrical outfit's mainstay with his musical package, will make a limited number of appearances, the first from Chicago (where he'll be on tour) on Nov. 7. That variety stanza will be produced by the agency.

### Chapman Going It Solo On Drive Vs. Early Curtains; Final Brandy Gets Watts

Apparently John Chapman, drama critic of the N. Y. Daily News, is going to be stuck with his latest campaign to persuade Broadway managements to revert to the old policy of regular curtain time for opening nights.

There's been no indication of any legit producers abandoning the 8 o'clock start for premieres, and two other aislesitters have written pieces favoring the early ringup. They were in answer to Chapman's recent column agitating for the old 8:40 opening.

Richard Watts Jr., of the N. Y. Post, had two references to the subject last week. First one read, "It still puzzles me why any critic should object to those early first-night curtains. My impression is that merely the opportunity to get to and from the theatre before the nightly midtown traffic jam has started and the taxis are all taken, more than atones for any deprivation the gourmets among the reviewers have to suffer in bolting their five-course dinners.

"Somehow I find I can dine quite agreeably and still make the 8 o'clock opening. It's rather an

(Continued on page 61)

### Talent Price War Looms in Vegas

Hollywood, Aug. 24.

A possible talent price war between Las Vegas strip spots is looming following the Sands' luring Nat (King) Cole away from the El Rancho Vegas by paying \$12,500 a week for the singer, or \$5,000 more than the El Rancho offered.

El Rancho management is understood to be seething in resentment at the Sands move. Cole played El Rancho last July and it had counted on him for a return date. But the Sands grabbed him for a three-week date in January.

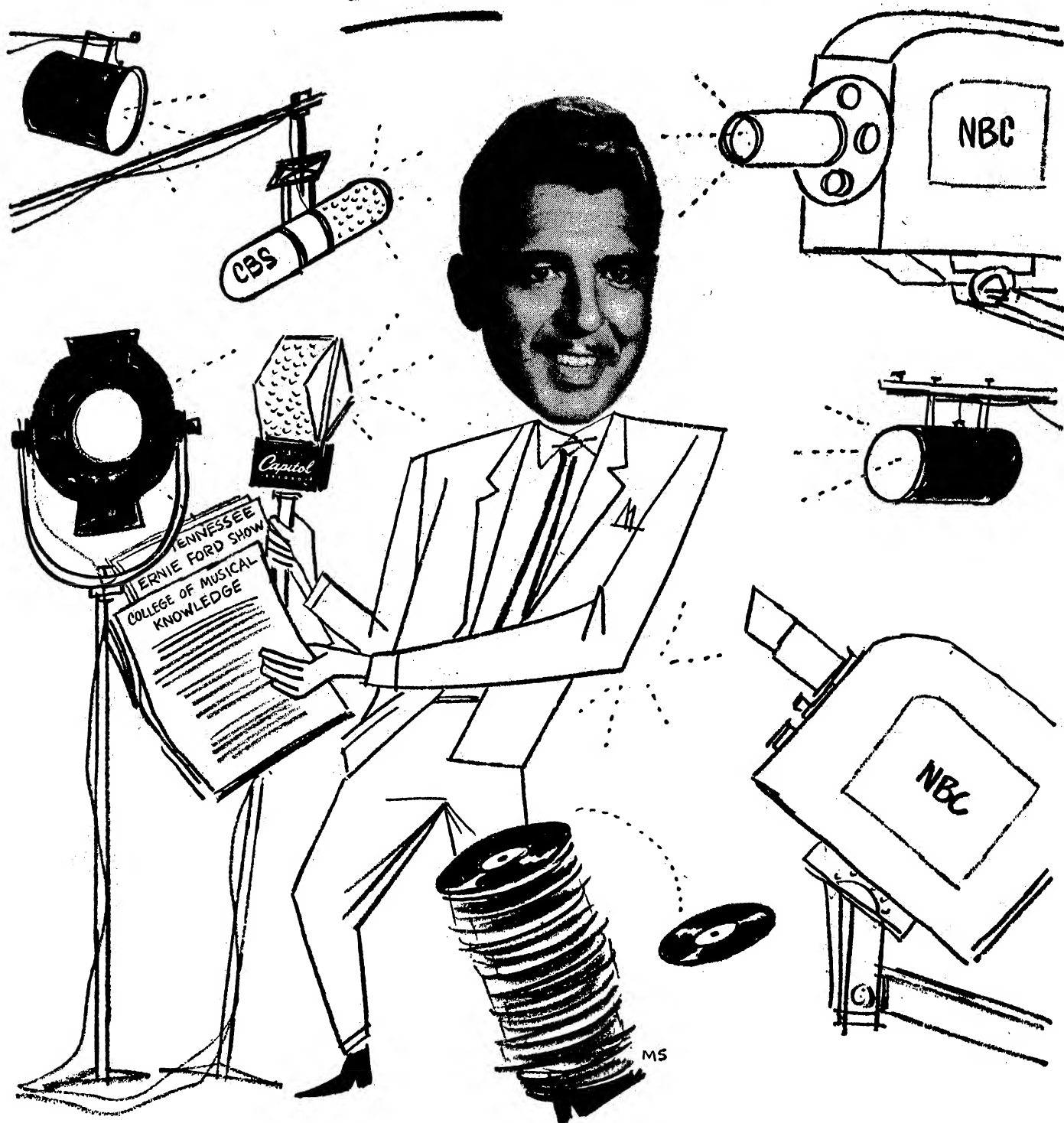
### Year of Remakes; \$35,000,000 Tab

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This is a year of remakes on the film lots with an estimated \$35,000,000 expected to be spent on re-incarnated successes of bygone years. Most expensive will be Cecil B. DeMille's "Ten Commandments" and Metro's "Ben Hur," both big money-makers back in the '20s.

Others include "Moby Dick," "A Star Is Born," "Three for the Show," formerly "Too Many Husbands," "My Sister Eileen," "Lost Horizons," "Hit the Deck," "The Vagabond King" and "The Spoilers."

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### 'Adults Only' Tag For 'Sunbathers' Nudie Pic

Los Angeles, Aug. 24.

Nudist feature, "Garden of Eden," will wear an "Adults Only" tag when it goes into the United Artists Theatre here for a run starting Sept. 1.

Film was produced in Tampa, Fla., by Walter Bibbo with the cooperation of the American Sunbathers Assn. It is in Eastman Color and runs 70 minutes.

### Chi Patrons Force Return Of Leg Shows

Chicago, Aug. 24.

Chorus lines, which in past year had been disappearing from the Chi nitery scene, may be returning by popular demand.

Explaining that she is answering the requests of her patrons, Hilton producer Merriell Abbott currently is auditioning hoofers for new line to be installed at Palmer House with Sept. 23 show which headlines Helen Gallagher. Chorus is to consist of six gals and two guys and may revert to the name of Merriell Abbott Dancers.

It's known that nitery regulars for some time have been missing the stage-filling splash and the leg show which the lines afforded at Chez Paree and Palmer House.

Palmer House, by the way, has Hildegard and Jack Whiting on tap for Nov. 7 opening and is bringing back Los Chavales de Espana to span New Year's Eve shows.

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Hollywood, Aug. 24.

### 'Studio One' Eyeing Morrow Guest Shot

Edward R. Morrow is being "looked over" as a likely prospect to play himself on CBS-TV's "Studio One." Felix Jackson, producer of the Westinghouse Monday nighter, is interested in the commentator to do the narration on a tele-dramatization of U. S. Supreme Court Justice William O. Douglas' forthcoming book, "Almanac of Liberty."

Prospective date for the tv'er is Nov. 8.

Admission that certain provisions of the Motion Picture Production Code have outlived their usefulness and others can be changed, comes from John A. Vizzard, assistant to Production Code director Joseph I. Breen. It marks the first time any Code executive has openly discussed any possible revision of the Code. Vizzard's comments in the current issue of the Screen Producers Guild Journal says that portions of the Code should be changed when the Motion Picture Assn. of America board of directors dictates that time and circumstances for such a change are proper in certain areas.

In defining these areas Vizzard said, "It is clear that there is no necessary permanence to the Code provision which prohibits use of the words 'hell' and 'damn.' These are not even moral problems. They are problems of usage and fitness. Secondly, there is no moral reason for not changing the Code clause forbidding miscegenation. This is purely a social and pragmatic Code provision. Some people have even argued that it is flatly immoral in itself and should not be embodied in a 'moral' document."

"Thirdly, certain Code provisions such as the one which forbids the showing of 'details of smuggling' have rather obviously (Continued on page 63)

### N.Y. Palace May Go Legit On 'That's Life'

The Palace Theatre, N. Y., traditionally the top vaude showcase of the country, may get a legit show this fall. Danny Dare, producer of the Coast revue, "That's Life," is negotiating for the house, which is due on Broadway in December.

Possible hitch to the booking is that the Palace's 1,603-seat capacity may be a trifle large for the intimate show, which has a small cast and is currently playing at the 400-seat Las Palmas, Hollywood. With that idea, Dare is also considering the 984-seat Playhouse, N. Y., independently owned by Ben Marden, as well as several Shubert spots.

"Life" will be refinanced at \$125,000 for the Broadway edition, for which Sam Schwartz is general manager and Arthur Cantor indicated as pressagent.

### Talent Price War Looms in Vegas

Hollywood, Aug. 24.

A possible talent price war between Las Vegas strip spots is looming following the Sands' luring Nat (King) Cole away from the El Rancho Vegas by paying \$12,500 a week for the singer, or \$5,000 more than the El Rancho offered.

El Rancho management is understood to be seething in resentment at the Sands move. Cole played El Rancho last July and it had counted on him for a return date. But the Sands grabbed him for a three-week date in January.

### Chapman Going It Solo On Drive Vs. Early Curtains; Final Brandy Gets Watts

Apparently John Chapman, drama critic of the N. Y. Daily News, is going to be stuck with his latest campaign to persuade Broadway managements to revert to the old policy of regular curtain time for opening nights.

There's been no indication of any legit producers abandoning the 8 o'clock start for premieres, and two other aislesitters have written pieces favoring the early ringup. They were in answer to Chapman's recent column agitating for the old 8:40 opening.

Richard Watts Jr., of the N. Y. Post, had two references to the subject last week. First one read, "It still puzzles me why any critic should object to those early first-night curtains. My impression is that merely the opportunity to get to and from the theatre before the nightly midtown traffic jam has started and the taxis are all taken, more than atones for any deprivation the gourmets among the reviewers have to suffer in bolting their five-course dinners."

"Somewhat I find I can dine quite agreeably and still make the 8 o'clock opening. It's rather an (Continued on page 61)



# New Universal Copyright Convention To Strengthen Protection Overseas

By JOHN SCHULMAN  
(Member of U. S. Delegation to  
Geneva Conference)

The Universal Copyright Convention, recently ratified by the Senate, represents an advance of major importance in the U. S. copyright system. For the first time we shall be participants in a world-wide Copyright Convention and American authors, publishers, motion picture companies and other copyright owners will no longer be obliged to lean upon the Berne Union for protection of their copyrights in the major foreign markets. This means not only more adequate means of securing rights abroad and better relations with the authors and users throughout the free world, but a saving of burdensome effort and of unnecessary expense as well.

The treaty was drawn and provisionally signed at Geneva in September, 1952, after five years of wide discussion and thorough preparation both in the U. S. and in foreign countries. It has met with overwhelming approval and has been widely endorsed by authors' and professional associations, and by publishing, broadcasting, motion picture and other trade groups. The copyright lawyers have supported it strenuously. The countries represented at Geneva included almost the entire free world and the only notable absences were those countries which lie behind the Iron Curtain. Many of the nations which signed at Geneva and others who represent similar viewpoints will undoubtedly ratify the convention as soon as our action is formalized, so we may soon expect to enjoy the new treaty relationships with the British Commonwealth countries, with France, Holland, Italy and the other countries of Western Europe, with the Latin-American Republics and many nations in Asia.

## Domestic Law Unchanged

The convention does not make or require any substantial substantive changes in domestic law, but is aimed at cutting away the underbrush which has made international copyright protection so difficult. It follows the doctrine of national treatment, providing in substance that each country will have an effective copyright system under which authors who are nationals of the other Convention States and the works first published in such other states will receive equal treatment with domestic authors and works of domestic origin. In England, for example, our works will be treated as though they had been written by English subjects and in France as though they were French works.

We will continue to extend the benefit of our domestic copyright law to the foreign authors and publishers whose countries adhere to the Universal Convention. But the nature of the works to be protected and the exclusive rights granted and the limitations imposed upon them will depend upon domestic laws and public policy. The Universal Convention, different from the Berne system, does not establish the categories of works which must be covered by copyright nor does it prescribe the substantive provisions which must be part of the domestic copyright law. There are, on the other hand, stipulations in the convention to safeguard translation rights so that

(Continued on page 12)

## Alberghetti Snafued By D.C. House Windup Rush

Washington, Aug. 24.  
Hollywood actress-singer Anna Maria Alberghetti will have to wait until next year for a chance at U. S. citizenship because of failure of Congress to pass a bill which would have given her permanent residence.

In the rush for adjournment the House failed to act on a Senate-approved measure to permit Miss Alberghetti and her parents to stay. They are here on a temporary visa but after they gave testimony that they were "involuntary" members of the Fascist party in Italy during World War II special legislation was introduced.

A Congressional source said that the Immigration Service has extended the visas of the Alberghettis and other similar cases until next March pending House action on the legislation.

## Only Five Out of 58 Soviet Germany Films Devoid of Propaganda

Berlin, Aug. 17.  
The survey published by the West German Federal Ministry for All-German Affairs (Bonn) shows there were only five out of 58 DEFA (sole pic producing outfit in Soviet Germany) films released from 1946 through 1954 which contained no anti-Fascist, anti-Capitalist, anti-Western or other propaganda. The five films classified by the ministry as "films free of propaganda" were "Kein Platz fuer Liebe" (1947), "Eins-zwei-drei, Corona" (1948), "Traum nicht, Annette" (1948), "Der Kahn der Froelichen Leute" (1949) and "Der Kleine Muck" (1954).

The Soviet-controlled DEFA has gone through several cycles since (Continued on page 63)

## Biographical Ike Film Short Set for Campaign

The National Citizens For Eisenhower Congressional Committee has completed a 25-minute short subject called "The Year of Big Decision." It was previewed in the D. C. Statler Hotel presidential ballroom last week, with President Eisenhower as honor guest. The motion picture traces events centered around Eisenhower's life from D-Day of 1944 until the time he was inaugurated President in 1953.

A shorter version of the same subject (14 minutes) also has been prepared for use on tele and for theatrical distribution. Both "Decision" pix were produced by Brandt Enos Associates, New York. Enos formerly was producer-director in the March of Time film department, while Westbrook Van Voorhis, who did the narration, was vet announcer.



**HORACE HEIDT**

Currently On Tour  
Under Personal Management  
**WALTER PLANT**

## 'Welshing' on Int'l Pix Fests Riles Amer. Distribs

American distribs aren't happy over the way some members of the International Federation of Film Producers Assns. fail to live up to terms of their agreement on conditions governing international film fests.

Biggest gripe centres around the refusal of the French to honor a provision of the deal which calls for countries sponsoring festivals to grant free remittance of earnings on prizewinning pix. The French have been more than tardy in granting that concession to the Cannes film fest entries.

The Americans acknowledge that the arrangement involves some complicated bookkeeping procedure. At the same time, they hold that an agreement is an agreement and should be honored by all nations that are signatories to the IFFA pact.

Yet another provision of the IFFA agreement is that entries to film fests would be granted extra-quot status. In practically all cases, this condition has been complied with. However, this is a problem in comparatively few areas, with France again outstanding.

The international producers group, of which the Motion Picture Export Assn. is a member, controls both the number of approved film fests and the conditions governing them. The extra-permit and free remittance concessions are bonus incentives thrown in primarily by foreign government seeking to attract U. S. film distribs to their festivals.

## Strong U.S. Pix In Venice Test

By ROBERT F. HAWKINS

Venice, Aug. 24.

"Rear Window" (Par) opened the 15th Film Festival here Sunday (22) with a large crowd of officials, stars, industry men and press reps on hand at the Film Palace on the Lido. Pic is second straight opener here for Paramount, which last year also initiated with "Roman Holiday." Other Yank entries are "Caine Mutiny" (Col), showing Sept. 1; "Waterfront," the Sam Spiegel indie, booked for Sept. 3; Metro's "Executive Suite," on Sept. 5; and "Three Coins in Fountain" (20th), which shows Sept. 6.

In contrast to previous years, U. S. selections were arrived at with no friction occurring between festival and Yank reps, with choices being announced and prepped well in advance of opening here. Last year, U. S. almost pulled out of fete at last minute when some of its entries failed to pass scrutiny of a since-eliminated festival pre-selection committee. Already here handling prelim details of Yank participation are the company reps and Eugene Van Dee, MPAA topper for Italy & (Continued on page 61)

# Tahoe's Big Potential: Crossroads Between Nature and a 'Natural'

By MARK CURTIS

Lake Tahoe, Aug. 24.

## Parisian Irene Hilda In West End 'Can-Can'

London, Aug. 24.

Irene Hilda, Parisian cabaret and music hall headliner, has been signed by Jerome Whyte, production rep for Williamson Music, for the femme lead in the London production of "Can-Can." Musical, a current hit on Broadway, opens Oct. 14 at the Coliseum.

Casting of Miss Hilda has been okayed by the Ministry of Labor, with the approval of British Actors Equity. Singer arrived from Paris over the weekend for costume fittings, etc., prior to starting rehearsals Sept. 6.

Other principals in the West End edition of the Cole Porter-Abe Burrows tuner will include Edmund Hockridge, now playing Sky Masterson in "Guys and Dolls" at the same theatre, and Alfred Marks, George Gee and Gillian Lind. The Michael Kidd dances will be reproduced by Dierdre Vivian.

"Can-Can" will be presented jointly by Williamson Music (Rodgers & Hammerstein publishing firm) and Cy Feuer & Ernest H. Martin, original producers of the show on Broadway, in association with Prince Littler, owner of the Coliseum and other London theatres.

## Equity Clears Barrymore Because Complainants Talked Much in Advance

John Barrymore Jr. has been cleared of charges of "conduct unbecoming a member of Actors Equity." Case was dismissed yesterday (Tues.) by the union's governing body.

In a statement announcing the decision, Equity executive secretary Angus Duncan explained that if such charges are "proper and consequential" it is the union's policy to consider them and hold a hearing with both sides present. Under such circumstances Equity insists that, in fairness to all parties to the dispute, the case may not be discussed outside.

However, in this instance, Charlotte and Lewis Harmon, producers of the Clinton (Conn.) Playhouse and complainants against Barrymore, gave their side wide publicity through the press, the statement said. Barrymore, on the other hand, abided by the union rules, despite the unfavorable publicity he received. Therefore, the council concluded, it decided "not to consider the charges further."

The Harmon's accusations against Barrymore involved his behavior during and immediately after his recent guest appearance at the Clinton strawhat in "The Man." They accused the actor of using indecent language to Mrs. Harmon, who directed the week's show. Barrymore subsequently issued counter-charges against the producers.

## Mary Garden to U.S. In Sept. on 24-City Tour

Aberdeen, Aug. 24.

Mary Garden, opera singer, plans to fly to N.Y. Sept. 24 on her fifth tour for the National Arts Foundation of America. She also will record her opera reminiscences in the archives of the Library of Congress. In a five-month trip, she will visit 24 cities. Project follows a visit to her home here by Dr. Carleton Smith, of the NAF.

In her waxed story, Miss Garden will tell of her career from the night she left a seat in a Paris opera house to shoot to fame in the lead in Gustave Carpentier's "Louise" until she became a world-known singer.

Nevada's shortest entertainment and gaming session, the brief three-month season of Lake Tahoe, could become the state's most important summer business. Right now the length of the wide-open season is regulated entirely by the presence of the school-age populace.

This unique operation, which begins when school lets out for the summer, and comes to a dead halt immediately after Labor Day, nevertheless making an important bid for the major part of Nevada's summer action. The vacation influx has increased 30% in the last five years and 50% in the last 10.

Based on current accommodation figures, Lake Tahoe now has more space for tourists and gamblers than Las Vegas, Reno and combined—over 45,000 according to Fred Main, president of the Tahoe Chamber of Commerce. Add to this the summer cottage and home trade and the population on any single summer day hits close to 65,000.

And it's not all in Nevada. Most of it is in California, but the Lake is one big playground even though the stateline runs through the middle.

A few years ago Lake Tahoe was a quiet, fairly unknown beauty spot, cut off from the rest of the world at a 6,500-foot elevation by high, heavily wooded mountains. It was a summer retreat for the wealthy and a sort of local vacation spot for western Nevada and northern California. Today it is a solid tourist business, too, separated rather sharply from the old, established lake aristocracy. It is carnival and blaring at the south end—exclusive and snooty at the north. In between, around the 100 miles of shoreline, are the summer homes and cottages, and old, refined resorts. It is this element which still dictates the length of the Tahoe season, but which is losing control of the increasing business and playground activity.

**Reno-Tahoe Parlay**  
Increasing the potential of Tahoe is its proximity to Reno, a scant 50 minutes away over Mount Rose. Reno and Tahoe, in fact, complement each other, and trade a major portion of their vacation business. A visit to one spot practically assures a visit to the other. Both Reno and Tahoe have broadened their outlook on area promotion, especially with the increasing emphasis being given winter sports.

Selby Calkins, Reno C. of C. publicity head, points out: "Statistics from 1953 show that active participation in winter sports in New York, surpassed the attendance figure of organized baseball. And this is the reason Reno and Tahoe are beginning to look at winter with increasing favor."

Oldest and most exclusive Tahoe (Continued on page 54)

## MAE WEST TO SNAG 12 TO 25¢ PER DATE

Hollywood, Aug. 24.  
William Morris agency has lined up a series of night club bookings for Mae West, earning for her from \$12,000 to \$25,000 per engagement.

Commitments are 10 days at Latin Quarter, Boston, starting Sept. 16; one week, Town Casino, Buffalo, Sept. 27; four weeks, Latin Quarter, N. Y., Oct. 10; four weeks, Sahara, Las Vegas, Dec. 7, and two weeks at the Copa City, Miami.

## Ford's 2d Irish Film May Star Tyrone Power

Dublin, Aug. 24.  
John Ford will make his second Irish picture, this time for the Ireland outfit he's interested in (Four Provinces Films) early next year. Lord Killanin, associate of Ford on "The Quiet Man," is a director of Four Provinces and announced plans on his return from Hollywood where he's been huddling with Ford.

Understood here that Columbia may be in on the deal since Tyrone Power has been announced by the company as making a picture next year under Ford's direction.

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# FINDING AND FINANCING' FILMS

## Change of Heart

Rundown of film issue prices on the N. Y. Stock Exchange, which follows, shows how Wall Streeters who were indifferent to the picture business last fall have since had a change of heart:

	Oct. 6, 1953	Aug. 20, 1954	Net Change
AB-Par Th.	\$14.25	\$19.50	+ 5.25
Columbia	15.62	31.25	+ 15.63
Loew's	10.75	17.62	+ 6.87
Nat'l Th.	6.00	8.37	+ 2.37
Par.	25.50	35.12	+ 9.62
RKO Pix	3.00	6.25	+ 3.25
RKO Th.	3.50	8.37	+ 4.87
Rep.	3.00	5.62	+ 2.62
Stan-War.	10.00	18.00	+ 8.00
20th	15.00	24.75	+ 9.75
Univ.	16.12	25.62	+ 9.50
WB	11.75	18.25	+ 6.50

## Wall St. Now Definitely Bullish On Pix; Sees Stocks as Good Buy

Ever-conservative Wall St., after much hesitation, appears now convinced that the film industry is a "good buy." Investments in pic stock issues over the past few months have been consistently up-beat and have pushed various shares to new-high levels.

An analysis last fall of N. Y. Stock Exchange trading showed Gotham's financial district indifferent to what was then being billed for the first time as Hollywood's new era. Although newly-introduced techniques were bolstering business and a wave of optimism was sweeping the industry, quotations on the big board showed little confidence in the welfare of pix.

As of last Oct. 6, for example, a six-month comparison study (comparing the prices with the previous April 21) revealed that Loew's had dropped \$2.50 per share and closed at \$10.75; National Theatres fell from \$7.12 1/2 to \$6; Paramount closed at \$25.50 for a decline of \$2, and most of the other issues were static.

Brokers at the time were still fearful of the competitive effects of television which, some felt, overshadowed the benefits of the new screen processes.

Since then, though, there's been a change of heart. Adjoining chart shows the "then" and "now" prices. In all cases, money men large and small who invested in and kept film stocks came out on top.

## Newsreels Won't Protest Senate Hearing Brush; Nix Fulltime Coverage

The newsreels' failure to line up with radio and tv in vigorous protests against exclusion of the sight and sound media from the upcoming Senate committee hearings on Sen. Joseph McCarthy is due to the reels' disinterest in fulltime coverage.

Tom Meade, current chairman of the Motion Picture Assn. of America's newsreel committee, said the group had discussed the matter but had decided against any official protest. Meade, who is editor of Universal's reel, said the only thing the newsreels were really interested in was coverage of the opening session, "and we're quite sure we'll be able to get in for that."

Sen. Arthur V. Watkins (R., Utah), chairman of the special Senatorial panel that is to hear charges against McCarthy, has banned both radio-tv and the reels from the hearing room in reported effort to keep proceedings orderly and theatrics to a minimum. The decision has been attacked by the broad-

(Continued on page 18)

**Stanwyck to Star In  
Bogaus' 'Bow Timely'**

"Bow Tamey to Me," Collier's magazine story by Kenneth Perkins, is to be picturized by producer Benedict Bogaus at RKO. Barbara Stanwyck already is set for a lead spot in the film, which is to roll in October in the Super-Scope process.

## Now This Makes Sense

Akron, O., Aug. 24. No matter how much the city of Akron needs additional tax revenue, there is little likelihood that Council will reenact the 3% amusement tax, repealed last Nov. 24.

Mayor Leo Berg, reflecting Council's sentiment, said, "The theatre operators are having it rough enough as it is." The tax was repealed after theatre managers said it was necessary if they were to continue in business.

## See Big Tax Bite Moves on Local Level by Fall

Film Industry can expect king-size attempts to tax theatre admissions on the local level, that is by city governments, sometime after November, it's feared by leaders of the Council of Motion Picture Organizations.

There would have been moves to take a slice of the b.o., such as N. Y. City's 5% tax grab, long before now had this been a non-election year, it's figured by the COMPO-ites. But mindful of repercussions that a burdensome levy might have created among their constituents, mayors and local lawmakers are awaiting the windup of the ballot-box sweepstakes.

Gotham, film execs point out, is a unique situation where the consciousness of the voters worked the other way. The Mayor, Robert F. Wagner's Democratic administration, used the tax in furthering its fight with Republican Gov. Thomas E. Dewey. In effect, Wagner and his City Hall aides insisted that theatres had to be tapped for revenue because the necessary state aid to the city was being withheld by Dewey.

Meanwhile, N. Y. exhibs are still hoping to upset the 5% bite in a court fight.

## Deny Skouras' Move To Nix \$42,000,000 RKO Suit

Judge Sylvester Ryan in N. Y. Federal Court yesterday (Tues.) denied a motion by Skouras Theatres for dismissal of a \$42,000,000 action filed against Skouras by RKO Theatres. The RKO action is in the form of a cross complaint within the framework of an \$87,000,000 antitrust suit instituted last year by Skouras against the RKO chain N. Y. and the distributors.

Ryan also decided to consolidate the Skouras complaint with another suit by the same plaintiff. This asks damages of \$14,000,000 (for a total of \$101,000,000) and includes Loew's among the defendants. Loew's is not a party to the \$87,000,000 complaint.

## SCHWARTZ GROUP IN PROD'N PUSH

Unique new motion picture company has been formed in N. Y. by Fred J. Schwartz, president of Century Theatres, and a group of 30 other exhibitors from across the country. All are in as stockholders; Schwartz, as prexy, heads management.

Company, called Distributors Corp. of America, has a list of 10 feature properties lined up for release over the next two years, including a picturization of "Finian's Rainbow," legit musical, rights to which already have been acquired. "Long John Silver," lensed both in CinemaScope and standard format, already completed, will be the first pic sold. The 10 pix combined will cost \$8,000,000 to \$9,000,000, according to Schwartz.

Exec disclosed in N. Y. yesterday (Tues.) that Charles Boasberg, who resigned last week as general sales manager of RKO, has joined the new outfit as v.p. and general sales chief. Schwartz said he wants to keep the wraps on the identity of his 30 exhib partners until a stockholders meeting is held shortly to elect the board of directors.

The prez revealed that DCA's—he prefers that it's referred to only by initials—mode of operation will be "the finding and financing of motion picture production for independent producers" in addition to releasing product. Specifically, DCA will acquire properties on its own and assign them to indie filmmakers or will provide the production money for indies who have packaged properties. The company intends to limit itself to a maximum of 12 features in any one year, said Schwartz.

Idea for such an exhib-formed organization was supposed and worked on about seven years ago by S. H. (Si) Fabian. Many of the most prominent circuit operators of the nation showed interest but backed away when it came time to actually putting up the money.

One of the unusual aspects of (Continued on page 22)

## Webb to Reverse 'Dragnet' Cycle In New 'Kelly' Role; to Play Maestro Series in Theatres Prior to TV

### Take Another Look, Boys

Film realism doesn't always pay off, as 20th-Fox is finding out with its "The Egyptian."

Picture has a scene showing the supposedly-naked Bella Darvi reflected, briefly in the quivering waters of a pool. The Pennsylvania censor board took one look at this shot and decided it would have to come out.

As of the weekend, 20th execs were trying hard to convince the board that Miss Darvi wasn't naked at all; that such a shot obviously couldn't be taken on the stage of a major company in Hollywood.

Pennsylvania finally conquered its imagination and let the film pass without a cut.

Chicago, Aug. 24. Reversing the "Dragnet" cycle—i.e. from tv to motion pictures—Jack Webb is aiming to test public acceptance of his new role as band-leader in "Pete Kelly's Blues" in theatres before attempting tele-visualization of a new series. Webb's concern over "Blues" is a matter of plunging another iron into the fire, "just in case the public should become surfeited with the Sergeant Friday role."

There are two good reasons, Webb told VARIETY, for trying out "Pete Kelly's Blues" first as a motion picture. For one, he felt a 1 1/2-hour color film would give audiences a better sampling of the new series' flavor than would a pilot film, and a check of theatre grosses around the country could help determine "whether or not it makes sense to pursue the idea." Secondly, Webb pointed out, "a theatrical version would enable me to be at two places at once, shooting the picture while the new 'Dragnet' tv series is being run off in the spring."

Webb's new role is that of a Dixieland band-leader in Kansas City during the 1920s. Story would have a background of the speak-easies and would portray a completely different segment of life than is normally seen on tv. Said (Continued on page 18)

## Greenblatt As RKO Domestic Gen'l Sales Mgr.

Herbert Greenblatt, distribution vet, is now set as the next domestic general sales manager of RKO. Exec is now the company's central division chief, headquartered in Chicago. Promotion of Greenblatt is part of a complete upper echelon sales realignment.

Charles Boasberg's bowout from the sales topper post and the upping of Walter Branson from foreign manager to worldwide sales head were disclosed by James R. Grainger, RKO president, the latter part of last week. In a move which he had been considering for some time, Boasberg resigned to join Distributors Corp. of America, (Continued on page 18)

## Tap S-W for \$1,000,000 To Complete '7 Wonders' In Cinerama Process

With Lowell Thomas set to personally produce "Seven Wonders of the World" in the Cinerama process, Stanley-Warner is being tapped for \$1,000,000 to complete the film, for which considerable footage has already been lensed.

Walter Thompson, associated (Continued on page 54)

## National Boxoffice Survey

### Biz Continues Stout; 'Brides' Leader, 'Caine' 2d, 'Obsession' 3d, 'Cinerama,' 'Lance' Next

Recently launched product is giving a hypo to first-run biz generally this stanza as a return of hot weather did not appear to hurt trade in big key cities covered by VARIETY. Current week winds up one of strongest months of August recalled by exhibitors in many years, with unusually potent pictures paying off in spades.

"7 Brides For 7 Brothers" is moving up into first place, this being the initial session it has been on release extensively. Even with half the money it is getting in its fifth week at the huge N. Y. Music Hall, this musical would easily pace the pack.

"Caine Mutiny" (Col) is moving up to second position. It was third a week ago. "Magnificent Obsession" (U), champ last round, is finishing in third spot, mainly being on extended-run.

"Cinerama" (Indie) again is fourth, a natural development since playing in the same key cities. "Broken Lance" (20th), second last session, is dipping to fifth. "Gone With Wind" (M-G) (reissue) is capturing sixth, same as a week ago.

"Living It Up" (Par) continues a great moneymaker, taking seventh spot in national ratings. It has been high on the list for weeks. "Susan Slept Here" (RKO) is making a much better showing than previously, to cop eighth place. "King

Richard and Crusaders" (WB) is winding up in ninth while "Apache" rounds out the Big 10 list.

"Francis Joins Wacs" (U), "High and Mighty" (WB) and "Valley of Kings" (M-G) are the runner-up films in that order. "Mighty" has been high on list for a number of stanzas, now having finished most of its bigger first-run playdates.

"Rear Window" (Par) again plainly indicates it will be a smash grosser when it gets around in the keys. It still is terrific in N. Y. and L.A., and hung up a new record opening week in Philly. "On Waterfront" (Col) is proving just as sock in additional cities where opened this round as it was initial week at N. Y. Astor.

"Dragnet" (WB) shapes as a potentially great newcomer predicated on its mighty take in Chi and its near-record bid in N. Y. at the Victoria. "Vanishing Prairie" (Disney) also looms very big, being smash in most keys currently, practically its first week out on release.

"Black Shield of Falworth" (U) also shapes as a hefty new entry, being torrid in Chi and lusty in K.C. "Man With Million" (UA) is sturdy in Toronto and Balto and good in N. Y. and Boston.

"Duel in Jungle" (WB) is on disappointing slide currently but okay in L.A. "Knock on Wood" (Par) is fancy in Chi and fast in Cleveland.

(Complete Boxoffice Reports on Pages 8-9)

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## Good Properties Shelved by Dearth Of Names, Sez Curtiz; Blames Public

Availability of top b.o. stars in Hollywood is so limited that a number of good properties have been shelved for want of leading players. Michael Curtiz reported in N.Y. last week (20).

East to plug "The Egyptian," which he directed, Curtiz said he was disturbed over the lack of new names and the studios' hesitancy to do something about it. "When they're big, right away they want a fabulous salary and 50% of the profits," complained the man who counts among his "discoveries" Errol Flynn and Doris Day.

Curtiz added that it was the public that was primarily to blame for this situation, since it apparently refuses to be drawn into the theatres by unknowns. "The result is," he observed, "that we keep using the same old people over and over again, and naturally they're getting a high price. Hollywood better start worrying about the development of new talent in its pictures." The director said it was his practice to use unknowns alongside more experienced players.

In his own case, Curtiz revealed that under his last Warner Bros. contract, which gave him a 25% profit participation, he had lost money. He attributed this to "high overhead" written off against the pictures.

Curtiz disclosed he has a new five-year contract with Paramount which provides for a flat salary.

(Continued on page 16)

## Bonus Import License To Par on Jap 'Stalag' Award

Merit award for its "Stalag 17" has earned Paramount a bonus import licence from the Japanese government. This gives Par 17 licences for the 1954-55 film year which started April 1, '54.

The Japanese government in April set aside six merit awards carrying a bonus import license as a prize. They're being handed out at the rate of three every six months. Japanese licenses are valued highly by the American distributors. The two other bonus permits have been handed to French films.

Japanese allocation for U. S. distributors, determined by Tokyo authorities, originally gave Metro and Par, 16; Warner Bros., 14; 20th-Fox, 13; Universal and RKO, 10; Columbia, nine; Republic, six and United Artists, five.

## 20th Padding Out Distrib Sked With Three Indie Buys

Three indie productions—two of them British—are being acquired by 20th-Fox for worldwide distribution in a move to pad out the distrib's release sked.

Titles are "The Outlaw's Daughter," made by Edward Alperson Jr. in Hollywood, and "Black 13" and "Devil's Point," both British. Trio is being bought on an outright sale basis. 20th is also interested in a fourth indie production.

According to William C. Gehring, 20th exec assistant sales head, 20th's requirements for outside 2-D product are now satisfied. "We wouldn't take on any other films unless something unusual was offered to us," he said.

Production at 20th has for many months been converted completely to CinemaScope. However, the company felt that, during exhibition's conversion period to C'Scope, it needed 2-D pix, particularly since many houses are retaining their double bills and are coupling 2-D and Cinema-Scope releases to do so. Also, with more than 7,000 theatres now converted to C'Scope, this still leaves a goodly number to be serviced with standard pix.

## Mollified, Columbia Does Not Insist 'Waterfront' Be Official Venice Entry

Having received assurances that its indie Venice festival entry, "On the Waterfront," will receive the full benefit of Motion Picture Export Assn. publicity, Columbia now is no longer insisting that the film be made an official MPEA selection.

It was said at the association that Columbia was now satisfied that "Waterfront" would be given the same buildup as the regular MPEA entries. Quite apart from that, Marlon Brando, star of the pic, will be in Venice for the occasion and MPEA will naturally make use of him.

Earlier Col insistence that "Waterfront" be included among the official assn. choices proved to be a source of embarrassment for the Export office. Col already has one picture entered in Venice via MPEA—"The Caine Mutiny"—and acceptance of a second film would certainly have brought complaints from other majors whose pix were rejected by the MPEA selection committee.

## 1st Brit. VistaVision Pic

First British production in the VistaVision process is sked to start rolling at Pinewood Studios before the end of the year. Subject picked is "The Life of George Wilson," a circus yarn authored by Neil Paterson.

## Farrow's Christ Tale

Hollywood, Aug. 24. Limen Productions, John Farrow's new indie company, will tee off with "Son of Man," Farrow's own story of Christ, early next year. Currently he has a commitment to direct "Sea Chase" for Warners.

Meanwhile Farrow is talking a deal with RKO for the film rights to two properties, "Cimmaron" and "Five Came Back," for his new outfit.

## SIMPP Again to Press For Full Convertibility On Coin in New Anglo Pact

Society of Independent Motion Picture Producers, as it has done in the past, will press for complete convertibility of film earnings when the Anglo-American talks for a new film agreement open in Washington Sept. 27.

In N. Y. last week, Ellis Arnall, SIMPP prexy, said he had been contacted by the British Embassy which relayed a query from Sir Frank Lee in Britain, asking whether the Sept. 27 date was okay with the indies. Latter will be repped at the talks by Arnall and James Mulvey, president of Goldwyn Productions.

It's now certain that there won't be separate negotiations with the British by the Motion Picture Export Assn. and SIMPP. MPEA prez Eric Johnston, in a letter dated Aug. 16, invited SIMPP to join in the British talks.

Outlook for full convertibility in Britain is dim, in the opinion of American observers. When asked about this recently, Tom O'Brien, general secretary of Britain's National Assn. of Theatrical & Kine Employees, said Britain wasn't ready for such a move yet and that, when it came, it would fit into the overall economic picture. The Americans can be expected to ask for a raising of the base remittance figure in view of Britain current favorable dollar balance. For the past several years, that base has been \$17,000,000 with overall remittances totaling around \$23,000,000.

## JERSEY HOUSE ANNI AS SALUTE TO SI FABIAN

Paterson, N. J., Aug. 24. Community brass and film and theatre execs from N. Y. joined at the Regent Theatre here tonight (Tues.) in a celebration marking the 40th anniversary of the house and a salute to S. H. (Si) Fabian, president of Stanley Warner. Included on the program was the showing of vintage film shorts originally screened at the Regent, which is a S-W outlet, years ago. Fabian began his business career at the Regent 40 years ago, working for his father who had built the house.

## Circuit Operators Trio To Chair TOA Convention

Trio of circuit operators have been named co-chairmen of the Theatre Owners of America convention set for Oct. 31-Nov. 4 in Chicago. They are Roy Cooper, Cooper Theatre Corp., San Francisco; George Kerasotes, Kerasotes Theatres, Springfield, Ill., and Horace Denning, Dixie Drive-In Theatres, Jacksonville.

Giving the job to three men will mean representation for the western, central and eastern areas.

## Europe to N. Y.

Rita Allen  
Julie Andrews  
Eric Berry  
Stella Claire  
Alistair Cooke  
Peter Cusick  
Ed Fitzgerald  
Arlie Furman  
Patricia Gaston  
John Heavood  
John Hower  
Geoffrey Hibbert  
Millicent Martin  
Eileen Murphy  
Syd Silverman  
Mary Sinclair  
Spyros P. Skouras  
Alfred Starr  
Ann Wakefield

## 'Culture' in Commie Poland

(The following is a quotation from a preface to "Polish Film," an illustrated catalog of Polish cinematographic accomplishments issued by the Polish Embassy in Washington—Ed.)

"Many of those who are making Polish films today—many of our progressive film directors, cameramen and producers—were already working in films before the war. But it is only now, in the conditions created for them by the care of the State, that their talents have found full opportunity for development.

"Films in People's Poland have now become a cultural necessity for the great masses of the people... The fact that culture is now regarded as a necessity by the masses has not only meant an immense increase in book-reading, but has also led to an unprecedented increase in the number of cinemas."

## Dailies Respond to Live Bait; Touring of Stars, Spielers Upbeat

### Spiegel to Huddle O'Seas With Johnston on MPEA

Marc Spiegel, Continental manager for the Motion Picture Export Assn., leaves N. Y. tomorrow (Thurs.) on the Liberte for his Paris headquarters.

He expects to meet in Europe with MPEA prexy Eric Johnston when the latter passes through Paris on his way to the Venice film festival. Spiegel himself doesn't plan to attend the Venice fest.

## Par Earnings Up To \$3,962,000 In Half-Year Climb

Paramount's estimated earnings climbed to \$3,962,000 for the six months ended last July 3, equal to \$1.79 per common share, the company disclosed last week. At the same time the Par board of directors, at a N. Y. meeting, voted a third quarter stock dividend of 50c per share, payable Sept. 14 to holders of record on Sept. 1, thus containing the annual \$2 rate.

Contributing to the half-year upbeat was a net profit of \$832,000 on what was termed the "adjustment of investments in subsidiary and affiliated companies." This presumably was in reference to a public sale by the company of a (Continued on page 20)

## Huston to India Next Year For 'King,' 1st AA Stint; Studio Work Set for Brit.

London, Aug. 24. When he has completed his chore on "Moby Dick," currently on location in Fishguard, early next year, John Huston planes to India and Pakistan to scout locations and size up the atmosphere for "The Man Who Would Be King," the Kipling story. "King" will be his first production under the Allied Artists banner.

Humphrey Bogart will play one of the two leads, and the pic is expected to swing into production in the fall of 1955. Apart from the extensive eastern locations, the studio work for this \$2,000,000 opus (Continued on page 16)

## N. Y. to Europe

Joan Bennett  
Herb Golden  
Robert J. Landry  
Walter Lantz  
Ilya Lopert  
Mark Spiegel  
Walter Wanger

## N. Y. to L. A.

Irving Berlin  
Bebe Daniels  
Tom Ewell  
Martin Goodman  
Gaston Hakim  
Hampton Howard  
Wilfred Jackson  
Harvey Lembeck  
Fred Lynch  
Ben Lyon  
Ozzie Nelson  
Eugene J. Zukor

## IFE Hopes Ride On 'Aida' Film

IFE Releasing Corp. is virtually staking its future on the success of "Aida" and three other top Italian color attractions sked for release between October and December of this year.

Italo outfit, which has been running in the red with only one strong grosser—"Anna"—for the first half of the year, is confident that it has now been handed the kind of product which can throw a hefty b.o. punch and is gearing up to cash in on these values.

Expectations for "Aida," which is to be presented in the U. S. by Sol Hurok, is for \$2,000,000 in gross rentals, the spectacle to be pitched at what Bernard Jacob, v.p. in charge of sales, calls "both the mass and the class audience." (Continued on page 16)

## L. A. to N. Y.

Robert Audrey  
Anne Bancroft  
James Barton  
Ernest Borgnine  
Joan Caulfield  
Michael Curtiz  
Dan Dailey  
Danny Daré  
William Dieterle  
Nanette Fabray  
Andy Hervey  
Joni James  
Walter Kane  
Milton Krasner  
Gene Lockhart  
Jerry Pickman  
Otto Preminger  
Don Quinn  
Johnnie Ray  
Hal Roach Jr.  
Frank Ross  
Elton Rule  
Willard Sage  
William Saroyan  
Ellen Siegel  
Dennis Stock  
Gene Tierney  
Pat Weaver  
J. Arnold Weissberger  
Michael Wilding

## Threat to U.S. Coin Via Indonesia Tax

Beset with economic difficulties, the Indonesian government has revived the threat of a 66 2/3% tax on U.S. film remittances and is also holding up coin due the distributors from 1953.

Irving Maas, Motion Picture Export Assn. rep, is currently in Indonesia in an effort to forestall the tax, which is considered prohibitive. The Indonesians, who authorized remittance of some \$300,000 earlier in the year—covering part of the 1953 earnings—have delayed sending through the rest, amounting to about \$1,000,000.

Question pending now is whether, in addition to the 1954 earnings, the 66 2/3% levy also applies to the 1953 remittances.

## ATLAS HOLDS 884,900 SHARES OF RKO COMMON

Atlas Corp., investment trust headed by Floyd Odlum, held 884,900 shares of RKO Pictures Corp. common stock as of last June 30, the company's half-year financial report discloses. The stock had an estimated market value of \$5,530,620.

RKO Pictures is the holding company from which Howard Hughes acquired all film assets. It's a corporate shell whose only asset is cash.

Atlas portfolio also includes 5,000 shares of Loew's, valued at \$72,500 and picked up in the first half of this year; 25,000 Paramount shares valued at \$793,750, and 101,100 shares of Walt Disney Productions valued at \$1,085,750.

## Call RKO Theatre Mgrs. For Special N.Y. Meeting

All RKO Theatres managers in the N. Y. metropolitan area have been called to a special meeting at the 20th-Fox homeoffice tomorrow (Thurs.) by William Howard, v.p. of the chain.

Purpose of the session is to bring the theatrenen up to date on new developments in 20th's CinemaScope process. Film company's "The Egyptian" will be screened.

## 20th's 30G 'Saturday' Buy

"Violent Saturday," a novel by William L. Heath, due for publication by Harper's next year, has been acquired by 20th-Fox for \$30,000.

Story tells of the effect of a bank robbery on the lives of several people in a small town.



# MARATHON PIX RUNS GAINING

## Goldman-Gregory in Surprise Tieup; Both Pix, Legit Projects on Sked

In a surprise tieup, William Goldman, millionaire Philadelphia exhibitor, and Paul Gregory, legit producer, have formed a partnership company to produce both pix and stage presentations. Each owns 50% of the outfit, which is named Gregory-Goldman Enterprises, Inc.

Initial plans call for one stage project and two pictures in the first year of the operation. Not covered in the deal is "Night of the Hunter," now shooting. This is Gregory's first pic-making venture and it's slated as an indie release via United Artists, which set up the financing.

Key role in bringing Goldman and Gregory together was held by William Zimmerman, an attorney formerly with RKO and now associated with the N. Y. firm of Leon, Weill & Mahony. In behalf of Goldman, who's had a yen for some time to segue into production, Zimmerman approached Gregory via his Coast legal rep, Gordon (Tubby) Youngman. Later, incidentally, also is a former RKO lawyer. Despite the fact that he has his pic in work, Gregory came into N. Y. from Hollywood last week to see Goldman on the arrangements.

**Laughter on Call**  
Zimmerman will continue work with the company, handling both business and legalistic matters. He's also going on the board, along with Goldman, Gregory, Youngman, William Loudermilk (who's treasurer of Goldman Theatres) and an associate of Gregory's on the legit end.

Services of Charles Laughton will be available to the company (Continued on page 20)

## H'wood's Quick Blast Back At Charge It Lampoons Aged; Points to Record

Hollywood was quick to blast back last week at an attack on it, which alleged lampooning of the aged in films. Original blast came from a committee of N. Y. State legislators in Albany. Reporting on "Problems of the Aging," the group, headed by Sen. Thomas C. Desmond of Newburgh, called Hollywood "the arch foe of the nation's senior citizens."

It went on to complain that "the only roles Hollywood associates with later life are those of the irascible spinster, the garrulous grandpa, the Helen Hokin-ton-type grandma, the seedy aged tramp and the meddling aunt."

Coming to the defense of the filmmakers, the Motion Picture Assn. of America rebuked committee members for having "miscast themselves in a hero's role by their intemperate attack on Hollywood" and for having done "a grave disservice to the sincere cause of America's senior citizens" (Continued on page 18)

## COLMAN COLLECTS 75G ON 'CHAMPAGNE' PAY

Los Angeles, Aug. 24.  
Ronald Colman was awarded \$75,000 in his suit against Cardinal Pictures Inc. and Yoland Productions in Superior Court. Action involved the film, "Champagne for Caesar," in which Colman starred in 1949.

In addition to the \$75,000, representing unpaid salary, the actor was awarded 7% interest from April 27, 1952.

## 1,000-Car Coast Drive-In

Los Angeles, Aug. 24.  
New 1,000-car drive-in theatre, the Sundown, will be opened tomorrow (Wed.) in nearby Whittier by Hugh Bruen, who also operates three conventional theatres in that town.

Lined up for the first week are "Valley of the Kings" and "The Desperado." Theatre has equipment for all types of widescreen.

## Double-Standard

Chicago, Aug. 24.  
Theatre men here are wincing over the irony in the city's blocking of minors from theatres on adults-only pix.

According to state law, a girl is declared a full-fledged woman at the age of 18—meaning she can marry sans parental consent and can order a drink in a saloon legally. By censorial rules, however, she has to wait three more years until she's 21 before she's permitted to see an adult film.

## Cut Salesman In On Profits to Up Morale, Sez Exhib

Suggestion that the distributors cut their salesmen in on the profits both to raise morale and establish better exhib relations was made in Champaign-Urbana, Ill., last week by George Kerasotes, United Theatre Owners of Illinois v.p. Addressing a regional meet of the Theatre Owners of America affiliate, Kerasotes also charged that "the dictatorial and autocratic policies of the major film companies have lowered the standards of business ethics and are destroying equitable business relations with exhibitors."

"The present-day film salesman is nothing more than a robot sent out on the road in the lowest-priced automobile obtainable," he declared. "He is provided with a printed form of selling instructions, from which he is not permitted to deviate, no matter what conditions or situation exists in regard to the problem of the exhibitor. I have often wondered why the film companies have salesmen. Why shouldn't they just make a tape recording and mail it out with" (Continued on page 18)

## 'FRENCH LINE' GIVEN 4-WALL ENGAGEMENTS

Minneapolis, Aug. 24.  
"The French Line" finally has cracked local four-wall theatres following its Twin Cities' first-runs at two ozothers here and a St. Paul neighborhood house.

Four of the W. R. Frank circuit Minneapolis neighborhood theatres are playing the controversial picture day and date. At this writing, so far as can be learned, no trouble has been encountered.

Picture ran four and a half weeks at one of the local drive-in theatres and a week and a half at the other without squawks and to huge business, it's claimed. It also chalked up buff grosses during its two St. Paul nabe house weeks, but the theatre was picketed by representatives of religious organizations. At the engagement's end the theatre shuttered permanently.

## Golden O'Seas to Gander Indie Production, Vidpix

Herb Golden, Bankers Trust Co. assistant v.p., accompanied by his wife, planned out of N. Y. yesterday (Tues.) on a five-week European trek. First stop will be Venice to catch the current Film Festival, followed by visits to Rome, Paris and London.

Golden will look in on various phases of indie production abroad, including the lensing of telepix for the U. S. market. BT has numerous indie pic accounts and is now investigating the field of tv film production abroad.

## PART OF 'NEW ERA' IN PICTURE BIZ

More and more, a significantly-sized segment of film exhibition is veering toward longrun (meaning months on end) engagements. It's part of the "new era" in the picture business.

In N. Y., "This Is Cinerama" is nearing the two-year mark and still going strong. This is a rarity in show business annals, of course. But rarely or not, in trade opinion it's a factor which, along with other portents, is bringing the picture of the future into focus. Cinerama has set the precedent.

Theatre officials hasten to underline that such long-distance holding over will never be commonplace. But they do point to evidences that there will be a greater number of houses, particularly the showcases, tied up with extended runs spanning periods of months.

## Upcoming Colossals

Key reason is the upcoming flock of "super-colossals" from Hollywood. (There could be among them one that might even challenge the phenomenal staying power demonstrated by Cinerama, it's observed.)

Pix cited by exhib officials included Metro's "Ben Hur," Walt Disney's "20,000 Leagues Under the Sea," Warner's "A Star Is Born," RKO's "The Conqueror," Paramount's "Ulysses" and Cecil B. DeMille's "Ten Commandments."

These are some of the future pix regarded as relatively mammoth (Continued on page 18)

## Int'l Tieup Of Theatremen Off

Chances of getting U. S. theatremen and their counterparts abroad together under the same organizational roof are now nil. The idea might be revived sometime in the future, but for the time being all efforts toward an international association has been called off.

Specific proposal had at its starting point the affiliation of Theatre Owners of America with England's Cinematograph Exhibitors Assn. The setup was to have as its purpose a common understanding of each other's problems—sort of a joint working together for the common good. There would be, for example, a clearing house of ideas on how to cope with rising operation costs, the difficulties in converting to new screen techniques, etc.

Upsetting the plan is the J. Arthur Rank organization in London. Rank's recent bowout from CEA membership, over division of Eady Fund benefits, removed from CEA the extent of British exhib representation which would be required in an Anglo-American theatre organization, it's now felt.

## U.S. Info Agency Lining Up Pix Talent for Far East Anti-Red Propaganda

Hollywood, Aug. 24.  
Paul Conroy and Keith Adamson, representing the U. S. Information Agency, are in town to round up writers and other film talent for a campaign again communist propaganda in the Far East. In cooperation with the Motion Picture Council, they will interview foreign language specialists with professional experience in writing and editing.

Object is to find writers with a knowledge of one or more of the following languages: Korean, Cantonese, Mandarin, Amoy, Japanese, Indonesian, Burmese, Thai Vietnamese, Russian, Croatian, Georgian, Turkish, Italian, Greek, Arabic, German, Lithuanian and Armenian.

## No Double Features in Chi's 13 Firstruns for 1st Time in Years; Big Biz Cues Dualer Scrapping

### Cartoons Go European!

Hollywood, Aug. 24.  
Woody Woodpecker is going abroad in his next series for UI release. Producer Walter Lantz is heading for Europe with 4,000 feet of film to shoot backgrounds in various countries over a period of two months.

First of the new series will be "Woody Woodpecker in Paris."

## Splashiest Preem Since 'Robe' For N.Y.'s 'Egyptian'

Splashiest preem since "The Robe" had a gala assembly crowding into the Roxy Theatre, N. Y., last night (Tues.) to attend the opening of 20th-Fox's "The Egyptian," Darryl F. Zanuck's first personal production in CinemaScope.

Occasion topped a vigorous and unprecedented largescale ad-pub campaign to sell the film version of the Mike Waltari bestseller. Blueprinted and conducted by Charles Einfeld, 20th v.p., the drive to plug "The Egyptian" was carried out with a view to maximum penetration and used every available medium, notably television.

Cost of the campaign is estimated at around \$1,000,000. Among the features of the drive are an unprecedented billboard campaign; a traveling exhibit showing items from the pic and featuring among other things lion and leopard cubs; a number of lecturers, notably Bert Lytell, to tell the story of the making of the pic to clubs and other groups; extensive fashion and other tieups, etc.

Preem last night, a benefit affair for the March of Dimes Emergency Fund Raising Campaign, had unusual double tv coverage, with WABC-TV transmitting "live" from the Roxy from 8 to 8:30 p.m. and WPIX carrying a kinescope of the proceedings later in the evening. Several stars from the pic as well as a lineup of celebrities attended.

Spyros P. Skouras, 20th prexy, (Continued on page 20)

## NORWEGIAN PIX DEAL EXTENDED TO OCT. 1

Current Norwegian film deal has been extended to Oct. 1, giving the Americans additional time to try and work out a new arrangement. The old pact was cancelled by the Norwegians, who refused to grant special rental terms for CinemaScope and other "specials." Under the terms of that agreement, these "specials" are entitled to rentals up to 45%. The ceiling on the rest is 40%.

The old deadline for the agreement was Sept. 1. It later was extended to Sept. 15. The new expiration date is now Oct. 1.

## Downey Retiring As Metro Branch Manager

Frank J. Downey, Metro branch manager, will retire on Sept. 1 after 34 years with the company. He joined the Goldwyn organization in 1920 as a salesman, remained after the M-G amalgamation and became a branch manager in 1926. Succeeding him is Louis Marks, promoted from assistant manager in Detroit. Marks has been with the company since 1937.

Chicago, Aug. 24.  
For the first time in many years, none of Chicago's 13 firstrun houses is showing a double feature. It's a reflection of the industry's movement in the direction of bigger, better and more expensive pix that the filmieries have settled down to one feature apiece, each a fairly strong item.

Not that the dualers necessarily are gone for good. So far, houses like the B&K Roosevelt and United Artists, the JL&S McVickers, and the New Grand haven't committed themselves to exclusive single-feature policies. But the present situation points in that direction, as each of the oneregular double-features houses is doing at least as well—and very often better—with a single good attraction.

House records were broken at four usually double-feature theatres sooner or later after they switched to a single attraction. Roosevelt slew 'em with "Apache" in mid-July, and a week later United Artists broke a 20-year money record with first run of "Magnificent Obsession," which is still going strong. House has "Gone With the Wind" to follow. First (Continued on page 18)

## FWC Mgrs. Get Back Cut In Concessions After Big Huddle With Skouras

Hollywood, Aug. 24.  
Fox West Coast's theatre managers' participation in concessions was restored to 4% over the week-end following a meeting between Charles P. Skouras, circuit president, and a seven-man committee representing managers in each of the theatre chain's Southern California districts.

Committee was appointed by each district manager at the request of Skouras, who called the huddle to iron out the problems and misunderstandings that had arisen when the cut from 4c on the profit dollar to 2½c was announced at a special meeting held last Tuesday (17). Cut had come as a surprise to many of the managers, most of whom apparently had not understood the reasons for it.

While restoring the cut, including maffagers' responsibility for (Continued on page 20)

## TUCSON WILL INHERIT WB'S PIONEER VILLAGE

Hollywood, Aug. 24.  
Warners' pioneer village, built near Tucson for Mervyn LeRoy's "Strange Lady in Town," will be turned over to that city when the shooting is ended. Village consists of 34 adobe and frame buildings, including a mission, hospital, primitive laundry and a plaza. The Junior Chamber of Commerce will use it as a tourist attraction.

## Vallee's O'Seas Pic Date; Angling Brit. Niteries

Boston, Aug. 24.  
Following his current week at the Cape Playhouse, Dennis, Mass., Rudy Vallee will bow out of his tour of "Jenny Kissed Me" to fly to Europe, where he's skedged to go before the camera in the Jane Russell starrer, "Gentlemen Marry Brunettes."

Vallee, who celebrated his 25th anni in show biz while appearing at the Bradford Roof here last week, has been inked to play the role of a middleage bachelor in the pic and is slated to remain in Europe for at least 10 weeks. He also expects, if the shooting sked permits, to nab a few niteries dates in England before returning to the U. S.

## The Egyptian

(CINEMASCOPE-COLOR)

Spectacular and ambitiously mounted version of Mika Waltari's bestselling "The Egyptian," laid against a background of ancient Egypt. A showmanship special with built-in b.o. lure.

Twentieth Century-Fox release of Dan F. Zanuck production. Stars Jean Simmons, Victor Mature, Gene Tierney, Michael Wilding, Bella Darvi, Peter Ustinov, Edmund Purdom, Harry T. Morgan, Henry Daniell, John Carradine, Carl Benton Reid, Tommy Rettig, Anita Stevens, Donna Martell. Directed by Michael Curtiz. Screenplay by Casey Robinson and Philip Dunne; based on Mika Waltari novel of same title; camera (EastmanColor), Leon Shamroy; editor, Barbara McLean; music, Alfred Newman and Bernard Herrmann. Previewed Aug. 19, '54 in N. Y. Running time, 120 MINS. (Aspect ratio: 2.55 to 1)

The decision to bring Mika Waltari's masterly, scholarly-detailed "The Egyptian" to the screen must have taken a lot of courage for this is a long way off the standard spectacle beat. The book tells a strange and unusual story laid against the exotic and yet harshly realistic background of the Egypt of 33 centuries ago, when there was a Pharaoh who believed in one god, and a physician—a man of rare quality—who through suffering and exile glimpsed a great truth and tried to live it.

In his ambitious production of "The Egyptian," Dan F. Zanuck has not only pulled out all the stops of showmanship—the lavish production values alone insure a vast b.o. potential—but has succeeded in capturing the many fine shadings and the deeper religious meaning of the Waltari yarn. It all adds up to a solid, alluring, can't-fail merchandising package which opens exciting new vistas for the film audience. By its very nature it lends itself to a lot of razzle-dazzle for a big payoff.

This is a long picture—there are many sequences that could stand trimming easily without affecting the overall production in the least—but for the better part it's well-paced and well-balanced. It's big and splashy and sometimes breathtaking in its Cinemascope-dramatics. Yet there are many moments of genuine emotion and spiritual quality that make for contrast and the required relief.

Big coin—around \$4,200,000—has been splurged on bringing ancient Egypt to life again for this picture and the results justify the expense. Quite apart from the rich and handsome costumes, the film offers a great many authentic and impressive settings, ranging from the vast and ornate throne-room and the huge outdoor altar to Aton; the one god, to the plush quarters of Nefer, the Babylonian courtesan, and the shiny expanse of the Nile. EastmanColor effects are perfect and the colors stand out in vivid and pleasing contrast.

A big cast with good marquee appeal was picked and, under the direction of Michael Curtiz, goes through its paces with obvious enjoyment. A weak spot in the talent lineup is Bella Darvi who contributes little more than an attractive figure. Her thespian as the seductive temptress who drives Sinuhe, the physician, to ruin, is something less than believable or skilled.

In the title part, Edmund Purdom etches a strong handsome profile. As the truth-seeking doctor who grows from weakness to the maturity of a new conviction, Purdom brings "The Egyptian" to life and makes him a man with whom the audience can easily identify and sympathize. He has a pleasant, British voice that is both distinctive and very well suited to his difficult part which, in character-development, has been changed somewhat from the Waltari novel.

Jean Simmons is lovely and warm as the tavern maid who loves Purdom and wants to marry him. However, being a believer in Aton, the one god, she dies with an arrow in her breast when the priests plot to overthrow the Pharaoh. Victor Mature as the robust Horemheb, the soldier who is to become ruler, is a strong asset to the cast

without infusing the soldier-leader with some of the distinctive qualities Waltari gave him in his book. A hot-tempered man, spilling for a fight and frustrated by the Pharaoh's refusal to allow it, Mature shapes Horemheb into a colorful figure.

Michael Wilding as Akhnaton, the epileptic emperor, who dies of Sinuhe's poison with a prayer to his one god on his lips, gives a restrained performance that ranks among the best in the picture. He is the gentle, forgiving Pharaoh of "The Egyptian," and his final scene with Purdom and Mature helps shape a resoundingly effective climax. Gene Tierney is beautiful and cold, as the script requires, in the role of Sinuhe's half-sister, Judith Evelyn as the Queen Mother does herself proud in a small but important part.

A delightfully humorous portrait is delivered by Peter Ustinov as Purdom's opportunistic servant. His is one of the best performances in the picture. Megging by Curtiz keeps in mind the film's multiple facets. Where some parts tend to be ponderous, others pound with the excitement and romance of this little known era.

There is visual delight in Purdom's and Mature's lion-hunting expedition aboard a chariot with Mature killing the lion just before he attacks the praying Pharaoh. The market scene, showing workmen moving the large stone slabs for the pyramids, has an air of reality and drama. And that fair for authenticity and realism is again evident in the sequence with Purdom, realizing he has been fooled by Miss Darvi, tries to strangle her. As added inducement, Curtiz has thrown in an intriguing teaser scene showing the supposedly-naked figure of Miss Darvi reflected in the quivering waters of a pool.

Those who come looking for an exact translation of "The Egyptian" to the screen will likely leave disappointed, for—of necessity—a good part of the novel not relevant to the main story line has been skipped by scripters Casey Robinson and Philip Dunne. This in no way weakens the story which emerges clear and strong, gaining greatly from its unusual background which in itself gives the film unique stature.

"The Egyptian" is a big and important film, in every respect. And it proves beyond a doubt the tremendous advantages of Cinemascope for this type story even though not all of the book's potentialities—such as its battle sequences—have been exploited. Stereophonic sound is used throughout for good results. Leon Shamroy's lensing is top-notch and makes for a series of pulse-racing effects.

Hiff.

## Dragnet

(COLOR)

Toprunning radio-tv program comes to films longer, bigger and in color. Stout grossing prospects.

Hollywood, Aug. 20.

Warner Bros. release of Mark VII Ltd. (Stanley Meyer) production. Stars Jack Webb; features Ben Alexander, Richard Boone, Victor Mature, Richard L. Breen; camera (WarnerColor), Edward Colman; editor, Robert M. Leach; music, composed and conducted by Walter Schumann; songs by Herman Saunders, Sidney Miller; technical advisor, Capt. James E. Hamilton, L.A.P.D. Previewed Aug. 18, '54. Running time, 89 MINS.

Sgt. Joe Friday ..... Jack Webb  
Officer Frank Smith ..... Ben Alexander  
Captain Hamilton ..... Richard Boone  
Grace Downey ..... Ann Robinson  
Max Troy ..... Stacy Harris  
Ethel Marie Storie ..... Virginia Gregg  
Adolph Alexander ..... Victor Perrin  
Pelle Davitt ..... Georgia Ellis  
Leslie Quin ..... Monte Markham  
Roy Cleaver ..... Dick Cathart  
Lee Reinhardt ..... Malcolm Atterbury  
Chester Davitt ..... Olan Soule  
Ray Pinker ..... Willard Sage  
Captain Lohrman ..... Dennis Weaver  
Fred Adams ..... James Anderson  
Fabian Gerard ..... Monte Markham  
Mr. Archer ..... Herb Vigran  
Mr. Caldwell ..... Virginia Christine  
Mr. Wagoner ..... Guy Randolph  
Wesley Cannon ..... Ramsey Williams  
Stevens ..... Harry Bartell  
Booker Sergeant ..... Harold Interne  
Harlan Wade

(Aspect ratio: 1.75-1)

"Dragnet" comes to the motion picture screen from radio and television with a pre-sold audience that could well spark it into the stout grossing category. This steady-made audience, which built the see-hear electronic versions into consistently toprunning programs, will be getting the same type of show that Jack Webb stages via video and radio every week.

The big difference, of course, is that it's no longer for free, but for the price of a ticket the film version offers 90 minutes, instead of radio-tv's 30; a tremendous big-screen picture, instead of a 21-inch tube size, and some striking WarnerColor tints. Thus, with the marquee value of the title and the

## High and Dry

(The Maggle)

"High and Dry" whose English title was "The Maggle" was reviewed in VARIETY March 17, 1954. The G.F.D. release of Ealing Studios-Michael Balcon production, scheduled to preem Aug. 30 at the Sutton Theatre, N. Y., stars Paul Douglas and features Hubert Gregg, Alex MacKenzie, James Copeland, released in the U. S. by Universal.

Reviewer Myro opined, "The casting of Douglas provides some marquee strength and the film should rate as a good average attraction for the arty theatre circuit. Yarn has been subtly written as a piece of gentle and casual humor. Pace is always leisurely, and the background of Scottish lakes and mountains provides an appropriate backdrop to the story."

Webb name, b.o. results look promising.

In making the transition from radio-tv to the big screen and color, Webb's Mark VII indie production outfit has come up with a show that is spotty in entertainment results. As on video, quite a bit is made of the long, tedious toil of thorough police methods. This can be kept in hand in a 30-minute period, but when that time is tripled the pace is bound to slow to a walk often. This seems to be the principal flaw in "Dragnet's" initial screen try. Compensating, however, are good performances, a number of scenes with a real emotional quality, and some dialog that speaks up without inhibitions and scores solidly.

Under Webb's direction of the Stanley Meyer production, the film gets on its melodramatic path with a brutal murder, committed before the main title credits are shown. Thereafter, the homicide and intelligence divisions of the L. A. Police Dept. start a widespread hunt for evidence that will pin the killing on some redhot suspects. The latter are questioned, released, questioned again, as the hunt goes on.

Detailed are police methods, new aids to crime solution, and the often dull, thankless plodding necessary before any case is broken. It doesn't seem quite right that Stacy Harris, chief suspect, has to die of a cancerous ulcer just as the police have the evidence to convict him, but as the picture is based on a real-life case, Webb's bent for "just the facts" is carried out.

Webb's direction of the Richard L. Breen screenplay is mostly a good job. He stages a four-man fight, in which he and his police sidekick, Ben Alexander, are involved, rather poorly and it may invoke unwelcome laughs. Otherwise, when sticking to terse handling of facts, or in building honest emotion, such as in the splendidly-done drunk scene by Virginia Gregg, grieving widow of the murdered hood, he brings his show off satisfactorily.

Performance-wise, Webb, Alexander, plus such other well-regarded as Harris, Miss Gregg, Victor Perrin, Georgia Ellis, James Griffith, top-notch as a reluctant witness, and Virginia Christine are seen to advantage. Same goes for Richard Boone, head of the intelligence division; Ann Robinson, policewoman, and most of the other casters.

Edward Colman handles the color cameras most effectively, making a number of sequences, such as the visit to the African wing of the L. A. County Museum, pictorial standouts. Walter Schumann's score plays an important part in the film's mood. Heard in one sequence is "Foggy Night in San Francisco" by Herman Saunders and Sidney Miller. Brog.

## Khyber Patrol

(COLOR)

Another action-meller located around the Khyber Pass; acceptable supporting fare.

Hollywood, Aug. 19.

United Artists release of World Film Presentation. Stars Richard Egan, Dawn Addams, Patric Knowles. Directed by Seymour Chwast. Screenplay by Dan Witt; from story by Richard Schayer; camera (Color Corp. of America), Charles V. Enger; music, Irving Gertz. Previewed Aug. 12, '54. Running time, 71 MINS.

Cameron ..... Richard Egan  
Diana ..... Dawn Addams  
Ahmed ..... Raymond Burr  
Lt. Kennerly ..... Patric Knowles  
Melville ..... Paul Cavanaugh  
Haji Khan ..... Donald Randolph  
Col. Rivington ..... Philip Tonge  
Brissard ..... Patrick O'More  
Kushla ..... Mason

(Aspect ratio: 1.33-1)

"Khyber Patrol" shapes up as acceptable supporting fare. Footage is in the commercial vein, and

should find easy reception from the action devotees.

As scripted by Jack DeWitt, from a story by Richard Schayer, tale has Richard Egan and group literally wiping out all the unfriendly natives not taken care of by Tyrone Power in 20th-Fox's "King of the Khyber Rifles" some months ago. Hostile border tribes are out to gain control of Khyber Pass, and the Russians are helping their fight by supplying arms and ammunition.

Opposing are the British Lancers, this group including Richard Egan, a headstrong, undisciplined captain. Egan has his troubles before it's all over, both with the enemy and also with his own men, many of whom don't approve of his tactics, but at the final defeat of the enemy has been defeated and Egan's proved he was right all along. He's also wound up with Dawn Addams, daughter of the Lancers' commander.

Egan dominates the footage throughout, turning in a neat performance that's bound to help his popularity. Miss Addams has little to do but supply the femme interest, while Patric Knowles is acceptable as the Lancer-suitor of Miss Addams until he's killed off during an attack. Raymond Burr and rest of the supporters are adequate to demands.

Direction of Seymour Friedman tends to draw out the inherent action values, and generally gives footage a good pacing. Charles Van Enger's camera work is stock, as are remainder of the technical contributions.

Film, incidentally, carries no producer credit, but was actually produced by Edward Small. It's being released under the World Films banner. Neal.

## The Bounty Hunter

(COLOR)

Satisfactory Randolph Scott western feature in color for regular action market.

Hollywood, Aug. 24.

Warner Bros. release of Transcona Enterprises (Sam Bischoff) production. Stars Randolph Scott, Dolores Dorn, Marie Windsor, Howard Petrie, Harry Arntim, Robert Keys. Directed by Andre De Toth. Screenplay by Winston Miller; from story by Miller and Finlay Mc Dermid; camera (WarnerColor), Edwin DuPar; editor, Clarence Kolster; music, David Butolph. Previewed Aug. 19, '54. Running time, 79 MINS.

Jim Kipp ..... Randolph Scott  
Dolores Dorn ..... Dolores Dorn  
Alice ..... Marie Windsor  
Sheriff Brand ..... Howard Petrie  
Harry Arntim ..... Harry Arntim  
George Williams ..... Robert Keys  
Rachin ..... Ernest Borgnine  
Danvers ..... Dubb Taylor  
Harrison ..... Tyler MacDuff  
Jud ..... Archie Twitchell  
Ed ..... Paul Picerni  
Mrs. Ed ..... Phil Chambers  
Mary Lou Holloway

(Aspect ratio: 1.75-1)

Western action against scenic backgrounds is offered in this Randolph Scott starrer and it should please those who like outdoor features of the oater school. The action plays along a good clip, the plot is constructed along regulation, easily-followed lines and the results are satisfactory for the market at which it is aimed.

The Transcona Enterprises production, which Warner Bros. is releasing, started out as a 3-D feature, but the depth treatment has been dropped and it goes out as a straight 2-D feature in WarnerColor for widescreen presentation. Andre de Toth directs the Sam Bischoff production with a good hand at making the story points come out even at the finale.

The Winston Miller script, from a story by Miller and Finlay Mc Dermid, this time casts Scott as a bounty hunter—a man who makes a trade of bringing in criminals for the reward money. Here Scott is lured by Pinkerton to get three train robbers and, if possible, the \$100,000 in currency they made off with a year before. Scott plays cagey game when he gets to Twin Forks, the town he believes the unknown robbers are holed up in, and this eventually leads to the exposure of Howard Petrie, the sheriff; Dubb Taylor, the postmaster, and, as a surprise, Marie Windsor, as the sought-after trio. When the shooting's all over, Scott finds himself the new sheriff and with a wife, Dolores Dorn, daughter of the town's doctor.

Scott takes easily to his saddle and gun chores, playing his part with authority of long experience. Script permits him to have a number of lighter moments so it's not all tight-lipped heroics. Miss Dorn looks good as the western heroine and the baddie trio wraps up its chores satisfactorily, as do others in the cast.

Color, lensing by Edwin DuPar comes off well, as does the editing that holds the footage to 79 minutes. Film has a noisy score by David Butolph. Brog.

## Naked Alibi

(SONG)

Implausible chase melodrama; familiar names, average prospects.

Hollywood, Aug. 24.

Universal release of Ross Hunter production. Stars Sterling Hayden, Gloria Hayman, Gene Barry, Marcia Henderson; features Casey Adams, Billy Chaplin, Cornelia, Don Haggerty, Stuart Screenplay, Lawrence Roman; from original story, "Cry Copper," by J. Robert Bren; Gladys Atwater; camera, Russell Metty; editor, Al Clark. Previewed Aug. 17, '54. Running time, 88 MINS.

Joseph E. Conroy ..... Sterling Hayden  
Gloria Hayman ..... Gloria Hayman  
Gene Barry ..... Gene Barry  
Al Willis ..... Marcia Henderson  
Helen Willis ..... Marcia Henderson  
Pete ..... Casey Adams  
Billy Chaplin ..... Billy Chaplin  
Chief Owen Kincaid ..... Chuck Connors  
Matt Matheson ..... Don Haggerty  
Capt. A. Babcock ..... Stuart Screen  
Tony ..... Don Haggerty  
Felix ..... Richard Beach  
Gladys Atwater ..... Gladys Atwater  
Gerald Frazier ..... Tol Avery  
F. J. O'Day ..... Fay Roope  
Otto Stoltz ..... Joseph Melli

(Aspect ratio: 1.85-1)

Rough and ready melodramatics, plus some lowgrade sex, are wrapped up in this highly-implausible film titled "Naked Alibi." Names heading the cast are familiar and b.o. prospects appear about average overall, since some situations in the general market can take advantage of the more obvious exploitation angles to rate it a fast play at their wickets.

Production guidance by Ross Hunter is slack in most all departments. Stronger supervision could have corrected the lack of logical plotting and given the film's physical appearance a more realistic look. Results would have been a better show because the performances, while to type, are satisfactory and the Jerry Hopper direction whips up a fairly good action pace. Lawrence Roman scripted from an original story by J. Robert Bren and Gladys Atwater.

The chase plot sees Sterling Hayden, a discharged chief of detectives, setting out to prove he was right in accusing Gene Barry of cop-killing. Barry's a psycho, but ostensibly a law-abiding small businessman. To get away from Hayden's hounding, he leaves town and heads for a border city and his girl friend, Gloria Hayman, a cheap saloon singer. It's no trouble for Hayden to follow, gain the confidence of Miss Hayman, seize the killer and take him back home. He even lets Barry escape so the murder weapon will be turned up and things wind up with a rooftop chime in which Miss Hayman is killed and Barry falls to his death. Hayden makes a good policeman and Barry's psycho killer also comes over. Miss Hayman makes as much as possible of the blatant sex so obviously spotted in her character and sings the oldie, "The Ace in the Hole," for one saloon scene. Marcia Henderson, as Barry's wife, rates scant footage. Others are okay in living up to the light demands of their assignments.

Russell Metty's lensing, art direction and other technical credits function adequately. The music supervision by Joseph Gershenson makes the background score a noisy competitor of the action. Brog.

## 1954 Film Boom

Continued from page 1

before making any conclusive analysis of how the new ratio is shaping. But there seems agreement that more and more pix are winding up in the black these days.

### Lesser Epics Gain

While the tall grosses of current and recent epics would seem to bolster the theory that "only the big ones make big money," running counter to this is the product of lesser investment scope which also is raking in impressive sums. Columbia's "On the Waterfront," brought in at a little over \$1,100,000, is vying with many an entry over \$2,000,000 in the blue-chips sweepstakes. This is only one example. Just about every distributor has one or others.

Unlike U.S. theatrowners, the producer-distributors are corporately diversified. Consequently, a drop in Yankee theatre business does not necessarily mean a commensurate decrease in film company income.

Further, foreign income for the majors is continuing at a good clip and there's hope that the overseas market will yield even better returns. The bolstered economy of many a foreign nation augurs well for the film concerns, for it strengthens chances of free convertibility of earnings.

# EXHIBS RENEWING RENTAL WAR

## Waning Nitrate Print Brings Call For Acetate; Savings on Labor, Insurance

Amount of inflammable nitrate film in the nation's exchanges has diminished to the point where there is increasing sentiment within the industry for calling a halt to the circulation of anything but prints on acetate safety stock.

Issue is one that concerns distributors and exhibitors alike, since a final switch to safety could involve savings within a wide area, including the reduction of insurance rates, modification of building restrictions and, finally, a reduction in theatre personnel.

Not a single foot of nitrate stock has been manufactured by Eastman Kodak for several years, and the new releases of all companies are now 100% on safety film. That takes in also the newsreels, which took their time converting, and trailers.

While the industry has thus switched to safety, nitrate prints do continue in circulation, but in a very limited number. Most of them are reissues or foreign imports. However, Europe too is switching to safety and, furthermore, prints for most foreign linguistics are made in the U. S.

Issue of acetate vs. nitrate figured in a hearing in Boston last week before Gen. Otis M. Whitney, Commissioner of Public Safety for the Commonwealth of Massachusetts. One of the exhibitors present at the hearing was Frank C. Lydon, exec secretary of Allied Theatres of New England, who plugged for permission to reduce the projectionist force in the booth to only one man. In this he was opposed by reps of the IATSE, who held that the two men were necessary.

**One-Man Booths**  
Similar moves by exhibitors have been reported from Washington and Los Angeles County. In Washington the Fire Marshal has allowed one-man booths, since the

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## 'Moon' Skirmish Resumes In Kansas; Judge's Ban Upset to Be Contested

Kansas City, Aug. 24. Legal skirmish over censorship of "The Moon Is Blue" (UA) in the state of Kansas was resumed today (Tues.) in the courtroom of Judge Harry G. Miller Jr. in Wyandotte County District Court.

A long wait on the case was precipitated July 15 when Judge Miller handed down a memorandum opinion that the Kansas Board of Review did not have the authority to ban the film in the state. The opinion was based on a view of the 1917 law which the judge called vague and indefinite.

Judge Miller then hied off on a vacation before the decision could become official by being recorded in the court journal. The censor body refused to accept the ruling as official and ordered two Kansas theatres which had booked the picture to stop plans for the showings.

The crucial journal entry was to be made today, Judge Miller said, with hearing held to help determine its wording.

Whatever the wording, the case is certain to be appealed, accord-

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## Helen Mourad Quits Reade Circuit After 26 Years

Helen Mourad, exec administrative secretary of the Walter Reade circuit, has left the organization after 26 years. Her resignation was cued by Reade's switch of headquarters from N. Y. to New Jersey.

Miss Mourad, who during her last 10 years supervised insurance and real estate rentals for the org in addition to her regular duties, joined the Reade chain in 1928 as personal secretary to the late Walter Reade Sr.

## Seymour Moses Exits

### Perspecta Sound Post

Seymour Moses has handed in his resignation as operations v.p. of Fine Sound Inc. and Perspecta Sound effective Sept. 1, 1954. He had been with both companies since the beginning of the year.

Prior to this, he was with Loew's International in various posts abroad. He expects to announce his new plans following a vacation.

## Distributors Openly

### Despise Lil Ones, Declares Berger

Minneapolis, Aug. 24.

In another of his bitter denunciations of film companies, the most vitriolic that ever has emanated from him, Bennie Berger, North Central Allied president, claims that trade relations between the bulk of exhibitors and distributors have reached such "a critical stage" that destructive warfare within the industry can be averted only if there is an immediate about face. It's no longer a free economy, he charges.

Berger declares "a sellers' market and bloated earnings" have made the film companies so independent that "in their own minds they now feel they're actually doing the small town and subsequent-run exhibitors a favor in selling them important pictures, and they're conducting their business accordingly."

"Drunk with prosperity and power, these film companies have lost all sense of decency and fair dealing," avers Berger. "They make no bones that they despise the little fellows, they barely tolerate these small exhibitors, and they don't conceal the fact that they'd as soon forego this business at a time when many of their pictures are chalking up tremendous

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## SEE BRITISH EXHIBS NOT AFRAID OF COM'L TELE

British exhibitors have no fear of commercial television in England, reasoning that the sponsored programming will not represent much change from nationalized tv, according to Alfred Starr, Nashville circuit owner. He conferred with numerous theatremen in England during a two-month trek abroad.

Starr also related that British exhibitors feel tv sponsors will not receive anywhere near the penetration values which accrue to p-frog bankrollers in the U. S.

## Houston Color Lab Sues

### Kuller Prod. for 81¢

Los Angeles, Aug. 24.

Benjamin H. Smith and the Houston Color Lab filed suit for \$81,052 in Superior Court naming Sid Kuller Productions, Joseph Justman and William M. Wallace as defendants.

Contention is that Smith guaranteed a \$75,000 loan he charges the defendants got from the California Bank to produce a film titled "The Duet." Under the agreement, he claims, he and the bank were to have first lien on the picture. He declares profit-sharing certificates were issued and later purchased by Houston. Now, Smith asserts, the certificates are worthless because of false representations.

## STRONG B.O. PIX HYPO ATTACK

Latest cycle of strong b.o. product has cued increasingly bitter exhibitor resistance against terms asked by the distributors.

Spokesmen in both the National Allied and Theatre Owners of America camps are jabbing at companies with unusual vigor, charging that rentals on the big pix are out of line and designed to rob the theatres of their rightful profits after a period of crisis.

Rental war, oddly enough, comes at a time when the biz is experiencing a definite upswing and attendance has risen way above normal levels. Distributors' pitch is that, with fewer films released and a record investment, they not only are entitled to a healthy cut of the profits, but must have it in order to show a decent return.

Coupled with their beefs about rentals is the exhibitors' charge that the distributors refuse to invest adequate authority to the branch managers, who are thus not in a position to make the kind of adjustments required by local conditions.

Latest blast against the distributors' policies comes from Rube Shor, treasurer of National Allied, writing in the Independent Theatre Owners of Ohio bulletin. He urged exhibitors to take the fight against high rentals to the public. Furthermore, he called for a flood of damage suits, a united buying combine and/or a national boycott.

**Suits Upon Suits**  
"They are ruining our business," Shor declared. "This calls for damage suits. Let us file suits upon suits. Let us find out how much pressure they can stand. It's time to join in a united buying combine that will determine the terms we can afford to pay and keep our doors open. Or join in a national

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## TOA Prowls New Ad-Pub Approach

Study of new advertising-publicity approaches has been set by Theatres Owners of America and the distributors. Purpose is to explore new and improved avenues of reaching the public.

First meet took place in N. Y. yesterday (Tues.) between the companies' sales managers and a TOA group consisting of Walter Reade Jr., president; Leonard Goldenson, Roy Martin Jr. of Columbus, Ga., and Julian Brylawski.

Future powwow, with no set date, was agreed upon. It'll bring together the TOA committee, the national ad-pub toppers of the companies and the sales heads.

## TOA's Rockford Outcry

Rockford, Ill., Aug. 24.

Theatre Owners of America is taking up the same cry as Allied States Assn. in relation to "the exorbitant film rentals and the unfair sales methods now being practiced on theatreowners."

In the first of a series of regional meetings being conducted by the United Theatre Owners of Illinois, the group under the leadership of veepee George Kerasotes, supported TOA prexy Walter Reade, Jr. in his efforts to encourage indie production and endorsed his criticism of distributor tactics.

The theatre men were loud in their beefs about the 40% and 50% rentals and stated such "high rentals are threatening their subsistence and very existence."

Among specific complaints registered were the shortage of prints, the forced sale of blocks of pictures, the forcing of shorts with features, and the high terms which they said retarded new theatre improvements. The unit was unanimous in its support of the development of any plan the TOA leadership could promulgate to increase the product supply.

## Lack of Single License Torpedoes Compromise Pact On Italo Permits

### Boasberg Quits as MPAA Distrib Committee Head

As a result of the key sales personnel changes at RKO, the chairmanship of the distributors committee of the Motion Picture Assn. of America has been left open. Charles Boasberg formally quit the job at a meeting in N. Y. yesterday (Tues.) in the wake of his departure from the sales manager's post at RKO.

Meeting of the MPAA group had been called mainly to discuss trade problems with Walter Reade, president of Theatre Owners of America, and other TOA reps.

## 62 Houses Sign For Circuit TV Bout—A Record

Record number of 62 theatres were signed up by Theatre Network Television as of yesterday (Tues.) afternoon to carry the Sept. 15 Rocky Marciano-Ezzard Charles return bout for the heavyweight crown.

With the exception of National Theatres, all the major circuits with theatre tv installations have contracted for the fight with TNT prexy Nathan Halpern estimating that the eventual total of theatres offering the event will reach 70 or more. The last fight was carried by 61 houses.

Halpern is still talking with National Theatres re the possibility of the Fox Wilshire in Beverly Hills taking the bout. That's the only NT house currently equipped for theatre tv. As of the moment, only the Paramount Downtown and the Orpheum Downtown in L. A. are taking the fight.

Last week, National Theatres abruptly cancelled orders for 16 theatre tv units which it had planned to install for the match.

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## PAR DUSTS OFF DE MILLE '42 'REAP' FOR REISSUE

Cecil B. DeMille's 1942 production of "Reap the Wild Wind" is being dusted off for reissue by Paramount late in October. It will be the first DeMille pic on the market since "Greatest Show on Earth."

Film, which will be given the widescreen treatment, has Ray Milland, Paulette Goddard and John Wayne in the star roles. In selling the film this second time out, Par doubtless will underline Susan Hayward, who had featured billing but is now an important marquee name.

## Texas Exhib Is Sued On Jockeying of Grosses

Brownsville, Tex., Aug. 24.

Six suits alleging fraud have been filed in the Federal district clerk's office here against William A. Smith, official of Texas Theatres, Inc., of Pharr. The suits ask damages "in excess of \$3,000 for each film company filing the suits," plus punitive damage and costs.

Plaintiffs, who allege Smith falsified gross attendance figures of the theatre circuit, are 20th-Fox, Columbia, Paramount, Warner Bros., RKO and Universal. In their suits, the companies allege that the misrepresented figures enabled the circuit to get a flat rental fee substantially lower than the plaintiffs would have granted had gross attendance figures of prior pix been accurately represented.

Lack of a single license last week torpedoed a compromise arrangement that would have solved the Italian permit situation to everyone's satisfaction. Problem is now to be handed on to the U. S. film companies' presidents.

Stalemate arose with Universal's demand for six additional Italian licenses. Company argues that, three years ago, it gave up some licenses for the common good, but with the understanding that they'd be eventually restored. This hasn't been done. In addition, U feels that its allocation of 20 licenses under the new Italo agreement isn't commensurate with its overall standing in the industry.

When the Motion Picture Export Assn. couldn't agree on a solution, Arnold Picker, United Artists v.p., was called in to suggest a compromise. His proposal was this: Universal would agree to take four instead of six licenses. Two of these would be given up by the other distributors now. The other two would go to U following a half-year checkup at the end of April on how many licenses have actually been picked up. Since such a check is expected to show a deficiency in the number of licenses actually used, the two companies that gave up permits in the first place would be reimbursed. The total MPEA allocation for the year is 189 licenses.

While U appeared willing to go for such an arrangement, the foreign managers last week weren't able to scare up more than one of the two required permits for U, and thus the plan fell through. The sole distrib willing to part with a license was RKO.

Suggestion was made that MPEA prexy Eric Johnston go to Italy to ask the government there for the additional permit. However, the idea was nixed.

The entire compromise idea is based on the assumption that the Italians would agree to make the American licenses freely inter-

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## Int'l Info-Swapping Plan On B.O. Values of Films Stressed by Tenn. Exhib

U. S. exhibitors would exchange information on the boxoffice value of pictures with theatremen abroad under a plan suggested by Alfred Starr, Nashville circuit owner and former president of Theatre Owners of America. He states that American theatremen are for the most part uninformed about foreign product and the same obtains with exhibs overseas concerning Hollywood's output. A note-swapping program would benefit all filmmen, he insists.

Starr winged into N. Y. Friday (20) from London after two months throughout the British Isles, Scandinavia and Germany. It was a vacation trip but he took time out to consult with a number of theatremen along his itinerary.

So far as the Yanks are concerned, Starr believes "we pass up many foreign pictures which could make money for us. The chief fault is with the theatreowner or booker—he just doesn't know."

Starr said England and Italy particularly are turning out prod-

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## Raft Files 40¢ Suit On Car Crash; Out 2 Months

Los Angeles, Aug. 24. George Raft filed suit for \$40,000 against Donald Frankel, oil company executive, as a result of an auto accident last Jan. 9. Actor claims his car was rammed from behind by Frankel's while returning from the Santa Anita track.

Raft, according to the complaint, suffered arm and shoulder injuries and nervous shock and was unable to work for two months.



# L.A. Big; 'Crusaders' Stout \$11,000, 'Prairie' Wham 12G, 'Jungle' Okay 18G, 'Window' Whopping 25G in 2d

Los Angeles, Aug. 24.

Strong holdovers are furnishing the most potent grosses here currently, keeping overall first-run biz level up. "Vanishing Prairie" is heading for a big \$12,000 or over at the big arty Fine Arts. "King Richard and Crusaders," now on popscals, is seeking a good \$11,000 at Warner Downtown. "Duel in Jungle" shapes okay \$18,000 in three spots.

"Robinson Crusoe" is slow \$5,500 in two small-seaters. Sturdy \$9,000 or near looms for "Companions in Night" at Four Star showcasting. Second frame of "Gone With Wind" is fancy \$50,000 in two situations. In same stanza, "Rear Window" shapes smash \$25,000 or close in one house.

"On Waterfront" looms good \$30,000 in third round, three sites. "Caine Mutiny" shapes smooth \$23,000 in sixth week, two locations.

**Estimates for This Week**  
Fine Arts (FWC) (631; 80-\$1.50) — "Vanishing Prairie" (Disney). Sock \$12,000 or over. Last week, "Hobson's Choice" (UA) (9th wk), \$1,500.

Four Star (UATC) (900-90-\$1.50) — "Companions in Night" (Mrs. Leslie) (Par) (7th wk) (days), \$2,700.

Globe, El Rey (FWC) (782; 861; 70-\$1.10) — "Adventures Robinson Crusoe" (UA). Slow \$5,500. Last week, sub-run.

Warner Downtown (SW) (1,757; 70-\$1.25) — "King Richard and Crusaders" (WB) and "Return From Sea" (AA). Good \$11,000. Last week, "Susan Slept Here" (RKO) and "Spanish Main" (RKO) (reissue) (3d wk), \$4,900.

United Artists, New Fox, Ritz (UATC-FWC) (2,100; 965; 1,363; 70-\$1.10) — "Duel in Jungle" (WB) and "Thunder Pass" (Lip). Okay \$18,000. Last week, UA sub-run; Fox, "High Mighty" (WB) (6th wk-6 days), \$3,800; Ritz "Robinson Crusoe" (UA) (3d wk), \$4,800.

Loew's Stage, Egyptian (UATC) (2,404; 1,538; \$1-\$1.50) — "Gone With Wind" (M-G) (reissue) (2d wk). Fancy \$50,000. Last week, \$58,000.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50) — "Rear Window" (Par) (2d wk). Great \$25,000 or close. Last week, \$32,000 with preem coin.

Los Angeles, Uptown, Loyola (FWC) (2,097; 1,715; 1,248; \$1-\$1.50) — "Demetrius" (20th) and "Genevieve" (U) (2d wk). Fair \$18,000. Last week, \$30,300.

Palace, Hawaii (Metropolitan-G&S) 1,212; 1,106; 70-\$1.10 — "Her 12 Men" (M-G) and "Security Risk" (AA) (2d wk). Slow \$7,000. Last week, \$12,100.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 70-\$1.10) — "Living It Up" (Par) and "Desperado" (AA) (Orpheum only) (3d wk). Big \$41,000. Last week, \$15,600, plus \$40,000 in 5 ozoners.

Los Angeles Paramount, Wiltner, Hollywood (ABT-SW-FWC) (3,200; 2,344; 756; \$1-\$1.25) — "On Waterfront" (Col) (3d wk). Good \$30,000. Last week, \$39,600.

Chinese (FWC) (1,905; \$1-\$1.80) — "Broken Lance" (20th) (4th wk). Neat \$12,500. Last week, \$15,500.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Magnificent Obsession" (U) (5th wk). Nice \$8,000. Last week, \$9,300.

Fox, Wilshire (FWC) (2,296; 90-\$1.50) — "Apache" (UA) (5th wk). Okay \$5,500. Last week, \$5,300.

Iris (FWC) (814; 70-90) — "3 Coins" (20th) (5th wk). Pleasing \$3,400. Last week, \$3,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.75) — "Caine Mutiny" (Col) (6th wk). Smooth \$23,000. Last week, \$28,300.

Warner Hollywood (SW) (1,364; \$1-\$2.65) — "Cinerama" (Indie) (69th wk). Into 69th frame after socko \$38,300 last week.

## 'Apache' Robust \$14,000, Port; 'Wind' Giant 20G

Portland, Ore., Aug. 24. Cool weather and strong product are keeping first-run grosses at boom level currently. Standout of newcomers is "Apache" smash at Liberty. "Gone With Wind" also is rated socko at larger Paramount, and unusually big for an oldie on three - shows per day policy. "Broken Lance" still is torrid in second round at the new Fox.

**Estimates for This Week**  
Broadway (Parker) (1,890; 90-\$1.25) — "7 Brides for 7 Brothers" (Continued on page 16)

## Broadway Grosses

**Estimated Total Gross This Week** ..... \$652,800  
(Based on 22 theatres.)  
**Last Year** ..... \$743,900  
(Based on 23 theatres.)

## 'Living' Mighty \$17,000, Omaha

Omaha, Aug. 24.

The boxoffice situation is solid here this week with three strong new entries. "Caine Mutiny" still hefty at State in third week. Cooler weather isn't hurting the upbeat. "Living It Up" however, is the real eye-opener, with a terrific total at the Orpheum. "Susan Slept Here" is trim at Brandeis.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 50-75) — "Susan Slept Here" (RKO) and "Big Chase" (Col). Hot \$6,000. Last week, "King Richard and Crusaders" (WB) and "Paid to Kill" (Indie) (2d wk), \$4,500 at 85c top.

Omaha (Tristates) (2,000; 50-75) — "Valley of Kings" (M-G) and "Bitter Creek" (Rep). Oke \$7,000. Last week, "Desperado" (AA) and "Bowery Boys Meet Monsters" (AA) \$7,000.

Orpheum (Tristates) (2,890; 60-80) — "Living It Up" (Par). Wow \$17,000. Last week, "Broken Lance" (20th) (2d wk), \$10,000 at 75-51 scale.

State (Goldberg) (875; 75-51) — "Caine Mutiny" (Col) (3d wk). Okay \$5,000 after \$8,000 for second.

## 'Brides' Rousing \$31,000, Frisco; 'Cinerama' Wow 34G, 'Obsession' Fat 13G

San Francisco, Aug. 24.

City is loaded with holdovers but most of them are doing well. Top new entrant is "7 Brides for 7 Brothers," mighty at Warfield. "On Waterfront" looks solid in second round at Paramount. "Magnificent Obsession" still is strong in second session at Golden Gate, and stays a third. "Cinerama" is soaring to new house record at Orpheum despite being in 34th session. Of 14 regular performances, seven were sold out and five others were about 90% of capacity.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 80-51) — "Magnificent Obsession" (U) (2d wk). Good \$13,000 or near. Holding over a third. Last week, \$23,500.

Fox (FWC) (4,651; \$1-\$1.80) — "Broken Lance" (20th) (3d wk). Mild \$12,000 or under. Last week, \$17,000.

Warfield (Loew's) (2,656; 75-51) — "7 Brides for 7 Brothers" (M-G). Mighty \$31,000. Last week, "Valley of Kings" (M-G), \$12,000.

Paramount (Par) (2,646; 90-\$1) — "On Waterfront" (Col) (2d wk). Solid \$17,000. Last week, \$29,500.

S.F. Francis (Par) (1,400; 90-\$1.50) — "Caine Mutiny" (Col) (8th-final wk). Okay \$11,000. Last week, \$13,500.

Orpheum (Cinerama Theatre, (Continued on page 16)

## 'Brides' Bright 18G, Cincy 'Apache' Fast 8G, 2d, 'Caine' Crisp 11G, 4th

Cincinnati, Aug. 24.

"7 Brides for 7 Brothers" boxoffice feast for the Palace, is parading far ahead of the downtown pack this week. Another newcomer, "Outcast," shapes moderately at the Grand. "Caine Mutiny" continues robust in fourth stanza at the Albee. "Apache" still is fast at Keith's after sock preem. "Cinerama" continues smash in 10th round at the Capitol, same as last week.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-\$1.25) — "Caine Mutiny" (Col) (4th wk). Winding up exceptionally long stay at this flagship with swell \$11,000. Last week, \$15,000.

## 'Wind' Noisy \$32,000, Montl; 'Susan' Big 16G

Montreal, Aug. 24.

"Gone With Wind" dominates first-run setup here this session. It is soaring to a mighty total at Loew's. "Susan Slept Here" shapes solid at Capitol. "Coins in Fountain" still is big in fourth-week at Palace.

**Estimates for This Week**  
Palace (C.T.) (2,625; 60-\$1) — "3 Coins in Fountain" (20th) (4th wk). Big \$14,000 after \$15,500 last week.  
Capitol (C.T.) (2,412; 45-75) — "Susan Slept Here" (RKO). Solid \$16,000. Last week, "Her 12 Men" (M-G), \$12,000.

Princess (C.T.) (2,131; 40-65) — "Wild One" (Col) (2d wk). Fair \$10,000 after \$16,000 opener.

Loew's (C.T.) (2,847; 50-85) — "Gone With Wind" (M-G) (reissue). Mighty \$32,000. Last week, "Carnival Story" (RKO) (2d wk), \$17,000.

Imperial (C.T.) (1,789; 43-68) — "How To Marry a Millionaire" (20th) and "Silver Lode" (20th). Fancy \$10,500. Last week, "The Robe" (20th), \$10,000.

Orpheum (C.T.) (1,048; 40-65) — "Lone Gun" (UA) and "Return to Treasure Island" (UA). Fine \$9,000. Last week, "Heidi" (UA) and "White Main" (UA), \$9,000.

## 'Obsession' Tops Balto, Sock 19G

Baltimore, Aug. 24.

New product is felt in general better grosses here this week although holdovers are still numerous. "Magnificent Obsession" looks socko at the Century. "Vanishing Prairie" shapes great at the Film Centre, latest addition to local arty ranks. "Robinson Crusoe" is mild at the Stanley.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 25-60-90) — "Magnificent Obsession" (U). Fine \$12,000 or near. Last week, "Gone With Wind" (reissue) (5th wk), \$5,800.

Cinema (Schwaber) (466; 50-51) — "Seven Deadly Sins" (Indie) (4th wk). Slipping to oke \$3,000 after \$3,500 for third.

Film Centre (Rappaport-Mechanic) (960; 50-51) — "Vanishing Prairie" (Disney). New arte opened with smash \$8,500. House was formerly the nabe Centre.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Caine Mutiny" (Col) (6th wk). Holding nicely at \$6,500 after \$9,000 in fifth.

Keith's (Schanberger) (2,400; 30-46-80) — "Mrs. Leslie" (Par). Opens tomorrow (Wed.) after fifth week of "Living It Up" (Par) did lean \$5,000.

Little (Rappaport) (310; 50-51) — "Mudlark" (20th) (reissue). Starts tomorrow (Wed.) after "Decameron Nights" (UA) got mild \$3,300.

Mayfair (Hicks) (980; 24-44-70) — "Haste to Live" (U). Begins tomorrow (Wed.). Second week of "Francis Joins Wacs" (U) was fair \$2,800.

New (Mechanic) (1,800; 35-51) — "Egyptian" (20th). Preeming tomorrow (Wed.). Last week, "Her 12 Men" (M-G) (2d wk), mild \$5,000 after \$7,000 opener.

Playhouse (Schwaber) (420; 50-51) — "Man With Million" (UA) (6th wk). Potent \$3,400. Last week, \$4,000.

Stanley (WB) (3,200; 30-80) — "Robinson Crusoe" (UA). Mild \$4,000. Last week, "King Richard, Crusaders" (WB) (2d wk), \$7,000.

Town (Rappaport) (1,600; 35-51) — "Broken Lance" (20th) (3d wk). Fine \$8,000 after \$12,000 in second.

## 'Brides' Boffo \$35,000, D.C.; 'Jungle' Okay 8G, 'Obsession' Great 22G, 2d

## Key City Grosses

**Estimated Total Gross This Week** ..... \$2,978,900  
(Based on 23 cities, and 221 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week Last Year** ..... \$2,679,900  
(Based on 23 cities and 208 theatres.)

## 'Lance' Strong \$15,000 in Mpls.

Minneapolis, Aug. 24.

With holdovers still hogging most of the Loop spotlight, famine of new fare is being only slightly relieved currently. This week sees four newcomers, including a twin bill of smaller pictures. Chief entry is Radio City's strong "Broken Lance." The 19th week of "Cinerama" finds little diminution of patronage. And also continuing strongly are "Gone With Wind," "Caine Mutiny" and "7 Brides for 7 Brothers," last-named at State being wow. "Magnificent Obsession" shapes hefty on moveover to Lyric.

**Estimates for This Week**  
Century (S-W) (1,140; \$1.75-\$2.85) — "Cinerama" (Indie) (19th wk). Still amazing. Smash \$26,000. Last week, \$28,000, biggest of run.  
Gopher (Berger) (1,000; 85-) — "Gone With Wind" (M-G) (reissue) (6th wk). Okay \$4,000. Last week, \$5,400.

Lyric (Par) (1,000; 85-51) — "Magnificent Obsession" (U) (m.o.). Here after two gigantic Radio City weeks and likely to remain for some time. Hefty \$7,000. Last week, "Living It Up" (Par) (4th wk), \$4,500 at 65-85c.

Radio City (Par) (4,100; 85-51) — "Broken Lance" (20th). Strong \$15,000. Last week, "Magnificent Obsession" (U) (2d wk), \$12,000.

RKO-Orpheum (RKO) (2,690; 85-\$1.25) — "Caine Mutiny" (Col) (4th wk). Unanimous approval stimulating word-of-mouth to help this one. Big \$10,000. Last week, \$12,000.

RKO-Pan (RKO) (1,600; 55-75) — "Saracen Blade" (Col) and "Paris Model" (Col). Neat \$4,800. Last week, "Cat-Women of Moon" (Indie) and "Monster of Ocean Floor" (Lip), \$5,000.

State (Par) (2,300; 85-51) — "7 Brides for 7 Brothers" (M-G) (2d wk). One of talks of town. Giant \$13,000. Last week, \$20,000.  
World (Mann) (400; 85-\$1.20) — "Hobson's Choice" (UA). Critic applauded but public response is disappointing. Mild \$3,000. Last week, "Man With Million" (U) (2d wk), \$3,200.

## 'Brides' Big Hub Noise, \$37,500; 'Lance' 13G, 3d, 'Caine' OK \$11,000, 8th

Boston, Aug. 24.

"7 Brides for 7 Brothers" at State and Orpheum is the big noise among newcomers here, the stanza "Susan Slept Here" opened fairly strong at the Memorial. Balance of city is holding over. "Broken Lance" in third week at Paramount and Fenway is good while "Caine Mutiny" in eighth frame at the Astor looms lusty. "King Richard and Crusaders" in second round at the Met is mildish.

**Estimates for This Week**  
Astor (B&Q) (1,500; 85-\$1.25) — "Caine Mutiny" (Col) (8th wk). Strongest on night biz; lusty \$11,000. Last week, \$13,000.  
Beacon Hill (Beacon Hill) (800; 50-51) — "Man With Million" (UA) (6th wk). Good \$4,500. Last week, \$5,000.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (34th wk). Still good at \$16,000 following \$18,000 in previous week.

Exeter (Indie) (1,300; 60-\$1) — "Holly and Ivy" (Indie) and "Welcome Queen" (Indie) (3d wk). Okay \$6,000 after \$7,000 in second frame.

Fenway (NET) (1,373; 50-90) — "Broken Lance" (20th) and "Heat Wave" (Lip) (3d wk). Good \$3,500. Last week, \$5,500.

Memorial (RKO) (3,000; 50-80) — "Susan Slept Here" (RKO) and "Sins of Rome" (RKO). Opened (Continued on page 16)

Washington, Aug. 24. Receipts at the boxoffice picked up considerably last week, with "Seven Brides" getting off to a terrific start at the Capitol. "Cinerama" is behaving like a new sock entry though in its 42d week at the Warner. "Caine Mutiny" is holding as solidly at Keith's, "Magnificent Obsession" is great in its second week at the Palace. "Valley of Kings" opened well at the Columbia. "Duel in Jungle" looks okay at Met. With American Legion convention bringing in an estimated 150,000 visitors next week, downtown theatre managers are looking forward optimistically.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 70-95) — "7 Brides for 7 Brothers" (M-G). Sensational \$35,000. Stays. Last week, "Gone With Wind" (M-G) (reissue) (5th wk), \$16,000, over hopes.

Columbia (Loew's) (1,174; 60-80) — "Valley of Kings" (M-G). Strong \$9,000. Last week, "Rocket Man" (20th) and "Gorilla at Large" (20th), \$5,000.

Dupont (Lopert) (372; 65-\$1) — "Beauties of Night" (UA) (4th wk). Okay \$3,500 after \$3,700 last week.  
Keith's (RKO) (1,939; 75-\$1.25) — "Caine Mutiny" (Col) (7th wk). Hefty \$16,000 despite rains. Last week, \$18,000.

Metropolitan (SW) (1,200; 70-95) — "Duel in Jungle" (WB). Okay \$8,000. Last week, "King Richard and Crusaders" (WB) (2d wk), \$7,700.

Palace (Loew's) (2,370; 65-95) — "Magnificent Obsession" (U) (2d wk). Great \$22,000 after \$30,000 opener. Holds.

Playhouse (Lopert) (435; 55-\$1) — "About Mrs. Leslie" (Par) (5th wk). So-so \$4,300 after \$5,000 last week. Staying.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (42d wk). Unbelievably big \$23,500 and best session since opening. Has been climbing steadily for seven weeks. Last week, \$21,200.

Trans-Lux (T-L) (600; 70-\$1) — "Man With Million" (UA) (6th wk). Holding oke with \$5,500 after \$6,000 last week.

## 'Susan' Oke \$8,000, K.C.; 'Leslie' Nice 7½G, 'Lance' 10G, 'Obsession' 9G, 5th

Kansas City, Aug. 24.

Holdover race continues here with only three new films in nine first-run situations. "Susan Slept Here" at the Missouri and "About Mrs. Leslie" at the Paramount are both doing pleasing biz as downtown newcomers. "Final Test" in the arty Vogue is moderate. Among holdovers, "Magnificent Obsession" is outstanding although in fifth week at Orpheum. "Caine Mutiny" is strong in third round at the Midland. "Broken Lance" is oke in second week at the Tower. "Black Shield of Falworth" showed surprising first week strength to win a holdover. Weather somewhat on the moderate side, but warm enough to help biz here.

**Estimates for This Week**  
Esquire, Uptown, Fairway, Granada (Fox Midwest) (820; 2,043; 700; 1,217; 65-85) — "Black Shield of Falworth" (U) (2d wk) with "The Desperado" (AA) at Esquire and Granada. Fine \$12,000. Last week, \$19,000.

Kimo (Dickinson) (504; 85-\$1) — "Gilbert and Sullivan" (UA) (2d wk). Fine \$3,000, and holds. Last week, \$3,300.

Midland (Loew's) (3,500; 75-\$1.25) — "Caine Mutiny" (Col) (3d wk). Nifty \$9,000 and goes a fourth. Last week, \$14,000.

Missouri (RKO) (2,650; 50-80) — "Susan Slept Here" (RKO). Trim \$8,000. Last week, "Ring of Fear" (WB) and "Texas Bad Man" (AA) (2d wk), \$5,500.

Orpheum (Fox Midwest) (1,913; 75-\$1.25) — "Magnificent Obsession" (U) (5th wk). Happy \$9,000, better than some first weeks here. Last week, \$10,000.

Paramount (United Par) (1,900; 60-80) — "About Mrs. Leslie" (Par). Nice \$7,500. Last week, "King Richard and Crusaders" (WB) (2d wk), \$7,000 at 90c top.

Roxy (Durwood) (879; 65-85) — "Garden of Evil" (20th) (6th wk). Good \$4,000 and stays. Last week same.

Tower (Fox Midwest) (2,100; 65-85) — "Broken Lance" (20th) and "Rocket Man" (20th) (2d wk). Heft \$10,000; goes a third. Last week \$14,000.

# Dragnet-Aces Terrific \$96,000, Chi; 'Prairie' Torrid 20G, 'Shield' Hotsy \$21,500, 'Susan' 36G, 'Brides' 34G, 4th

Chicago, Aug. 24. Torrid Main Stem pace is being sustained this round as two new bills are stirring up traffic. World premiere of "Dragnet" with Four Aces' topping stagebill and Jack Webb making appearances last Friday (20), looks giant \$96,000. Hit record opening day and new high for three-day weekend at the Chicago. Loop is plucking a socko \$20,000 for "Vanishing Prairie."

Second week holdovers all continue strong. "Susan Slept Here" is hotsy at Woods as is "Black Shield of Falworth" at the Grand. "Ring of Fear" is off sharply at Roosevelt. Third frame of "Valley of Kings" looks tidy at the Monroe. McVickers is enjoying a fourth bangup week with "Brides for 7 Brothers" while same round of "Knock On Wood" is sock at the Oriental.

Plum take looms for "Magnificent Obsession" in sixth session at United Artists. "Caine Mutiny" is brisk in eighth round at State-Lake. "Cinerama" is heading for a mighty total in 56th week at Palace.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98-\$1.25) — "Dragnet" (WB) with Four Aces topping stagebill. Terrific \$96,000. Last week, "Living It Up" (Par) with Crew Cuts heading vaude (3d wk), \$57,000.

Grand (Nimkos) (1,200; 98-\$1.25) — "Black Shield of Falworth" (U) (2d wk) Hotsy \$21,500. Last week, \$30,000.

Loew's (Loew's) (600; 90-\$1.25) — "Vanishing Prairie" (Disney). Shaping socko at \$20,000. Last week, "About Mrs. Leslie" (Par) (3d wk), \$7,000.

McVickers (JL&S) (2,200; 65-\$1.25) — "7 Brides for 7 Brothers" (M-G) (4th wk). Boffo \$34,000, and still holding. Last week, \$31,000.

Monroe (Indie) (1,000; 65-\$7) — "Valley of Kings" (M-G) (3d wk). Nice \$6,000. Last week, \$10,000.

Oriental (Indie) (3,400; 98-\$1.25) — "Knock On Wood" (Par) (4th wk). Sharp \$23,000. Last week, same.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama" (Indie) (56th wk). Great \$47,000 after \$44,000 last week.

Roosevelt (B&K) (1,400; 65-\$98) — "Ring of Fear" (WB) (2d wk). Lean \$10,000. Last week, \$22,000.

State-Lake (B&K) (2,700; 98-\$1.80) — "Caine Mutiny" (Col) (8th wk). Tidy \$28,500, and staying two more weeks. Last week, \$30,000.

Surf (H&E Balaban) (685; 95) — "Earrings Madame De" (Indie) (3d wk). Fair \$3,700. Last week, \$3,400.

United Artists (B&K) (1,700; 98-\$1.25) — "Magnificent Obsession" (U) (6th wk). Sturdy \$24,000 after \$22,000 last week.

Woods (Essaness) (1,198; 98-\$1.25) — "Susan Slept Here" (RKO) (2d wk). Lively \$36,000 after last week's \$42,000.

World (Indie) (697; 98) — "La Ronde" (Indie) (3d wk). Fancy \$6,000. Last week, \$6,000.

## 'SUSAN' SLICK \$13,000, CLEVELAND; 'BRIDES' 16G

Cleveland, Aug. 24. With holdovers drawing the best crowds in many a month, downtowners are being paced by "Caine Mutiny," going into its sixth week. "Broken Lance" is hefty for third round. "Susan Slept Here" looms as best newcomer with a lively session at Palace. "7 Brides for 7 Brothers" still is sock in second round. "Crossed Swords" is rated fast at Ohio.

**Estimates for This Week**  
Allen (S-W) (3,000; 70-\$1.25) — "Caine Mutiny" (Col) (6th wk). Big \$13,000. Last week \$14,000.

Hipp (Tele-M) (3,700; 60-90) — "Broken Lance" (20th) (3d wk). Healthy \$14,000. Last week, \$16,000.

Ohio (Loew's) (1,200; 60-90) — "Crossed Swords" (U) and "Challenge Wild" (U). Fast \$10,000. Last week, "Prisoner of Casbah" (Col) and "Outlaw Stallion" (Col), \$3,500.

Lower Mall (Community) (585; 80-90) — "Seven Deadly Sins" (Indie) (3d wk). Oke \$2,500. Last week, \$3,500.

Palace (RKO) (3,300; 75-\$1) — "Susan Slept Here" (RKO). Lively \$13,000. Last week, "Hell Below Zero" (Col), \$11,500.

State (Loew's) (3,500; 60-90) — "Seven Brides" (M-G) (2d wk). Big \$16,000. Last week, \$25,000.

Stillman (Loew's) (2,700; 60-90) — "Knock On Wood" (Par) (m.o.) (3d wk). Fancy \$7,000. Last week \$10,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Brides' Bangup \$25,000, St. Louis

St. Louis, Aug. 24. Biz has taken a sharp upbeat here this session. Standout is "7 Brides for 7 Brothers" with smash total at Loew's. "Susan Slept Here" also is a heavy draw at the Fox. Holdovers also are doing okay, with "Cinerama" solid in 29th week at Ambassador. "Broken Lance" is rated trim at the St. Louis.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (29th wk). Solid \$17,500 after \$19,000 last week.

Fox (B&M) (5,000; 51-69) — "Susan Slept Here" (RKO) and "Outcast" (Rep). Hefty \$19,000. Last week, "Living It Up" (Par) and "Paris Playboys" (AA) (3d wk), \$4,000 in 3 days.

Loew's (Loew's) (3,172; 50-75) — "7 Brides for 7 Brothers" (M-G). Smash \$25,000. Last week, "Miami Story" (Col) and "Saracen Blade" (Col), \$15,000.

Orpheum (Loew's) (1,400; 50-75) — "Gone With Wind" (M-G) (reissue) (4th wk). Neat \$5,000. Last week, \$6,000.

Pageant (St. L. Amus.) (1,000; 82) — "About Mrs. Leslie" (Par). Fine \$5,000. Last week, "One Night of Happiness" (Indie) (3d wk), \$4,000.

Richmond (St. L. Amus.) (400; 82) — "Young Wives' Tales" (AA). Good \$3,000. Last week, "Hobson's Choice" (UA) (2d wk), \$2,000.

St. Louis (St. L. Amus.) (4,000; 69) — "Broken Lance" (20th) (2d wk). Trim \$14,000 after \$17,000 opening frame.

Shady Oak (St. L. Amus.) (800; 82) — "Young Wives' Tales" (AA). Big \$3,500. Last week, "Hobson's Choice" (UA) (2d wk), \$2,500.

## 'Lance' Lively \$36,000 In Det.; 'Crusaders' 22G, 'Waterfront' \$15,000, 3d

Detroit, Aug. 24. Biz is holding fairly good this week. "Broken Lance" looms nice at the Fox. "King Richard and Crusaders" shapes good at the Michigan. "Susan Slept Here" looks fairly good at the Adams. Holdovers of "On Waterfront" is big in third Palm round. "Duel in Jungle" is rated slow at Broadway-Capitol.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Broken Lance" (20th). Nice \$36,000. Last week, "Gambler from Natchez" (20th) and "River Beat" (UA), \$22,000.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "King Richard and Crusaders" (WB). Good \$22,000. Last week, "Knock on Wood" (Par) and "The Cowboy" (Lip), \$15,000.

Palms (UD) (2,961; 80-\$1) — "On the Waterfront" (Col) and "Big Chase" (Lip) (3d wk). Strong \$15,000. Last week, \$23,000.

Madison (UD) (1,900; \$1.25-\$1.50) — "Caine Mutiny" (Col) (8th wk). Sturdy \$12,000. Last week, \$16,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Duel in Jungle" (WB) and "Paid to Kill" (Lip). Slow \$10,000. Last week, "Pushover" (Col) and "Law vs. Billy Kid" (Col), \$14,000.

United Artists (UA) (1,938; \$1-\$1.25) — "Gone With Wind" (M-G) (reissue) (6th wk). Swell \$18,000. Last week, \$21,800.

Adams (Balaban) (1,700; 80-\$1) — "Susan Slept Here" (RKO). Fair \$9,000. Last week, "Valley of Kings" (M-G) (3d wk), \$8,800.

Music Hall (Cinerama) Productions (1,194; \$1.40-\$2.65) — "Cinerama" (Indie) (75th wk). Big \$21,000. Last week, \$21,500.

## 'FRANCIS' FANCY 11G, INDPLS. ACE, 'WEAK' 5G

Indianapolis, Aug. 24.

Biz is spotty at first-run here this stanza, only bigger pix holding up against outdoor competition. "Francis Joins Wacs" looks to lead with a nifty week at Circle. "Broken Lance" looks stout in half week holdover at Indiana. "Weak and Wicked" at Lyric looms okay.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 60-85) — "Francis Joins Wacs" (U) and "Haste to Live" (Rep). Nifty \$11,000. Last week, "Magnificent Obsession" (U) (2d wk), \$10,000 for sock \$27,000 of 2nd wk stand.

Indiana (C-D) (3,200; 65-95) — "Broken Lance" (20th) (2d wk). Nice \$7,000 in three days, and moved over, to get back to mid-week opening. Total for 10 days about \$22,000.

Loew's (Loew's) (2,427; 60-85) — "Witness to Murder" (UA) and "Prisoner of War" (M-G). Thin \$5,000. Last week, "7 Brides for 7 Brothers" (M-G) (2d wk), \$9,500.

Lyric (C-D) (1,600; 35-70) — "Weak and Wicked" (Indie) and "Paid to Kill" (Lip). Oke \$5,000. Last week, "Outcast" (Rep) and "Untamed Heiress" (Rep), \$5,500.

## 'Window' Record \$26,000 in Philly

Philadelphia, Aug. 24. "Rear Window" is easily stand-out here this stanza since it has broken house highs every day of first round at the Arcadia, with a new all-time mark of \$26,000 or near likely on week. Old high was held by "Mogambo" at \$21,500.

"King Richard and Crusaders" at Mastbaum and "Vanishing Prairie" at Midtown opened well but more had been expected. "Pushover" was helped by personal of Kim Novak to get a good score at Stanton. "Waterfront" still is at flood height for third session at Stanley.

**Estimates for This Week**  
Arcadia (S&S) (625; 89-\$1.30) — "Rear Window" (Par). New record at \$26,000 or close. Last week, "Valley of Kings" (M-G) (4th wk), \$5,500.

Boat (S-W) (1,430; \$1.25-\$2.60) — "Cinerama" (Indie) (46th wk). Fast \$14,700 to top. Last week's \$13,800.

Fox (20th) (2,250; 75-\$1.49) — "Broken Lance" (20th) (3d wk). Good \$16,000. Last week, \$20,000.

Goldman (Goldman) (1,200; 65-\$1.49) — "Gone With Wind" (M-G) (reissue) (7th wk). Tidy \$11,000. Last week, \$14,000.

Mastbaum (SW) (4,360; 75-\$1.30) — "King Richard and Crusaders" (WB). Stout \$25,000. Last week, "Apache" (UA) (4th wk), \$11,500.

Midtown (Goldman) (1,000; 74-\$1.30) — "Vanishing Prairie" (Disney). Okay \$14,000. Last week, "Personal Affair" (UA), \$9,500.

Randolph (Goldman) (2,500; 99-\$1.80) — "Caine Mutiny" (Col) (8th wk). Sturdy \$13,000. Last week, same.

Stanley (SW) (2,900; 74-\$1.30) — "On Waterfront" (Col) (3d wk). Terrific \$24,000. Last week, \$31,000.

Stanton (SW) (1,473; 50-99) — "Pushover" (Col). Solid \$11,000. Last week, "Southwest Passage" (UA) and "Capt. John Smith, Pocahontas" (UA), \$7,000.

Trans-Lux (T-L) (500; 80-\$1.50) — "Mrs. Leslie" (Par) (2d wk). Fine \$7,500. Last week, \$11,000.

Viking (Price) (1,000; 75-\$1.30) — "Student Prince" (M-G) (8th wk). Loud \$8,000. Last week, \$8,500.

Trans-Lux World (T-L) (604; 99-\$1.50) — "Adventures Robinson Crusoe" (UA) (3d wk). Off to fair \$3,800. Last week, \$6,500.

## 'Francis' Great \$20,000, Denver; 'Prairie' Hep 8G

Denver, Aug. 24.

"Francis Joins Wacs" is easily top here this week with a sock session. "Vanishing Prairie" is rated big at Aladdin, and holds. Five houses currently are ending runs of two to five weeks each. "Magnificent Obsession" still is fancy in third Paramount round. "Living It Up" continues very solid in third stanza at Denham.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 50-85) — "Vanishing Prairie" (Disney). Big \$8,000. Holds. Last week, "Rocket Man" (20th) and "On Riviera" (20th) (reissued), \$2,500.

Broadway (Wolfberg) (1,200; 50-85) — "Her 12 Men" (M-G) (2d wk). Fair \$6,000. Last week, \$7,000.

Centre (Fox) (1,247; 60-\$1) — (Continued on page 16)

# B'way's Robust August: 'Richard' Rich 50G, 'Dragnet' Cops Huge 45G, 'Prairie' Peak 22G, 'Window' 57G 3d

Launching of some new, strong product during the last five days is boosting Broadway film business this session. This plus some very big extended-runs makes the current week an unusually good one. The rainy, cool weather of Saturday (21) made it a big day whereas Sunday's bright, warmish atmosphere hurt somewhat.

"King Richard and Crusaders" is giving the Paramount one of its best opening weeks in some time, with a socko \$50,000 in prospect. Preem of "Dragnet" is getting a great play, with a mighty \$45,000 likely on first session at the Victoria. This is near the all-time high mark for the house and its biggest initial week in years.

"The Raid" and vaudeville is heading for a trim \$21,000 this week at the Palace. Fourth new bill "Weak and Wicked" looks mild \$7,500 at the Globe.

"Vanishing Prairie," playing at the arty Fine Arts, soared to a new high opening round, with \$22,400. Prolongation of run for "Mr. Hulot's Holiday" hit a great \$10,500 opening stanza at the Guild.

Biggest coin-getter continues to be "7 Brides for 7 Brothers" plus stage show at the Music Hall. It is heading for a terrific \$171,000 in fifth session winding up today (Wed.). It stays on through Labor Day, with eight weeks virtually assured.

"Rear Window" continues great with \$57,000 for third round at the Roll. "Magnificent Obsession" held a socko \$33,000 for third week at the State.

"Living It Up" still is now at the Criterion with a \$24,000 in prospect for the current (5th) stanza. "On Waterfront" continues great at \$60,000 for fourth frame at the Astor.

"Caine Mutiny" has caught on in almost sensational fashion in recent weeks, with a smash \$36,000 probable in current (9th) round at the Capitol. "Apache" also is displaying great stamina with fast \$12,500 likely for seventh week at the Mayfair.

"Cinerama" picking up to smash \$40,500 in its 63d round at the Warner. The fact that it is now in its second round at this house does not seem to hurt visitors from out-of-town continuing to make it a "must" on their vacation trips to N. Y.

**Estimates for This Week**  
Astor (City Inv.) (1,300; \$1.25-\$2) — "Waterfront" (Col) (5th wk). Still sockeroo at \$60,000 in fourth week ended last night (Tues.), as against \$61,500 for third stanza, probably biggest ever for first five initial weeks at house.

Baronet (Reade) (430; 90-\$1.55) — "Fallen Idol" (Indie) (reissue). Initial frame ending today (Wed.) looks like fairly okay \$4,000. Holds. In ahead, "Cowboy" (Lip) (3d wk-10 days), \$3,800.

Capitol (Loew's) (4,820; 85-\$2.20) — "Caine Mutiny" (Col) (9th wk). Current round winding today (Wed.). Likely will hold with smash \$36,000 or near as against \$38,000 for eighth week. Continues.

Criterion (Moss) (1,700; 50-\$1.85) — "Living It Up" (Par) (5th wk). Present stanza ending tomorrow (Thurs.) is heading for great \$24,000 or close after \$28,800, way over hopes, for fourth week. Continues on indef.

Fine Arts (Davis) (468; 90-\$1.80) — "Vanishing Prairie" (Disney) (2d wk). First session ended Sunday (22) soared to a new house record of \$22,400, with long lines every day. House force to open at 10:30 a. m. starting last Friday to handle crowds. Set for longrun. In ahead, "Mr. Hulot's Holiday" (GBD) (9th wk-5 days), \$7,000 for excellent longrun.

Globe (Brandt) (1,500; 70-\$1.50) — "Weak and Wicked" (AA). Initial stanza ending tomorrow (Thurs.) looks only mild \$7,500. Won't stay very long. In ahead, "Gambler From Natchez" (20th) lasted only one week with \$8,000.

Guild (Guild) (450; 81-\$1.80) — "Mr. Hulot's Holiday" (GBD) (2d wk). First frame ended Sunday (22) hit great \$10,500, this being initial week of continuation of run started at Fine Arts Theatre. In ahead, "Maltz" (UA) (4th wk-10 days), \$5,500.

Holiday (Rose) (950; 90-\$1.65) — "Bullets or Ballots" (WB) and "St. Louis Kid" (WB) (reissues) (3d wk). Second round ended Monday (23) held with okay \$8,000 after fancy \$12,000 opening week. Not set to hold much longer.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Apache" (UA) (7th wk). This

stanza finishing tomorrow (Thurs.) is heading for fancy \$12,500 after \$17,000 for sixth week.

Normandie (Normandie Theatres) (592; \$5-\$1.50) — "Adventures Robinson Crusoe" (UA) (3d wk). Present frame ending today (Wed.) is holding at nice \$4,000 or near. Second week was \$5,600.

Palace (RKO) (1,700; 50-\$1.50) — "The Raid" (20th) with vaudeville. This week winding tomorrow (Thurs.) looks trim \$21,000 or close. Last week, "Gog" (UA) with 8 acts of vaude, \$21,500.

Paramount (ABC-Par) (3,664; 70-\$1.75) — "King Richard and Crusaders" (WB). Initial session ending Friday (27) looks to hit socko \$50,000. Holding. In ahead, "Duel in Jungle" (WB) (2d wk), \$27,000.

Revue (U) (2,092; \$2-\$2.50) — "Rear Window" (Par) (3d wk). Current stanza winding up today (Wed.) is holding with terrific \$57,000, amazing for third week here. Second week was \$60,000.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Hobson's Choice" (UA) (11th wk). The 10th week ended Sunday (22) held at okay \$6,000 after \$6,300 in ninth. "Bread, Love and Dreams" (Indie) due in next but opening not set.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "7 Brides for 7 Brothers" (M-G) with stage show (5th wk). Continues at terrific pace with \$171,000 likely for week ending today (Wed.). Fourth session was \$179,500, making \$730,000 for first four weeks, best ever for such period at Hall. "Brigadoon" (M-G) set to follow.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40) — "The Egyptian" (20th). Opens regular run today (Wed.) after special invitational preem last night (Tues.) at benefit for March of Dimes. In ahead, "Broken Lance" (20th) (4th wk-5 days), mild \$22,000 after \$37,000 for third full week.

State (Loew's) (3,450; 78-\$1.75) — "Magnificent Obsession" (U) (4th wk). Third round ended last night (Tues.) was \$33,000 after \$44,000 for second week. Stays on.

Sutton (B&B) (561; 90-\$1.50) — "Man With Millon" (UA) (9th wk). Eight week ended Sunday (22) was good \$6,700 as against \$6,000 for seventh frame. "High and Dry" (U) was scheduled to open Aug. 29 but opening likely will be delayed since "Million" has held up so well.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50) — "Her 12 Men" (M-G) (3d wk). First holdover stanza ended last night (Tues.) was good \$5,000 after \$9,000 for opener.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Lili" (M-G) (7th wk). The 76th round ended Monday (23) held at sock \$6,700 after \$6,800 for 75th week.

Victoria (City Inv.) (1,060; 50-\$1.75) — "Dragnet" (WB). Soaring, and looks to reach a mighty \$45,000, near the all-time high for house and biggest at Vic in years. Opening week ends tomorrow (Thurs.). Holds, natch! In ahead, "Susan Slept Here" (RKO) (3d wk-8 days), \$9,500 after two nice previous weeks.

Warner (Cinerama Prod.) (1,600; \$1-\$2.50) — "Cinerama" (Indie) (64th wk). The 63d round ended Sunday (22) edged up to smash \$40,500 after \$40,000 for 62d week. Stays on. Show getting plenty of vacationers now in N. Y.

stanza finishing tomorrow (Thurs.) is heading for fancy \$12,500 after \$17,000 for sixth week.

Normandie (Normandie Theatres) (592; \$5-\$1.50) — "Adventures Robinson Crusoe" (UA) (3d wk). Present frame ending today (Wed.) is holding at nice \$4,000 or near. Second week was \$5,600.

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Trans-Lux 60th St. (T-L) (453; \$1



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**WARNERS**

# U.S. Year at Edinburgh Drama Fest; Licensing Laws Hamper Nightlife; Lighter Revue Touch Is Missed

By GORDON IRVING

Edinburgh, Aug. 24.

With Denmark's Prince George and Princess Anne here to attend the opening ceremonies and concerts, and England's Princess Margaret due next Friday (31) for the Old Vic's Shakespeare opening the eighth International Festival of Music and Drama has struck quite a royal note. Fest runs from Aug. 22 to Sept. 11.

Social life is becoming increasingly important at this annual arts junket, and more emphasis is being placed on good niteries and eateries. More hotels and restaurants are opening to cater for the Festival, there are more late-night revues (although still officially frowned upon by the Festival toppers), and the demand for after-the-show entertainment fodder continues.

Absurd licensing laws, the most outdated in the world, and the influence of the ancient Scots church, with its out-of-date let's-not-be-gay outlook, are hampering what could be the world's gayest event of the cultural year. The impetus is here, but Auld Lang Syne tradition cuts across its full success. If this Festival were taking place in Paris, it would draw many thousands more.

That criticism apart, dignified Edinburgh, with its historic castle set on a rock, its handsome Princes St. (one of the finest boulevards in the world) and its hordes and earnest, artistically-minded and hospitable citizens, is making another bold effort to make this a success.

On the drama side, it's America's year. The main modern offering is Thornton Wilder's comedy, "The Matchmaker," at the Lyceum Theatre. (Continued on page 15)

## Sadler's Theatre Terps Snarled by Wage Hassle; Dancers Ask \$425 Hike

London, Aug. 24.

Unless a pay dispute with British Actors Equity is resolved, the new season of the Sadler's Wells Theatre Ballet, scheduled to open Sept. 9, will have to be postponed. (This is the junior, but separate troupe of Sadler's Wells Ballet.)

Union ordered a stoppage when the management nixed its demand for an around increase of \$4.25, but offered to pay merit money to some of the 30 members of the troupe.

The management, which gave the dancers until yesterday (Mon.) to sign contracts for the remainder of the season and the company's provincial tour, said it was not a financial issue but one of principle. Present Equity minimum is £7 a week, equal to \$19.60. Three members of the company are reportedly paid \$22.40 weekly.

## Each Britisher Visits Cinema 26 Times Yearly

London, Aug. 24.

A total of 26 cinema visits a year for each inhabitant of the United Kingdom; an average of only 15 a year for each American. These comparative figures for 1953 were published in London last week by UNESCO.

The publication (70c. a copy) "Basic Facts and Figures," gives the total of British picture theatres as 4,595, with a seating capacity of 4,200,000. Paid admissions last year amounted to 1,312,000,000. In America, 17,000 theatres have a combined capacity of 10,200,000 and the annual attendance in 1952 totalled 2,300,000,000.

The statistical comparison reveals that in July last year, while Britain had used 2,900,000 tv receivers in use, the U. S. total had topped 25,000,000, equalling the number of radios fitted in American cars. At the same time there were 110,000,000 radio receivers in use in the U. S. against some 12,000,000 in Britain. This works out to 701 receivers for every 1,000 U. S. inhabitants against 256 in Britain.

## Vidor Preps Bilingual 'Devil's General' Film

Hollywood, Aug. 24.

Charles Vidor, who last directed "Rhapsody" for Metro, is negotiating with three American stars to appear in "The Devil's General," Carl Zuckmayer's London stage hit based on the career of Ernst Udet, German air ace of World War I, which starred Trevor Howard. Vidor has just acquired the play from Richard Gordon, who purchased worldwide film rights from Zuckmayer last year.

Zuckmayer will collaborate with Vidor on the American screenplay. Vidor intends to produce and direct the pic in early 1955 and is now in Europe to explore the possibility of filming the play there simultaneously in English and German-language versions.

## Copyright

Continued from page 2

copyright protection in foreign countries will be actual and not merely symbolic.

Provision is made for a minimum term which may be computed either from the date of publication, as we do under the Copyright Act, or be based upon the life of the author, which is the system in most other countries. A comparison of terms is permitted so that when a work falls into the public domain in its country of origin it need not be protected elsewhere. For this purpose, both the original term of twenty-eight years and the renewal term under our statute are given effect.

The change which is most immediate and the impact of which will be felt directly, involves the expanded form of copyright notice and its international effect. For many years there appeared to be an irreconcilable conflict between the Berne system of copyright without "formalities" and our requirement that copyright be secured by the imprint of a statutory notice. Many countries, even adherents to the Berne Convention, have moreover required either first or simultaneous publication in their own territories or within the Berne Union for the protection of published works, and we in turn have imposed the manufacturing clause in respect of English language books and periodicals of foreign origin. Some domestic laws have imposed conditions of registration, deposit or similar burdensome conditions. These chaotic prescriptions have constituted the chief impediment to adequate international copyright protection.

### New Copyright System

Under the Universal Convention, our system of securing copyright by the imprint of a notice is adapted as the means of overcoming the divergent local requirements. When the Treaty comes into force, all of the formalities, whether they be local publication, manufacturing provisions, registration or deposit, will be satisfied if the work bears an imprint of the symbol © accompanied by the year of publication and the name of the copyright proprietor. With the imprint of this notice it will no longer be necessary to have a work published simultaneously in England, Canada or other Berne Convention countries in order to obtain copyright in the important markets, or to abide by the other various local formalities.

Congress has in addition taken the precaution to eliminate an unnecessary dual requirement. Until now the use of the symbol © in the statutory copyright notice has been permissible only on photographs, engravings, statuary, and such similar works. On printed material such as books, periodicals, sheet music and the like, it has been essential to use the full word "Copyright" or the abbreviation "Copr." The new amendment of the Copyright Act adopted by Congress to implement the Universal Convention, will now permit the use of the symbol © for the copyright notice on all works. We can therefore expect to find this new style of copyright notice employed uniformly on sheet music, books, periodicals, and other printed material to serve for domestic copyright purposes, as well as a means of securing copyright throughout the area of the Universal Convention.

# Despite Thin B.O., Arg. Film Prods. Plan Big Lineup of Pix; Widescreen, Color Vehicles Plus Foreign Stars

Buenos Aires, Aug. 17.

## 20th Plans Showing Of New C'Scope in Aussie

Sydney, Aug. 17.

Twentieth-Fox, in association with Hoyts' circuit, will give demonstrations of the advance in CinemaScope technique at the 2,200-seat Regent here Aug. 24. Demonstrations will be along the lines of those recently concluded in the U. S. and Britain, which Ernest Turnbull, Hoyts managing director, attended.

Demonstrations, strictly for exhibits will be followed by a supper at the Trocadero. Big tieup is seen by industry folk as a 20th-Fox blast against Par's opposition VistaVision.

## Irish Pix Critic Raps 'Brutality'

Dublin, Aug. 17.

With Irish film censor Martin Brennan already scissoring brutality scenes in pix and ordering "toning down" in others, critic Ken Crozier-Shaw talking on Radio Eireann's weekly Film Magazine feature also put in a rap. He alleged that in a recent three-month period, audiences at first-runs here saw "550 acts of violence in 70 films, and that only 17 of these were westerns in which a certain amount of brutality is expected."

Shaw claimed that films not only are getting rougher but that they are also becoming increasingly vicious.

"Brutality" topic is being aired more and more frequently despite the censor's "toning down" tactics. Subject reportedly was discussed when Roland Thornton, director of information for the MPPAA in London, visited here for talks with industry leaders and civic biggies last week.

## Aussie B.O. Boff With 'Genevieve,' 'Prince' Plus 'Knock' Longrun Champs

Sydney, Aug. 17.

Solid boxoffice throughout the Aussie territory is indicative of the strong product presently marquee at the cinemas. Biz should maintain a hot pace for balance of the year.

Toppers here include "Moon Is Blue" (UA), in 36th week; "River of No Return" (20th), 3d week; "Student Prince" (M-G), 4th week; "Knock On Wood" (Par), 11th week; "Hobson's Choice" (London), 4th week; "French Line" (RKO), 3d week; "Hondo" (WB), 4th week, and "Red Beret" (Col), 2d week.

### 'Genevieve' Tops in Melbourne

Melbourne, Aug. 17.

"Genevieve" (U) is top longrun here. "Elephant Walk" (Par), 2d week; "Student Prince" (M-G), 2d week; "Three Coins in the Fountain" (20th), 3d week, and "Love Lottery" (Rank), 2d week are the others. In Brisbane, "Prince Valiant" (20th), "Ma, Pa Kettle at Home" (U), and "Meet Me Tonight" (Rank), all in their second weeks set the longrun pace.

Adelaide has "Roman Holiday" (Par), in its 5th week; "Genevieve" (U), in 7th week; "Night People" (20th), in 3d week, and "Rose Marie" (M-G), in 2d week.

### Vienna's Brit. Debut

London, Aug. 24.

Under Peter Daubeny's management, the Vienna Operaetta made its British debut last week at the Stoll Theatre. After three weeks in the West End, it will embark on a provincial tour until the end of the year.

The company opened last Monday (16) with an attractive presentation of "Vienna Blood," and subsequently staged "Princess Cardas" and "The Merry Widow." The cast is headed by Christine von Widmann and Karl Terkal.

Outwardly undismayed by the poor returns obtained with their pictures, the native producers are maintaining activity, with the impetus of this year's international festival at Mar del Plata causing the recruiting of considerable European and Mexican talent to reinforce their rosters. The desperate efforts to recover lost prestige at home and abroad now include filming in widescreen and with color, entries at every international festival, purchase of new equipment and hiring of European cameramen. Plans include everything except that essential of good film production—selection of interesting story material and adequate direction.

Most of the foreign talent actually has started work, and some here express amazement at why many of these talented foreigners should have accepted local contracts. Most recent arrival is Spanish actress Ana Mariscal, under contract to Guaranteed Pictures. She will be teamed with her countryman, Alberto Closas, and a new screen find, Jorge River.

Mexico's Carlos Lopez Motezuma was hurriedly signed by Argentina Sono Film to make up for the defection of Pedro Armendariz, who was to be paired with Zully Moreno in "De Barro Humano" (Of Human Clay). Motezuma is described as a leading Mexican character actor. Luis Sandrini is to make a brief guest appearance in this. The latter comedian is currently hard at work directing and playing the lead in his own production of the legit hit, "Cuando Los Duendes Cazan Perdices" (When Ghosts Hunt Partridges), which ran six years on the stage.

Another European arrival, Alba Arnova, has started work in "Pajaros de Cristal" (Crystal Birds), which has a ballet theme. Renee Dumas, an Argentine actress who has had much experience in Mexican pictures, also was imported for a role in this.

### Villar Starts on Second Pic

Portuguese actor, Antonio Villar, who was hired by Hugo del Carril for "La Quintrala," not yet released, is now working on his second Argentine effort, "The Corsican Brothers" (Sono). Many sequences of the picture were shot in the Cordoba hills, which resemble the rugged Corsican scenery, and others in the lush Army Club's reception rooms, which easily pass as the galleries of the Tuileries in Napoleon's day. The Army's loaning its premises for the purpose shows the government's interest in film production. (Incidentally, the Army Club was formerly the Gaijinza-Pas family mansion, owners of the great liberal newspaper La Prensa, which Peron confiscated.) Another sign of government cooperation has been exemption from taxation for film producers who use the city streets for shooting scenes.

Unable to enlist Yves Montand for work in local studios because of his high dollar wage demands, Ana Maria Lynch (Mrs. Hugo del Carril) contented herself with signing Italian actor Massimo Girotti and Spain's Enrique Diosdado, who made pictures here some years ago. Both have already begun work on a Spanish version of Emile Zola's "La Bête Humaine" in 3-D, which Daniel Tinayre is directing. Miss Lynch played her first screen role in "La Quintrala," her husband's unreleased production, and is reported to have been selected by Emeric Pressburger and Michael Powell for an important part in "Sun in Blood," which they will roll in Argentina next year. She also signed Emilio Fernandez and Gabriel Figueroa of Mexico for work in local pictures next year.

"Viviane Romance to Star" Another Italian actor, Raff Valdone, due to work with an independent producer in "El Puente" (The Bridge), directed by Antonio Leonviola. Preparations are also going forward for "Caranavillo," in which French Viviane Romance is to star. French cameraman Louis Brouel also was signed for it. Aurora Bautista likewise is due (Continued on page 15)

## Financial Recovery For Odeon Group in Offing

London, Aug. 24.

A complete financial recovery by the Odeon Group, together with a resumption of dividend payments, is anticipated in financial circles when the preliminary profit statement is published next Monday (30). The full report is due mid-September.

During the past fortnight there has been considerable activity in Odeon shares on the exchange here. Ordinary shares (par value 70c) were being quoted last week at better than \$3.50.

## 8th Scot Pix Fete Widens Choices

Edinburgh, Aug. 24.

The Eighth International Film Festival, pix accessory to the major Edinburgh Festival, is making valiant efforts to come down to earth. Choice of product has been widened to embrace vehicles of all categories. Also, more visiting stars are attending. Fearful of the bogey of "ugly commercialism," the organizers have made a semi-bow to popular taste by including a British feature pic, "The Young Lovers," starring American actor David Knight and French actress Odile Versois. This is set for a gala preem at the New Victoria, Sept. 5, with the two stars and director Anthony Asquith present.

More than 30 feature pix and about 200 shorts from 38 nations are set for the three-week cinematic junket.

For the first time honor of launching the fete has gone to Greece. Greece has its "Windfall in Athens" entered. It has been breaking records in the Middle East.

Main American entry is "Little Fugitive," with Morris Engel and Ruth Orkin. It has covered most of its U. S. playdates already. Pic was screened today (24) along with a British semi-documentary "Powered Flight." Argentina has "Dark River," pic dealing with the days of semi-slavery. Russia sent three feature pix, one being "Trio Ballet," featuring ballerina Ulanova. Another is the juve-audience film "Cuk and Geg."

Two late entries to the annual film junket are Columbia's "The Caine Mutiny" and "On the Waterfront." Date for former, subject of rave notices by British crits, is being fixed, and the latter will be screened Sept. 12.

John Huston is expected in for the Festival from location lensing of "Moby Dick" at Fishguard, Wales. Two other American visitors due in are Walter Wanger and Joan Bennett, who plan to stay for a week. Wanger's "Riot in Cell Block 11" is being shown here Thursday (26) and Friday (27).

From France has come "Avant Le Deluge," about the revolt of a group of young people faced with a world threatened by atomic destruction. Film received the international crit award at the 1954 Cannes Festival. Also from the Gallic film studios is "Le Ble En Herbe," adapted by Claude Autant-Lara from a novel by the late Colette.

## Hipp's 50th Anni

Manchester, Eng., Aug. 17.

Hippodrome Theatre celebrated the 50th anni here last month. Built by Sir Oswald Stoll, house opened in July, 1904. With one short break, has been a music hall for half-a-century. Originally known as the Ardwick Empire, it became the Hippodrome when Stoll's former Hippodrome on Oxford Street, Manchester, was pulled down and rebuilt as a cinema.

First bill opening night was headed by the Fred Karne Co. in "Saturday to Monday."

# Ponder Ability of Brit. Film Prod. To Meet Telepix Needs of Com'l TV

By HAROLD MYERS

London, Aug. 24.  
Is the motion picture production industry in Britain capable of meeting the boom which may come with the introduction of commercial television here? This is an urgent question which is being anxiously examined by potential program packagers, who are planning to swing into activity immediately the blueprint for the new network as released by the government.

The postwar production crisis took a severe toll of many studios, and the floor space now available is considerably restricted although not fully employed by feature and short film producers. At the last census in May, 18 out of a total of 54 stages were idle, equalling over 27% of the total area available.

Up to the present, however, there has only been a modest amount of British telepix production, and little of it has been absorbed by the home market. Creation of the new commercial web, however, is expected to result in substantial expansion in this field and may severely tax the limited studio resources.

Another legacy of the production slump is likely to be a shortage of skilled technicians because more than 2,000 experienced studio workers have left the industry during the past few years to find employment and security in other jobs. Many, doubtless, could be tempted back to the studios with a promise of full and continuous employment, but would not be lured on a picture-to-picture basis.

**Eye Other European Prod. Setups**  
In anticipation of the threatened studio shortage, some tv producers are hopeful that floor facilities in other parts of Europe will be available to fill the gap. Michael Brown, tv program director for Coleman, Prentiss & Varley, who has been here for last fortnight confabbing with executives at the agency's London office, is going to Copenhagen this week to o.o. studio facilities in the Danish capital.

Among the studios which have shuttered since the onset of the 1949 crisis are the GB Studios at Shepherd's Bush, which was taken over by BBC-TV; Highbury, acquired by Norman Collins' High Definition Films; Islington; Denham, Teddington and Welwyn. The first four were controlled by the Rank group, and the other two by WB and Associated British Picture Corp., respectively.

## Italo Govt.-Subsidized Film Cos. Face Shakeup

Rome, Aug. 17.  
Two government-subsidized Italian production-distribution companies are due for a drastic shakeup in the next few months, the reorganization to follow reported criticism of the outfits' recent operations. Companies are CINES, which handles production, and ENIC, which takes care of releasing via a larger chain of Italian showcases.

General revamp of both groups has been set for early September, when reorganization presumably will be discussed and carried out.

## Scot Priest Pacted For U.S. Concert Tour

Glasgow, Aug. 17.  
Sydney MacEwan, Scot priest, has been inked for a U. S. singing tour. A tenor, now 44, he will leave Sept. 30, and return Nov. 15. He is set to give concerts in 12 American cities and to appear on sound and tv programs. Tour has been arranged by Carleton Smith, chairman of the Advisory Committee of the National Arts Foundation of America, here on first leg of a European tour seeking artists to appear before U. S. audiences. MacEwan will undertake his tour during vacation period. "I have no intention of taking up singing as a career," he said, "I am very happy as I am." He is parish priest of Lochgilphead, Argyllshire, in the West Scottish Highlands. Singer previously toured Australia three times and New Zealand twice.

## 7 Jap Tinters in Prod. Or Ready for Release

Tokyo, Aug. 17.  
Seven feature films in color are now before Japanese cameras, completed or in the last planning stages at this time, marking the biggest tinter splurge by Jap majors in the history of the industry here. Daiel Studios, winners of more international laurels than any other local company, has a glittering Eastman color costume, "Senhime," starring sexy Mochiko Kyo of "Roshamon" rep, ready for exhibition in the next Cannes Film Fete. "Road to Hawaii," a comedy, is being filmed in Hawaii by Toho in Eastman color and a version of the famous Japanese historical story, "The 47 Ronin," is planned by Shinto. Four other tinters are before the cameras or being planned with one studio, Nikkatsu, the latest entry into the big producer, announcing that it is now prepared to make all its future films in color.

## Davis Sez Rank Won't Rejoin CEA

London, Aug. 24.  
John Davis, managing director of the J. Arthur Rank Organization, has put an end to the overtures from the Cinematograph Exhibitors Assn. prexy, Claude H. Whincup, who has been endeavoring to persuade the group to return to the fold. In a letter to the CEA toppler last week, the Rank No. 2 concluded with the comment: "As far as I am concerned, this correspondence is closed."

Charging the CEA with action which was "entirely unjustified" and accusing them of a breach of faith, Davis asserts that the Rank withdrawal from membership of the association was due to their unilateral action in cutting weekly contributions to the Eady pool, instead of waiting for agreement by the four trade associations or for a Board of Trade arbitration award. Davis insists that failing agreement, there was no other course open to the CEA but to allow the existing levy to continue.

In his original letter of resignation a month ago, the Rank aide argued that there had been a "flagrant breach of agreements" and now he holds that the CEA has committed a breach of faith by releasing to the press a report of confabs at the BOT, after it had been agreed that only a brief press release should be issued by the BOT.

## SADLER'S, PARIS BALLET TO INTERCHANGE DATES

London, Aug. 24.  
In a two-way switch, the Paris Opera Ballet will be appearing at the Covent Garden Opera House while the Sadler's Wells Ballet will be performing at the Paris Opera. The seasons open on Sept. 28 and will run to Oct. 11.

The Paris company will have a repertoire of 18 ballets, some of which will be performed for the first time in London. The French troupe will include Yvette Chauvire, Christiane Vaussard, Micheline Bardin and Nina Vyroubova.

## 'Cool Place' Given Slim Chance for London Run

London, Aug. 24.  
The sole new legit entry in London's West End last week was "Keep in a Cool Place," a comedy by William Templeton, which was presented by James P. Sherwood at the Saville Tuesday (17), with Roger Livesey and Hy Hazell in the principal roles. It is a filmish piece about a Scottish clansman whose sons collect brides in different parts of the globe. With a lukewarm press, it has slender hopes of survival. Jevan Brandon-Thomas has directed in slow, deliberate style.

## Ingrid's 'Joan' Set For Preem in Paris

Rome, Aug. 17.  
"Joan at the Stake," recently completed Ingrid Bergman starrer directed by Roberto Rossellini, will have its world preem in Paris' Notre Dame Cathedral Nov. 15, it was announced here. Film, based on the oratorio by Paul Claudel and Arthur Honegger, which has had successful runs in Naples, Milan and more recently in Paris, was shot in Italy with Gevaucolor, Giorgio Criscuolo and Franco Francese produced.

Producers also have announced they have signed Richard Conte for an unnamed film, slated to start shooting in Rome soon.

## Berlin Cultural Fete Draws Top European Names

Berlin, Aug. 17.  
The Fourth Berlin Cultural Festival, which opens here next month is to play host to musical and dramatic groups from all parts of Europe as well as some from the U. S. Length of festival has been reduced from the usual four weeks to 18 days, running from Sept. 18 through Oct. 5. Programs will be presented in all local leading theatres, including the Staatliche Opera, the Titania Palast, Schiller Theatre, Schlosspark Theatre and the foremost privately owned houses in West Berlin.

As in former years, the most substantial part of the program will be operatic. Of the operas, Rossini's "Cinderella" should be of special interest as it will be performed by the Glyndebourne Opera Co. from Ireland. Other operas include "The Valkyrie," "Rhinegold," "Siegfried," "Goettermuermung," all by Wagner; "Salome," "Arabella" (Strauss); "Don Giovanni," "Magic Flute," "Nabucco," "Tales of Hoffmann" and "Peer Gynt." Staatliche Opera will have a ballet show three times, with programs by Baumann (Pelleas & Melisande), Luigi Nono (The Red Coat) and Ravel (Bolero).

In addition to the ballet ensemble at the Staatliche Opera, there will be a Parisian ballet group (Grand Ballet Du Marquis De Cuevas) at the Titania Palast Sept. 27-29. To give pantomime dancing a lift, the Tribune is arranging a pantomime cycle which presents "Die Gaukler" from Stuttgart and Jean Soubeyran's ensemble from Duesseldorf.

On the concert side, the most important performances will be given by the Berlin Philharmonic conducted by Wilhelm Furtwaengler.

Thornton Wilder's "The Matchmaker" is among the top dramatic attractions. This will be presented in English by the Edinburgh Festival. The Teatro delle Novita di Prosa (Milan) will present "La Venexiana," a commedia from the 15th century. The Viennese Kaleidoskop comes along with Buechner's "Leonore and Lena." John Patrick's "Teahouse of the August Moon," with Oscar Karlweis in the lead, will be a special attraction at the Renaissance Theatre. "Kyriztzyrzt," a song and dance comedy, will be performed at the Schlosspark Theatre. Other ensembles, both domestic and foreign, will complete the fete program.

## Mull Irish Drama Festival

Dublin, Aug. 17.  
Carleton Smith, chairman of Advisory Committee of Art Foundation of America, has been talking here with government officials, tourist and travel organizations on the possibility of setting up Festival of Irish Dramatic Art as a gimmick to stimulate U. S. tourist trade. He suggests the Festival should last three or four weeks during June, July or August. Project is not new since the Abbey staged a festival in 1938, but efforts by the Tourist Board to promote similar festivals with all theatres co-operating in recent years have not materialized.

Other Foreign News  
On Page 15

# West End Biz Big; 'Caine' Sockeroo \$19,500, 'River' Great 17G, 'Them' Wow 12G, 'Susan' 5G, Both 3d; 'Living' 8G

## AA-Assoc. Brit. Pathe Confab in Monte Carlo

London, Aug. 24.  
A joint Allied Artists-Associated British Pathe convention is being organized in Monte Carlo for next month to discuss sales policy and increased distribution for the output of both companies. In addition to a strong Anglo-American contingent, distribs from most European capitals will attend. The American delegation will be headed by Steve Brody, AA prez, and will include Harold J. Mirisch, Morey R. Goldstein, Norton Ritchey and Terry O'Neill. Walter Mirisch had to cancel out.

## Scottish Legit Season Perks

Glasgow, Aug. 17.  
Legit season here is living up with approach of fall. Scot firm of Scottishshows teed off with production of the James Bridie comedy, "Gog and Magog," featuring native actor Duncan Macrae, and staged by James Crampsey, radio megger. Piece opened at Perth and is in Edinburgh for three-weeks' unofficial season during the International Festival.

Legit fare skedded for King's Theatre, Glasgow, includes "Simon and Laura," new comedy by Alan Melville and directed by Murray MacDonald. Lead roles go to Coral Browne, Roland Culver, Dora Bryan, Ian Carmichael and Ernest Thesiger.

John van Druten's "Bell, Book and Candle," with Rex Harrison and Lilli Palmer in their N. Y. roles, is also lined up for the King's here. Play is directed by Harrison.

Empress Theatre, city vaudery, has forsaken variety acts for season of repertory by the Fraser Neal Players. Fodder has mainly s.a. angle.

## 'CINERAMA' PREEM IN LONDON SET FOR FALL

London, Aug. 17.  
"Cinerama" is to make its British bow at the London Casino. A deal has been closed by Robin International and Emile Littler and Tom Arnold, and installation is being rushed in the hopes of getting an end-of-September preem.

The negotiations, which were initiated earlier this year by the late Joseph Bernhard, were concluded by Sydney Murley, financial executive of Robin International. A British company will be formed to operate the venture. Sir David Griffiths, who has been closely connected with the confabs, will be adviser to the new outfit.

The conversion will rob the Casino of about a quarter of its 1,600-seating capacity. As a picture theatre, it will have to pay admission duty at the higher rate operating for films. An admission tab of \$1.50 will carry with it a tax of approximately 65c. A similar legit ticket only 21c tax.

It is intended to operate the theatre on a legit admission with a top of \$2.15 and a minimum of 70c scale.

## Tushinsky Lens in Brit. To Be Handled by RKO

London, Aug. 17.  
RKO-Radio will distribute the Tushinsky SuperScope lens in Great Britain. Joseph and Irving Tushinsky are due here next month to attend first British demonstration.

Robert S. Wolff, RKO managing director received this news from Walter E. Branson, company's foreign chief. RKO will be releasing several SuperScope productions in the near future.

London, Aug. 17.  
The first weekend of sunshine in months failed to make an appreciable dent in film theatre receipts. First-run biz last stanza continued in a flourishing state, with peak biz reported by several key houses. Lead was grabbed by "Caine Mutiny" at the Odeon, Leicester Square, which is heading for smash \$19,500.

Close runnerup is "River of No Return," which looks great at \$17,000 at Odeon, Marble Arch, best at house since 20th-Fox took over theatre for C'Scope plx. Another big grosser is "Them," which broke the 25-year house record at the London Pavilion in first week and still is terrific in third round with \$12,000.

Among the holdovers, "Dial M for Murder" has continued a solid hit at the Warner Theatre, where it is holding solid \$8,000 in fifth. "Susan Slept Here" has done steady biz at the Gaumont, now being in third week. "Living It Up" is rated nice with \$8,000 or over in second round at 1,092-seat Plaza.

**Estimates for Last Week**  
Carlton (20th) (1,128; 55-\$1.70)—"Flight of White Heron" (8th wk). Fair \$5,400 in final (8th) round after \$8,400 for previous week. "Three Coins in Fountain" (20th), preems Aug. 20.

Empire (M-G) (3,099; 55-\$1.70)—"Valley of Kings" (M-G) (2d-final wk). Slick \$11,600 after \$14,200 opening week. "Betrayed" (M-G) tees off Aug. 19.

Gaumont (CMA) (1,500; 50-\$1.70)—"Susan Slept Here" (RKO) (3d wk). Looks okay \$5,000 or over after \$6,500 for second. "Black Knight" (Col) bows Aug. 19.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Beachcomber" (GFD) (2d wk). Initial stanza finished at good average. Looks neat \$6,500 after \$7,700 opener. Stays a third. "Young Lovers" (GFD) preems Aug. 26.

London Pavilion (UA) (1,217; 50-\$1.70)—"Them" (WB) (3d wk). Smashed all-time 25-year house record with colossal \$14,300 opening week and still looks great \$12,000 in third round. Stays! natch!

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Caine Mutiny" (Col). Opening weekend of four days shapes \$10,500 (compares with top grossers here) and full session looks great \$19,500. Continues.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"River of No Return" (20th). Biggest opening grosser since 20th-Fox leased this house as a C'Scope. Socks \$17,000 likely. Holds.

Plaza (Par) (1,092; 70-\$1.70)—"Living It Up" (Par) (2d wk). Current round shapes nice \$8,000 or better after \$8,500 previous week. "Green Scarf" (BL) opens Aug. 27. Ritz (M-G) (432; 30-\$2.15)—"Executive Suite" (M-G) (7th wk). Sixth frame was neat \$2,300. Holds one more week, to be followed by "Flamingo Flash" (M-G) Aug. 26. Studio One (APT) (600; 30-\$1.20)—"Living Desert" (Disney) (13th wk). Holding at handsome \$3,900. Continues inf.

Warner (WB) (1,735; 50-\$1.70)—"Dial M for Murder" (WB) (5th wk). Solid \$8,000 or near looks in final frame, after \$9,100 in previous week. "Capt. Horatio Hornblower" (WB) opens Aug. 19.

## Howard Keel Scottish Vaude Preem Sept. 20

Glasgow, Aug. 17.

Howard Keel, Metro star, is set to head a vaude bill here the week of Sept. 20. It will be his Scotland bow. Keel opens a British tour at the Empire, Liverpool, Sept. 6. It's his first time round as a top attraction on British music hall bills.

Deep River Boys, currently in Sweden, are pacted for a Glasgow Empire week opening Sept. 6. Other vaude headliners at the No. 1 Scot vaudery include the Ray Elington Quartet, and Tommy Trinder, Cockney comedian recently from Australia.

Georgia Gibbs makes her British vaude bow at the Empire, Glasgow, Monday (23).



# NO W

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## U. S. Year at Edinburgh

Continued from page 12

ger and Ruth Gordon as one of the stars. Others in cast are Sam Levene and Eileen Herlie, the latter a Scot making a rare appearance in comedy. Piece is a rewritten version of "The Merchant of Yonkers," farce about N. Y. society 70 years ago, done in N. Y. in 1939. Tennent Productions Ltd., of London, is presenting "The Matchmaker," a four-acter with decor by Tanya Moisevitch.

Opening next Tuesday (31) is Shakespeare's "A Midsummer Night's Dream," with Robert Helpmann as Oberon, and ballerina Moira Shearer playing her first speaking role as Titania. Members of the London Old Vic are in support. Stanley Holloway is cast as the clown, Bottom. Full Mendelssohn score is being used and, a rare event this, all the ballets are being given. "Dream" is skedded for U. S. production in N. Y. in September, immediately following the Festival here.

A highlight of the opening two weeks of the Festival is presentation on a apron stage in the old assembly hall, normally a confab house for churchmen, of Shakespeare's "Macbeth," also done by the London Old Vic. Macbeth is played by Paul Rogers, who was Sir Claud Mulhammer in last year's Festival play by T. S. Eliot, "The Confidential Clerk," and Lady Macbeth is Ann Todd.

### Apron-Stage 'Macbeth'

Music for "Macbeth" has been written by Brian Easdale, who penned the music for the pic, "The Red Shoes," and costumes and decor are by Audrey Cruddas. Michael Benthall has handled the meggings chores.

During week of Sept. 6 the Comedie-Francaise, from Paris, will present a lavish production of Moliere's comedy, "Le Bourgeois Gentilhomme," with complete incidental music of Lully, ballet, chorus and orchestra. Comedie Francaise was last here in 1946, but this is their first appearance at the Edinburgh Festival and the U. K. bow of the Moliere comedy-ballet in five acts.

Orch, ballet and extras for the current production have been engaged in Edinburgh. Piece was recently staged by the company in Moscow.

Another event set for the last week of the Festival is a Scotch revue, "Hail Caledonia," with actor Roddy Macmillan flanking choral singing, balladeers, pipers and Scot dancers. Edinburgh's Gateway Theatre Co. have been given official Festival status this year, presenting the Robert Kemp play about Scot poet Robert Burns, "The Other Dear Chamer."

### Fringe Events

Fringe events of the Festival, not under official sponsorship, include all manner of side-shows in the city's little theatres. Catherine Lacey, English actress, is playing Mary Queen of Scots in a new play staged by the Piccolo Theatre Co. of Manchester, penned by Joseph Chiari, a Frenchman. The London Club Theatre Group is offering two plays, "Love and Lunacy," by Peter Philip, and "Never Get Out," by Giles Cooper, with Jack Rodney and Hilary Liddell as the entire cast.

The Oxford U. Players are offering Marlowe's seldom-presented "Edward the Second" and a 16th-century frolic, "Ralph Roister Doister," for late-night entertainment. There is even a localized version of the blood-curdling "Maria Marten" by Jack Ronder, staged by Edinburgh U. Drama Society.

Late-night revues have blossomed forth, being staged at four halls, including the Palladium Theatre, where "On the Tiles" is amusing the stuholders nightly. Rikki Fulton, Madeleine Christie, Michael Howard and others are featured, with Billy Dunlop producing.

### Concerts, Operas

Concerts and operas galore, plus ballet, add further to the Festival's feat of fare. Symphs range from the Danish Orch to the Orchestre National de la Radiofrancaise and the Nordwestdeutscher Rundfunk Orch under Hans Schmidt-Isserstedt. British orchs include the Halle, Philharmonia and National Youth Orch, plus the

Scottish National Orch under Karl Rankl.

On the opera front, there is the Glyndebourne Opera Co., longtime Edinburgh favorites, presenting Rossini's "Le Conte Ory" and Strauss' "Ariadne auf Naxos" in King's Theatre. Glyndebourne is also reviving Stravinsky's ballet-drama, "L'Histoire du Soldat," in which Robert Helpmann and Moira Shearer appear.

Theme of the ballet offerings is tribute on the 25th anniversary of the death of Diaghilev. All three works in repertoire of the Sadler's Wells Ballet were Diaghilev staples—"The Firebird," "The Three-Cornered Hat" and "La Boutique Fantasque." There is also a special Homage to Diaghilev exhibition.

Main outdoor event, apart from the initial Highland Games with pipers and dancers, is the nightly Military Tattoo staged by searchlight on the vast esplanade of Edinburgh Castle. Massed pipes and drums of six Scottish regiments thrill the onlooker, though event has to cope with chilly climate and frequent rainy conditions.

Leading concert soloists on the musical side are Claudio Arrau, Isaac Stern and Arthur Rubinstein. There are also chamber orchs and groups from England, France and Germany.

Festival visitors are here from scores of lands, including the usual large quota of Americans and Canadians. The American automobiles gliding through the streets are center of much interest alongside the smaller British car.

Main squawk of tourists is once again the lack of somewhere to go that really lives and jumps after the show. Late-night revues, modest efforts, are no replacement for modern plushy niteries and eateries, with cabaret fodder laid on. Artists of the caliber of Noel Coward, Bea Lillie, Danny Kaye, Marlene Dietrich and Maurice Chevalier are badly needed in Edinburgh at Festival time.

## One-Third of W. German Pix Producing Activity In W. Berlin Last Year

Berlin, Aug. 17.

Statistics revealed recently in the West-Berlin Senate shows 35% to 40% of the all West German film activity was centered in West Berlin last year. However, this also includes the works of the synchronization and printing plants here which kept running at full capacity in 1953. West Berlin's share of all West German film production in 1953 was about 15%.

Covering the period of 1949 through 1953, there were 65 pic turned out in West Berlin studios or about 18% of the West German's 360 pic made during this period.

While before the war about 80% of all German pic were produced in Berlin and 20% in other sections (mainly Munich) of the country; this situation was nearly reversed after the war. Berlin's geographically handicapped position as a Russian-surrounded city and the fact that most of the former large studios (particularly Babelsberg) are in what became Russian-dominated territory after 1945, are the two principal reasons for the tough time experienced by local film producers.

Since 1945, Berlin producers made 81 pic and nine other films in cooperation with West German outfits. In all, local filmfites are satisfied with the latest development. Many ex-Berlin producers have come back to shoot their films here. Also there are an increasing number of foreign outfits which give orders to dub their pic in Berlin.

## INK ITURBI AT \$36,000 FOR 18 AUSSIE DATES

Sydney, Aug. 17.

Robert Kerridge, major New Zealand pic loop operator, and vaude-revue tycoon David N. Martin, will pay Jose Iturbi around \$36,000 for 18 concerts here this month. Pianist will give four shows in Sydney, five in Melbourne and three each in Brisbane and Adelaide, with two set for Perth

## Four U.S. Reps Named For Venice Exhibition

Washington, Aug. 24.

Department of State has designated four reps for the U.S. at that portion of the 15th International Exhibition of Cinematographic Art which convened Sunday (22) at Venice, Italy. Named as co-representative was John Crain Kunkel of Harrisburg, Pa. Alternate reps picked were Frank Dennis, public affairs officer of U. S. Information Agency in Rome, and Joseph D. Ravotto, films officer of USIA in Bonn, Germany. Designated staff assistant was Elica Calderara, assistant films officer of USIA in Rome.

The exhibition, sponsored by the Italian Government, opened July 6 with Andrew W. Smith as U.S. Representative. This year's events include the Festival of Films for Children and International Exhibition of documentary pix and shorts.

## Shooting 2 WB Pix Off Hawaii

Honolulu, Aug. 24.

Filming of Hawaii scenes for "Sea Chase" (WB), starring John Wayne, set to begin Sept. 19 off Kailua, Kona. Tramp steamer Margaret Schafer will be brought here to double as the German sea raider Ergenstrasse.

Studio expects to spend \$200,000 getting Isle scenes, with half of that earmarked for hotel rooms and meals for approximately 100 persons to be brought from Hollywood. Wayne is due this week.

Meanwhile, stars and technical crew are assembling here, preparatory to flying to Midway Island to film scenes for "Mister Roberts" aboard a navy attack transport. Henry Fonda and William Powell are vacationing here, with costar James Cagney and director John Ford due shortly.

After two weeks in the Midway area, unit returns for additional work in Hawaii, probably at Kaneohe Marine Corps Air Station and Pearl Harbor. This is another Warner pic.

Actor Wayne Morris is here to look for locations in the Kona area to film a tv series, "Pacific Adventures." In town or due soon are actors Vincent Price and Van Heflin; tv producer Cy Howard and his bride, Gloria Grahame; Jane Greer and Edward J. Marr, actor and radio-ty producer.

## Thin Arg. B.O.

Continued from page 12

here to make a film for Sono Film.

In an effort to gain international recognition, local producers submitted "Tren International" (Big Five) at the recent Berlin Festival and "El Abuelo" (The Grandfather), (Sono), at the San Sebastian (Spain) fete.

Plenty of ballyhoo is attending the first local tinter, "Lo Que le Paso a Reynoso" (What Happened to Reynoso) in Ferrania-color. There was a previous Argentine color film which flopped so badly the industry prefers to pretend it was never made. A second tinter, "La Novia del Yeti" is to be made by new production outfit, called Rio Pilcomayo.

### Auctioneers Busy On Old Dreams

While all these grandiose plans take shape, auctioneers have been disposing of what is left of equally grandiose schemes of the past. The bankrupt Emelco Studio's assets are being sold off, including the \$1,200,000 studio property. The last picture, "Caballito Criollo," was bought by Adoca for \$5,000, while the tinter which flopped so badly, "El Gaucho y el Diablo," (cost around \$300,000), fell to the hammer at \$1,000. On the other hand, Cinematogra fca Interamericana (Guthmann) is gradually working out its bankruptcy difficulties by dint of careful administration. This studio is expected to resume production shortly, making use of its chief asset, comedian Luis Sandrini.

After tough bargaining SICA, the Studio Workers' Union, signed a new labor contract with the Argentine Producers Assn. which calls for a 30% wage increase, retroactive to March 1.

## All Show Biz in Italy United In One Big Union to Guard Interests

Rome, Aug. 17.

### 'Black Prince' Distrib Rights Won by 20th

London, Aug. 17.

Twentieth-Fox has acquired world distribution rights of "The Black Prince," the Monogram C'Scoper, now being lensed at Elstree Studios with Errol Flynn, Joanne Dru, and Peter Finch starred.

This will be the third British C'Scoper to be handled by the company, the others being "That Lady," now being completed by Sy Bartlett at the Metro British studio and "Long John Silver," now rolling in the Pacific with Robert Newton again portraying the Robert Louis Stevenson character.

"Lady" after locationing in Spain, is being completed at Elstree, Metro's studio in England. Olivia de Havilland stars with Gilbert Roland, Paul Scofield, and Dennis Price.

### Scot Indies Find Most Patrons Favor U.S. Pix; Can't Live Up to Quota

Glasgow, Aug. 17.

Preference of filmgoers for U. S. pix over the British product is shown by increasing number of fines being inflicted here on small indie houses which can't maintain their 30% quota of English films. This was illustrated when Sheriff Clarke Reid, at Ayr Sheriff Court, decided it is "not commercially practicable" for the Regal Cinema at Irvine to show its prescribed quota of British films. He acquitted the cinema company on a charge of contravening the law by failing to show its prescribed quota.

It was claimed by owners of the 400-seater that patrons preferred "western, comedy and adventures" to "highbrow stuff." One of them said that they had lost money on seven of the eight British films they showed during the year. To have shown the other eight required to bring the number up to the prescribed total of 16 would have been "economic suicide," he added.

An official of the film's section of the Board of Trade said the cinema had been allowed to reduce from 30% to 15%, but despite that had only shown 7.6% British product. The cinema admitted to the offense of showing only eight instead of 16 British films.

Sheriff Reid said larger cinemas might be able to sustain a minor loss in showing British films, but he was not satisfied that this applied to the smaller pix houses with a narrower margin between profit and loss.

### Italo's High-Salaried Gina Files \$6,000 Suit

Rome, Aug. 17.

Gina Lollobrigida is back in the headlines here via a \$6,000 suit she recently filed against a Genoese production company, which the actress claims failed to come through with payment for her services on the pic, "Achtung Banditi!"

Company (called The Cooperative of Movie Spectators and Producers) she claims promised her 5,000,000 lire (\$7,500) for her work on the picture, which depicted exploits of Italian partisans near Genoa in the last war, but came through with only about \$1,500, claiming poor boxoffice returns caused the failure of the film outfit. In the financial setup of the company the remaining 4,000,000 lire were to be used to finance the production and distribution of the pic, later to be paid when the film cashed in at the boxoffice. Actors, technicians, and director (Carlo Lizzani) all participated in the film production on the same basis, while a small sum was also gathered by public subscriptions via a sale of "shares" of about \$1 each.

"Achtung Banditi" was made in 1951 when Miss Lollobrigida's salary had not yet started its astronomical climb to the present top position among local film incomes. Hearing on the case is set for Nov. 10 in Genoa.

In a move to strengthen the ties between all segments of the Italian entertainment industry, all branches of Italo show biz, as repped by their respective organizations, AGIS and ANICA, have united to form a new union, UNAS, designed to fight the cause of show biz in all cases. Current one is the present 20% supplementary tax bill, recently passed by the Italian legislature. It is this new tax legislation which spurred final formation and approval of the new union.

UNAS represents 11 associations totaling approximately 120,000 workers in the various sectors of show biz, heretofore principally grouped under AGIS, the Italian exhib group, and ANICA, which represents producers and distributors. Now integrated are all divisions of production, distribution and exhibition, plus legiters, opera houses, review theatres, traveling companies, concert outfits, RAI-Italo radio-tv, circuses and the gambling casinos at Venice and San Remo.

Co-presidents of the union are Edmondo Incisa, head of AGIS, and Eitel Monaco, head of AGIS. Monaco and Incisa already have called on the various government officials closest to the entertainment industry to emphasize the union's solidarity, and specifically to ask the government's reconsideration of the damaging tax bill. Union is also slated to handle internal industry matters, union conflicts, help strengthen the industry, as well as "seek a more effective diffusion of its traditional artistic values abroad."

## Jap-Italian 'Butterfly' To Be Filmed in Rome; Nippon Actress' Lead

Tokyo, Aug. 17.

Toho Studios' managing director Iwao Mori announced this week that shooting of "Madame Butterfly," joint Japanese-Italian production of Puccini's opera, will begin in Rome next October. Italy's Garone Productions will team with Toho for the venture with a budget of about \$500,000. The Japanese company is bearing a fourth of the nut.

Toho's art director Ryotaro Mitsuhashi has left for Rome, taking with him costumes and props. He will supervise construction of a Japanese home and garden at the Cinecitta Studio. Production staff and prop men leave late next month for Rome, with 16 girls from the Takarazuka Girls Opera Co. set to play super roles.

Mitsuhashi also took along screen tests of two contenders for the title role. Looking like the most likely for the spot is Shirley ("Japanese War Bride") Yamaguchi, who has a certain amount of draw in the international market. The other aspirant is Kaoru Yachigusa, popular dramatic actress in this country.

Meanwhile, a joint Japanese-Indian film coproduction was announced by Toei Studios, which will make the pic with Films of India. Entitled "Karma," film will be based on Hindu and Buddhist philosophies. About 70% of it will be shot in Japan, the remainder in India. Geva Color will be used, with three languages dubbed in—English, Japanese and Hindi. Deal was signed last week in Bombay by Ambalal J. Patel for FOI and Hiroshi Ohkawa, Toei prexy.

## NEW CINEMA BUILDING BOOM DUE IN BRAZIL

Hollywood, Aug. 24.

Brazilian filmhouses equipped for CinemaScope projection are breaking attendance records, according to Ned Seckler, sales chief for RKO in that territory. He is in town to see a rough cut of "The Conqueror," RKO's first venture in CinemaScope.

Seckler predicted a boom in theatre building down there within a year. Theatre construction in Brazil has been cramped for several years, he explained, because admission prices have been frozen. He expects this condition will change this year.

# Texas Ozone Meeting Spotlights Segregation, Scopes and Taxation

San Antonio, Aug. 24.

Annual convention of the Texas Drive-In Theatre Owners Assn. opened here yesterday (Mon.) afternoon with a welcomed address by Arthur Landsman, followed by a keynote talk by Preston Smith, prez of the group.

Highlights of the Monday meeting included the problems of segregation as they pertain to Texas ozone and Irving Mack's talk on "What Drive-In Theatres Are Doing Promotionally."

Today (Tues), Al Reynolds was moderator of a Concession Forum which included Joe Gaffo, of Frontier Theatres; Bill Slaughter, Rowley United Theatres; Irving Cohn, Jefferson Amusement Co., and Kendall Way, of Sterling Sales & Service, Inc. Waggoner Carr, State representative, spoke on "What Tax Relief Means to Our Industry." Dr. Frank M. Tiller, of Lamar Tech Research Centre, gave his report on "Ten Months' Study of the Drive-In Industry."

R. J. O'Donnell, vicepres and general manager of Interstate Theatre Circuit, was principal speaker at the Tuesday luncheon, at which Preston Smith, was toastmaster. Col. H. A. Cole, Claude C. Ezell and Harley Sadler were presented with honorary life memberships in the organization.

Afternoon sessions were devoted to "New Processes," by James Skinner, which included wide-screen, CinemaScope, VistaVision and Cinemascope, as well as other new projection ideas; Byron Sanders, Casualty Insurance Commission of Texas, spoke on "Insurance Problems and Information"; "New Tax Depreciation and Its Benefits" was the subject of R. B. Phinney, Director of Internal Revenue, Austin; and A. H. Davis, Texas State Highway Commissioner, spoke on "New Highway Regulations Affecting Drive-In Theatres in Texas."

Claude C. Ezell was moderator of a closed session for members of the association. Col. William McCraw was toastmaster at the final event, a banquet tonight (Tues.) at the Plaza Hotel with John Ben Shepperd, Texas Attorney General, as principal speaker.

## Top Brit. Legal Brass In Exhib-Distrib Row

London, Aug. 24.

When the exhibitor-distributor hassle on break figures goes to arbitration Oct. 1, both sides will be repped by top legal brass. Cyril Salmon, QC, has been named as arbitrator.

Decision to be legally represented was first taken by the Cinematograph Exhibitors Assn. after both parties had agreed to go to arbitration, and it immediately briefed Sir Hartley Shawcross, QC, the former Board of Trade prez. This led to a minor rumput with the Kinematograph Renters Society, but they've now decided to follow suit. At a KRS Council meeting in London last week, the Society's solicitor was instructed to appoint a leading counsel to state the case for the distributors.

## 'Moon' Skirmish

Continued from page 1

ing to A. J. Stanley Jr., attorney for the censor board. Stanley contends the present law gives the board sufficient power and expects to carry the case to the Kansas Supreme Court. This action awaits the formal journal entry, however.

Meanwhile, "Moon" continues to rest in the can, as it has done for over a year as far as Kansas is concerned. Something like \$50,000 in film rentals is at stake in the case. Two other films, including "The French Line," also are under ban by the Kansas board of three women censors.

## Cincy Golf Tourney

Cincinnati.

Tent 3 of the Variety Clubs holds its 20th annual golf tournament Aug. 30 at Summit Hills Country Club, nearby Kentucky spot.

It's the biggest star party of the year for industry members, notably distributors and exhibitors from Ohio, Kentucky, West Virginia and Indiana, with guests from other film trade centers.

## Bischoff's 'Keeper'

Hollywood, Aug. 24.

Sam Bischoff is prepping an indie picture, "My Brother's Keeper," romantic drama which has its background in San Francisco around the turn of the century.

Bischoff assigned Jay Ingram to pen the original and screenplay. Vehicle may be lensed in CinemaScope.

## Sell Flat or We Boycott C'Scope Ozoners State

Minneapolis, Aug. 24.

Territory's ozoners are staging what amounts to a strike against CinemaScope. They've served notice on 20th-Fox that unless the latter agrees to sell second and later runs of C'Scope pictures flat, they'll continue to stick to their old screens and conventional projection.

Even if the production shortage begins to pinch in the ensuing years, they indicate they're determined not to qualify for such releases as "The Robe" until it becomes possible to book them other than on percentage terms.

Since Fox abandoned its stereo sound requirement and made it comparatively inexpensive to qualify for C'Scope several months ago, only five of the territory's approximately 85 have done so. And the holdouts have made it plain they have no intention of falling in line until a new selling policy is promised.

Most of these drive-in theatres operate five months or less a year and encounter more uncertain weather conditions than most areas. Their net is relatively high, in part because of their short seasons, and, with few exceptions these ozoners do not gross sufficiently to warrant percentage, according to North Central Allied. Also, the weather uncertainties make percentage too much of a gamble, the organization states.

It's known that one of the five ozoners which did adopt C'Scope and which has played five such offerings first-run, including "The Robe," to double or more its normal grosses, actually is in the red on the 40% to 50% deals. In addition, it sacrificed much valuable preferred playing time which might have brought in a profit if there had been no deviation from the regular policy. That policy is second run or still later playing time and reissues.

Outdoor stand in question expended approximately \$10,000 to convert to one-track optical sound C'Scope and sees no chance of recovering even that not too heavy new investment, according to NCA.

## Huston to India

Continued from page 4

will be done in Britain, probably at the Associated British lot at Elstree.

Also skedged for production next year is the first Billy Wilder project under his AA pact, which will be a remake of "Ariane," originally lensed 20 years back by Paul Czinner with Elizabeth Bergner starred. This will be filmed on location in Paris, with studio work to follow here. The third of AA's "big three" undertakings, which will be directed by William Wyler, will go before the cameras next year. It probably will be a bigscale western.

These details were revealed last week by Harold J. and Walter Mirisch, both of whom made quickie trips to London in connection with the Elstree production of "The Black Prince," their first venture in CinemaScope. Harold J. left for the Salzburg and Venice festivals last weekend before going on to Monte Carlo for the joint AA-Associated British sales convention. Walter Mirisch returns to Hollywood tomorrow (Wed.).

## 1st U.S.-Yugo Pic, Readied By Ratoff, Set to Roll In Belgrade; Stars Fonteyn

First Yugoslav-American coproduction deal, involving Gregory Ratoff and Avala Film, Belgrade, is reported by Kefauver of the Yugoslav Film office in N. Y.

Title of the film, which will be in Technicolor, is "The Man in Her Life," skedged to roll in Belgrade in March. Exteriors will be lensed on the Adriatic. Ballerina Margot Fonteyn is set to star in the pic, which has a ballet theme.

Gerald Severn, Ratoff's associate, is currently in Belgrade working out details of the deal. Ratoff and Branko Popovic, Avala Film topper, have left Yugoslavia for London to attend the preem of Ratoff's latest film there.

## Good Properties

Continued from page 4

Under the agreement he may do occasional outside pic. His first for Par is "White Christmas" which has been completed in VistaVision. His next is "The Vagabond King." After that he'll start on the remake of "The Covered Wagon." It rolls next March or April. "I'm having casting headaches on it already," he said.

Experienced as a director with both CinemaScope and VistaVision, Curtiz volunteered the observation that it wasn't the medium but the story that counted. However, he said, "when it comes to intimate subjects neither CinemaScope nor VistaVision is much help."

As for "The Egyptian," Curtiz saw the completed picture for the first time when it opened at the Roxy last night (Tues.). He noted that the film hadn't been sneak-previewed due to 20th's eagerness to rush the pic through the laboratory and to release it before others, with similar backgrounds, reached the public. He agreed that this procedure was "highly unusual" but observed it was understandable in view of cumulative pressures.

Shooting on "The Egyptian" took two months and 10 days. Film was brought in at around \$4,200,000, Curtiz said. He started work on the pic three months before taking it before the cameras. Most difficult problem was to condense the Mika Waltari bestseller and still retain the flavor of the yarn, he stated.

Discussing new talent, Curtiz was asked about the casting of Bella Darvi in "The Egyptian." He replied that the part was difficult and required a certain quality in a performer; that there had been extensive tests before the role was cast, and that he couldn't think of anyone else who fitted the requirements of the part of the Babylonian temptress. He commented that,

## \$22,400 'Prairie' Sets New Gotham Arty Mark

"Vanishing Prairie," latest Disney release, not only broke the house record at the Fine Arts Theatre, N. Y., opening week (16-22) but house had to begin opening at 10:30 a.m. starting last Friday (20). This is unusual for any art theatre operation. The Richard Davis spot has a capacity of 468 seats. Policy will be held for the first two or three weeks.

"Prairie" hit \$22,400 on the initial session, ending Sunday (22). Capacity houses at virtually every show made this take possible with a \$1.80 top.

## IFE Hopes

Continued from page 4

Supported by a tv campaign, the dubbed production is slated for a Broadway launching Oct. 12.

Other three for which IFE has high hopes include "Green Magic," an award-winning documentary lensed in the South American jungles. It's in Ferrariccolor; "Neapolitan Carousel," tentatively retitled "Hurdy Gurdy." This was shot in Pathecolor, and "Theodora Slave Empress."

Difficulties of IFE Releasing so far blamed on an indifferent flow of Italy product. "Anna," the exception, brought gross rentals of \$800,000. Feeling at IFE Releasing is that "Aida" will turn the tide for the outfit.

## Picture Grosses

### BOSTON

(Continued from page 8)

Saturday (21). Last week, "Magnificent Obsession" (U) (4th wk-8 days), sock \$18,000.

Metropolitan (NET) (4,367; 50-90) —"King Richard and Crusaders" (WB) and "The Cowboy" (Lip) (2d wk). Mild \$10,000. Last week, \$15,000.

Orpheum (Loew's) (3,000; 50-90) —"7 Brides for 7 Brothers" (M-G). Nifty \$23,500. Last week, "Gone With Wind" (M-G) (4th wk-4 days), \$9,500.

Paramount (NET) (1,700; 50-90) —"Broken Lance" (20th) and "Heat Wave" (Lip) (3d wk). Oke \$9,500 after \$13,500 for second.

State (Loew's) (3,500; 50-90) —"Seven Brides" (M-G). Big \$14,000. Last week, "Gone With Wind" (M-G) (4th wk-4days), \$4,000.

### 'Francis' Fast \$10,000, Seattle; 'Karamoja' 12G

Seattle, Aug. 24.

Sensational biz continues at Liberty, with house record-smasher "Karamoja" holding for a great second week. Top newcomer is "Francis Joins Wacs" which looks big at Music Hall. Coliseum is solid with "On Waterfront" on initial holdover week. "Broken Lance" also is great in second session at Fifth Avenue. "Susan Slept Here" is rated terrific in second stanza at Music Box.

Estimates for This Week  
Blue Mouse (Hamrick) (800; 90-125) —"Hobson's Choice" (UA). Okay \$3,500. Last week, "Justice Done" (Indie), yanked after 5 days and only \$2,000.

Coliseum (Evergreen) (1,829; 65-90) —"On Waterfront" (Col) and "Vigilante Territory" (AA) (2d wk). Swell \$8,500. Last week, \$13,700.

Fifth Avenue (Evergreen) (2,500; \$1-125) —"Broken Lance" (20th) (2d wk). Great \$9,000. Last week, \$11,300.

Liberty (Hamrick) (1,650; \$1) —"Karamoja" (Lip). (2d wk). Smash \$12,000 for postwar record. Last week, \$15,400.

Music Box (Hamrick) (850; 90-125) —"Susan Slept Here" (RKO). (2d wk). Sock \$8,000. Last week, \$9,800.

Music Hall (Hamrick) (2,300; 90-125) —"Francis Joins Wacs" (U) and "Always a Bride" (U). Big \$10,000. Last week, "High and Mighty" (WB). (5th wk), \$7,800.

Paramount (Evergreen) (3,039; \$1-125) —"Caine Mutiny" (Col). (7th wk). Smash \$9,500. After \$10,200 last week.

### DENVER

(Continued from page 9)

"High and Mighty" (WB) (5th wk). Good \$11,000. Last week, \$10,000. Denham (Cockrill) (1,750; 50-85) —"Living It Up" (Par) (3d wk). Big \$8,000. Last week, \$9,000.

Denver (Fox) (2,525; 50-85) —"Francis Joins Wacs" (U) and "Bowers Boys Meet Monsters" (AA). Big \$20,000. Last week, "Black Shield of Falworth" (U), \$12,500.

Orpheum (RKO) (2,600; 50-85) —"Valley of Kings" (M-G) and "Operation Diplomat" (Indie) (3d wk). Poor \$6,000. Last week, \$7,000.

Paramount (Wolfberg) (2,200; 50-85) —"Magnificent Obsession" (U) (3d wk). Fancy \$12,000. Last week, \$15,000.

Tabor (Fox) (1,967; 30-50) —"Gorilla at Large" (20th) and "Heat Wave" (Lip). Thin \$1,500. Last week, "Highway Dragnet" (AA) and "Return from Sea" (AA), \$3,500.

### SAN FRANCISCO

(Continued from page 8)

Calif. (1,458; \$1.75-\$2.65) —"Cinemascope" (Indie) (34th wk). Smash \$34,000. Last week, \$31,000.

United Artists (No. Coast) (1,207; 70-81) —"Haste to Live" (Rep) and "The Outcast" (Rep). Fairish \$7,000. Last week, "Hans Christian Andersen" (RKO) and "Geraldine" (Rep), \$5,000 in 6 days.

Stagedoor (A-R) (400; \$1-\$1.25) —"Hobson's Choice" (UA) (4th wk). Good \$3,500. Last week, \$3,700.

Larkin (Rosenner) (400; \$1) —"Turn Key Softly" (Indie). Okay \$2,900. Last week, "Captain's Paradise" (U) and "Kind Hearts, Coronets" (U) (reissues) (2d wk), \$2,200.

Clay (Rosenner) (400-\$1) —"Le Plaisir" (Indie) (2d wk). Solid \$4,000. Last week, \$5,300 and new house record.

Vogue (S. P. Theatres) (377; \$1) —"Barefoot Battalion" (Indie) (2d wk). Slim \$2,200. Last week, \$3,600.

## BRANDO BOFF \$20,000, BUFF.; 'CAINE' DITTO

Buffalo, Aug. 24.

"On Waterfront" and "Caine Mutiny" are getting the biggest coin here currently. Latter at Lafayette is doing lofty while "Waterfront" shapes sock at the Century. "Broken Lance" looms sharp at Center while "Seven Brides" looks fine in second round at the Buffalo.

Estimates for This Week  
Buffalo (Loew's) (3,000; 50-80) —"7 Brides for 7 Brothers" (M-G) (2d wk). Fast \$13,000. Last week, \$22,500.

Paramount (Par) (3,000; 50-80) —"Duel in Jungle" (WB) and "Security Risk" (Indie). Fairish \$10,000. Last week, "Mrs. Leslie" (Par) and "River Boat" (Indie), \$12,000.

Center (Par) (2,000; 50-80) —"Broken Lance" (20th). Sharp \$13,000. Last week, "Richard and Crusaders" (WB) (2d wk) (5 days), \$6,000.

Lafayette (Basil) (3,000; 50-\$1.25) —"Caine Mutiny" (Col). Lofty \$20,000. Last week, "Magnificent Obsession" (U) (4th wk), at \$1 top, got \$11,500.

Century (Buhawk) (3,000; 50-\$1) —"On Waterfront" (Col). Smash \$20,000 for Marlon Brando starrer. Last week, "Pushover" (Col) and "Bowers Boys Meet Monsters" (AA), \$12,000.

## 'High' Mighty \$22,000, Toronto; 'Valley' 12G

Toronto, Aug. 24.

With vacation season nearly over, biz is perking. "High and Mighty" shapes wow at Imperial to lead the town. "Valley of the Kings" also is nifty but "Hell Below Zero" looks light. Other top revenue is going to such holdovers as "Gone With Wind" in fifth frame, "Man with Million" in second, and "The Maggie" still holding near-capacity in fourth stanza.

Estimates for This Week  
Downtown, Glendale, Scarborough, State (Taylor) (1,050; 955; 694; 698; 40-70) —"Gypsy Colt" (M-G) and "Desperado" (AA). Light \$11,000. Last week, "Sins of Rome" (IFD) and "Massacre Canyon" (Col), \$13,000.

Hyland (Rank) (1,354; 60-80) —"The Maggie" (Rank) (4th wk). Holding at near capacity \$10,000. Last week, same.

Imperial (FP) (3,373; 60-\$1) —"High and Mighty" (WB). What \$22,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), \$14,000.

Loew's (Loew's) (2,096; 60-80) —"Gone With Wind" (M-G) (reissue) (5th wk). Fine \$13,000. Last week, \$18,000.

Odeon (Rank) (2,318; 70-\$1) —"Man With Million" (Rank) (2d wk). Hefty \$12,000. Last week, \$15,000.

Shea's (FP) (2,386; 50-85) —"Hell Below Zero" (Col). Light \$10,000. Last week, "Living It Up" (Par) (2d wk), \$10,500.

Uptown (Loew) (2,745; 65-80) —"Valley of Kings" (M-G). Okay \$12,500. Last week, "Her 12 Men" (M-G) (2d wk), \$9,000.

### PORTLAND, ORE.

(Continued from page 8)

(M-G) (3d wk). Lusty \$9,500. Last week, \$12,300.

Fox (Evergreen) (1,536; \$1-\$1.50) —"Broken Lance" (20th) (2d wk). Torrid \$15,500. Last week, \$20,000.

Guild (Indie) (400; \$1) —"Fanfani Tulip" (Indie). Nifty \$3,000. Last week, "Adventures Robinson Crusoe" (UA) (2d wk), \$1,900.

Liberty (Hamrick) (1,875; 65-90) —"Apache" (UA) and "Captain Kidd, Slave Girl" (UA). Smash \$14,000 or near. Last week, "Valley of Kings" (M-G) and "Outlaw Station" (Col), \$9,300.

Oriental (Evergreen) (2,000; \$1-1.25) —"High and Mighty" (WB) (6th wk). Okay \$3,000. Last week, \$3,400.

Orpheum (Evergreen) (1,600; \$1-1.25) —"Garden of Evil" (20th) (3d wk). Good \$6,000. Last week, \$6,800.

Paramount (Port-Par) (3,400; 75-\$1) —"Gone With Wind" (M-G) (reissue). Giant \$20,000 with only three shows daily. Last week, "Knock On Wood" (Par) (3d wk), \$7,300.

United Artists (Parker) (890; 65-90) —"Mrs. Leslie" (Par) (2d wk). Modest \$4,000. Last week, \$4,500.





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# Par, Columbia Star Performers In Wall St. as Amusements Mark Time

By MIKE WEAR

Favorable earnings statements and estimates of big grosses for the latest fiscal periods provided the impetus needed to send several film stocks to new highs for the year in last week's stock market. While Wall St. stock averages as a whole edged to the highest price in some 20 years, amusement shares generally were not as strong as in the previous week when 13 film and picture theatre issues registered new 1954 peaks. In contrast, there were only five during the past stanza.

Even the most bullish backers of Paramount Pictures shares apparently did not anticipate the big six-month profit statement that was issued last week (Thurs.). Par stock had climbed to the highest ground of the year in the preceding session, but on issuance of this very strong statement during the trading session on Thursday, Paramount immediately roared ahead one point, to finish with an advance of nearly two points on the day and a new high of 35 3/8.

This kept Par as the highest-priced common stock for any film or cinema corporation, a distinction it has held for many months. It also is paying the largest dividend—\$2 annually. With such a strong earnings statement for the initial six months this year, there was talk in the Street of boosting the divvy rate, particularly in view of Par's current and future grossing product. Corporation has two mighty revenue pix in "Living It Up" and "Read Window," both now in release, and obviously has a great grosser in the upcoming first VistaVision subject, "White Christmas." Earnings from the last-named should be reflected to some extent in the final quarter of the year since first pre-release dates don't start until October. "Christmas" is set to preempt at N. Y. Music Hall around Oct. 7.

## Bullish Col

Equally as sensational a performer in Wall St. last week was Columbia Pictures, which soared to a fresh high of 31 1/2. This common stock wound up fractionally below this point for a net gain of 2 1/2 points on the week. Col had gone into fresh ground only the week before, but the issuance of an official estimate of the company's gross for the fiscal year ended last June was the signal for further bulling the shares. The fact that "Caine Mutiny" and "Waterfront" are doing so well currently, and will give Columbia two ace grossers to start the new fiscal year, is regarded as added favorable news.

National Theatres stock, which has been unusually strong recently, edged up fractionally to register a new 1954 peak of 8 1/2, but was off a minor fraction for the week's trading. 20th-Fox was in a like category, an advance of three-eighths over the old high, spelling a new '54 top of 25 1/4.

Both Republic issues hung up new records for the year, the common going to 5 1/2 but wound up unchanged on the week. The preferred went to 12 3/4, for a fractional gain on the five-day session.

RKO Theatres equalled its old high mark of 8 3/8. Stanley-Warner held near its top price of 18 1/2. Same was true of Loew's, which was unchanged on the week.

While not reaching new high ground, Universal common continued around best levels of '54, winding up at 25 1/2, where it is exactly three-eighths below the year's peak. Decca behaved in similar manner, the closing price of 12 3/4 being only three-eighths away from the highest price.

General Precision Equipment did not vary much more than a point up or down during the week, winding up at 47 1/4, which was the exact closing price of a week ago. The big loan which the company obtained last week was regarded as bullish, since indicating large orders in hand. Besides its link with military spending and airplane operations, GPE recently obtained a large order for theatre television equipment.

## GOLDBERG BACK TO OLD IFE PUBLICITY MGR. POST

Fred Goldberg has rejoined Italian Films Export as publicity manager, according to Jonas Rosenfield Jr., IFE v.p.

Goldberg is returning to the same spot he had at IFE when he left to become v.p. of the Norton & Condon ad-pub agency. He is replacing Ben Kornzweig, who resigned to assume a partnership in the Burstin Co., an advertising-publicity firm in N. Y.

## 65 Houses

Charles P. Skouras, NT prexy, said the 50% terms asked by Halpern were too high. For the last Marciano-Charles fight in June, TNT got \$1.30 for every seat sold.

The 50-50 arrangement, according to Halpern, is fairer to the smaller houses which theatre tv needs to expand. The 50% terms are good only up to \$2.99. Seats priced over that pay off to TNT on a sliding scale arrangement based on the net admission price. The new arrangement was necessary partly to satisfy the increased coin demands from both the International Boxing Club and the fighters themselves.

Halpern expressed surprise over the Skouras cancellation order, particularly since it's his pitch that the new arrangement is tied more closely to the grossing ability of the individual theatres. "This time many houses will pay less than before, while the big theatres, which raise their admissions high, will carry a larger load," he said.

He also questioned the NT reasoning since it was his understanding that, for most of the cities where NT had planned installations, lines to carry the fight weren't available, so that they couldn't have shown it anyway.

Cities for which the circuit had ordered equipment from General Precision for the fight included Los Angeles, Detroit, Philadelphia, San Francisco, Denver, Long Beach, San Diego, Milwaukee, Kansas City, Seattle, Portland, Ore.; Oakland, Cal.; Wichita, Spokane, Phoenix and Tucson. Total number of theatre tv installations in the country today is still only about 100.

Halpern commented that most of the NT situations that could be reached by AT&T for the fight actually would duplicate installations by other circuits.

Marciano-Charles bout will be carried by six Chicago houses, a record for that city. Prior to there was four theatres. Total number of theatres in the country contracted so far by Theatre Network Television to carry the fight is 41. New York area will be blacked out.

## Cut Salesman

a contract for the exhibitor to sign?

Kerasotes observed that the morale of the film salesmen was now "at its lowest ebb," with young and intelligent men seeking other fields of endeavor "which are more lucrative and where they receive compensation commensurate with their efforts and abilities." Cutting the salesmen in on the profits would, among other things, make the salesman interested in a better relationship with the exhibitor, he thought.

The Springfield, Ill., exhib also urged the companies to "improve the chaotic system of releasing features by setting up their releases three or four months in advance. The present practice of announcing, selling and releasing a feature all in a month is wasteful and economically unsound. Advertising material is often not available and both exhibitor and distributor suffer."

The next regional meet of the United Theatre Owners of Illinois is due in Springfield Sept. 13.

## No Double

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week in August set house record at McVickers since the early vaude-film days, with "Seven Brides for Seven Brothers" as the attraction. Likewise, the new Grand Theatre, under Van Nomikos' operation, set a new mark two weeks ago with world preem of "Black Shield of Falworth."

## Dualers Passe?

With this kind of encouragement, it's possible that first-run dualers may eventually be scrapped entirely. Certain theatremen feel the double-features will be passe, only if the present rate of top-grade product continues and if the customers continue to feel they're getting their money's worth with a single.

It should also be underscored that much of the recent biz upbeat here is attributable to personal appearances made by stars of the pix. The Tony Curtis p.a. with "Black Shield" unquestionably helped the Grand to break a record, as did the promotional visit of Jane Wyman for "Magnificent Obsession." Theatremen here are mindful that the free publicity given their films by the visiting stars account in good measure for the current healthy state of the picture business, in Chicago at least.

## Just Pretending

Despite growing tendency towards single features, Roosevelt this week is pretending to have a duo by playing up the WB short subject, "Valley of the Sun," in its ads. Roosevelt has long been the B&K action filmhouse, playing dualers on a two-week basis lucratively for years. At present, house has "Ring of Fear" as a single, with "Human Jungle" upcoming next month, probably for single-features.

In past years, the Jackson Park decree has had a marked effect on fostering the double-feature idea. Balaban & Katz houses, and the Grand Theatre while it was under RKO management, were limited to two-week firstruns save with court permission. This prohibited the milking of big pix at most of the circuit's Loop locations and almost necessitated a "B" policy at both the Roosevelt and United Artists Theatres. A temporary moratorium of the decree was called last winter, and it still prevails. Should the JP clamp be resumed as before, B&K theatres may be forced back to their old policies.

## Newsreels

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masters who gave heavy coverage to the Army-McCarthy row. Latter drew comparatively minor attention from the reels.

Meade emphasized that newsreel reps had contacted Watkins and that the reels were in complete sympathy with the tv boys on the basic principle of coverage. "We ought to be able to be there if we wanted to," he said. He added that the reels hadn't experienced any coverage difficulties prior to the coming of tv.

Problem of newsreels in covering Congressional hearings in competition with tv was pointed up by Meade, who admitted it was difficult and very costly for the reels to give adequate attention to these drawn-out sessions. Even if the newsreels were to focus on the hearings, the news would inevitably be old by the time they reached the theatres.

## Distrib Openly

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grosses in the large first-run theatres.

"They're mostly blind and completely indifferent to the welfare of the small exhibitors, but they'll occasionally come down off their high horses and let one of the lesser theatrowners have a big picture if such exhibitor will agree to a deal that insures the film company all the cream and probably will find the buyer winding up in the red."

Berger says he'll send copies of his statement to the Federal Dept. of Justice and members of Congress.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (24)

1954		Weekly Vol. Weekly		High Low		Tues. Close		Net Change for week
High	Low	In 100s		High	Low			
20 3/8	14 1/2	Am Br-Par Th	237	19 7/8	19	19 1/4	1/4	— 1/4
7 1/2	4 1/8	CBS, "A"	31 1/2	66 1/4	63 3/8	63 3/8	— 1/8	— 2 1/8
69 1/2	41 1/2	CBS, "B"	16 1/2	66 1/2	64 3/4	64 3/4	— 1/4	— 1 1/4
31 1/8	19 3/4	Col. Pic.	172	31 1/8	28 1/2	29 3/8	1 1/8	— 1 1/4
12 3/8	8 3/4	Decca	119	60 1/2	59 3/4	60	— 1/4	— 1 1/4
63 1/4	46 3/4	Eastman Kdk.	401	17 3/4	17 1/4	17 1/2	— 1/4	— 1 1/4
17 1/8	13 1/4	Loew's	177	12 3/4	12 3/8	12 3/8	— 1/8	— 1 1/4
8 3/4	6 1/8	Nat. Thea.	140	8 3/8	8 3/8	8 1/2	— 1/4	— 1 1/4
35 1/8	26 1/8	Paramount	216	35 1/8	34	34 3/8	— 1/4	— 1 1/4
37 1/2	28	Philo	68 1/2	35 1/2	34 1/2	34 3/8	— 1/4	— 1 1/4
35	22 1/2	RCA	332	33 3/4	32 3/8	32 3/8	— 1/8	— 1 1/4
7	2 1/8	RKO Picts.	34	6 3/8	6 1/4	6 1/4	— 1/4	— 1 1/4
8 3/4	4 1/2	RKO Thea.	104	8 3/8	8 3/8	8 1/4	— 1/4	— 1 1/4
5 1/8	3	Republic	184	5 1/8	5 1/8	5 1/2	— 1/4	— 1 1/4
12 3/4	10 1/2	Rep., pfd.	25	12 3/4	12 1/2	12 1/2	— 1/4	— 1 1/4
18 1/2	11 1/8	Stanley War.	101	18 1/4	17 3/8	17 3/8	— 1/4	— 1 1/4
25 1/8	18 3/4	20th-Fox	460	25 3/8	23 3/4	25 1/4	— 1/4	— 1 1/4
26	18 1/2	Univ. Pix.	17	25 3/8	24 3/4	25 1/4	— 1/4	— 1 1/4
18 3/4	13 3/8	Warner Bros.	94	18 1/2	18	18	— 1/4	— 1 1/4
77 3/4	63 3/8	Zenith	41	74	72 1/4	72 1/2	— 1/4	— 1 1/4

American Stock Exchange		Bid		Ask		Net Change for week
High	Low					
31 1/8	19 3/4	Col. Pic.	30	4 1/2	4 1/4	— 1/4
35 1/8	26 1/8	Paramount	145	13 1/4	12 3/8	— 1/4
12 3/4	10 1/2	Rep., pfd.	148	13 1/4	13 1/2	— 1/4
25 1/8	18 3/4	20th-Fox	15	3 1/4	3 1/8	— 1/4

Over-the-Counter Securities		Bid		Ask		Net Change for week
High	Low					
Allied Artists, pfd.		9 1/2	9 1/2	9 3/4	9 3/4	— 1/4
Capitol Records		9 1/4	10 1/2	10 1/2	10 1/2	— 1/4
Chesapeake Industries		3 1/8	3 1/8	3 1/8	3 1/8	— 1/4
Cinerama Inc.		2	2 1/2	2 1/2	2 1/2	— 1/4
Cinerama Prod.		2 1/8	2 1/8	2 1/8	2 1/8	— 1/4
Polaroid		43	45	45	45	— 1/4
U. A. Theatres		11 1/2	12 3/4	12 3/4	12 3/4	— 1/4
Walt Disney		14 1/8	15 1/4	15 1/4	15 1/4	— 1/4

x—Denote stock ex-dividend

(Quotations furnished by Dreyfus & Co.)

## Webb to Reverse

Continued from page 3

Dick Breen, who will author the new script: "Kelly will not be as polite as Joe Friday, but he won't be a heavy either. I visualize him as sort of a good-natured Bogart type."

"Pete Kelly's Blues" originally was a sustaining show over NBC radio in 1951, and ran 13 weeks concurrently with "Dragnet."

It was vouchsafed that "Dragnet" would not be abandoned by Webb, regardless of "Blues," unless the soft-pedal Sergeant Friday role wears out its stay. Webb frankly evinced worry over the show's saturation and the fact that it has had a running time of approximately five years, counting its repeats in the summer.

Webb's schedule figures he'll finish his upcoming string of 23 "Dragnet" vidpix by December. By January, "Pete Kelly's Blues" is expected to go before the cameras, and by August the retakes and editing should be completed. It's likely, then, that the pic would play theatres next fall concurrently with the "Dragnet" tv series.

Breen, who wrote the screenplay for "Dragnet," which is being distributed by Warner Bros., said he would begin writing the Kelly story as soon as he returned to the Coast. He and Webb were in Chicago last weekend to bally "Dragnet" at the Chicago Theatre.

## Marathon Pix

Continued from page 5

moth in terms of production scope. Going hand in hand with Hollywood's accent on picture-making "size" as indicating greater playing time is the number of recent releases which have been chalking up remarkable runs. Outstanding example is the fourth-time-around reissue of "Gone With the Wind," which went nearly 10 weeks at the State Theatre, N. Y. The follow-through reasoning is that if "Wind" can go this distance, there's no reason to doubt that the successful "new era" pic can go twice, three or four times as far. That's if they click with the public, of course.

Also seen tying up key houses across the country, via the same endurance route, are two other non-conventional technique entries. One is "Oklahoma," now in production and first in the Todd-AO process. This is destined for widespread roadshowing. Second is "Cinerama Holiday" for which marketing plans have yet to be set, but which is figured as another longterm.

## Eastman Ups Tint Stock Sales; \$28,134,192 Net Earnings in 1st Half '54

Reflecting the film industry's continued swing to color, Eastman Kodak last week reported upped sales of tint stock for the first half of 1954. However, sales of photographic goods and services and of special military products were a little below first-half sales in 1953.

Net earning for the first six months of '54 were reported as \$28,134,192, an increase of nearly 25% over the \$22,531,833 profit for the comparable period in 1953. The 1954 net was equal to \$1.60 a share on 17,401,845 common shares outstanding. Removal of the excess profits tax was primarily responsible for the increase.

Consolidated sales of the company ran to \$276,132,132, a 3% drop from last year. Earnings before taxes were \$59,919,674, a decrease of 15% from last year's \$70,338,544.

## Greenblatt

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a new company headed by Fred J. Schwartz (separate story).

Branson's spot is newly-created and gives him supervision over the entire sales organization. Greenblatt will report to him, as will the as yet unidentified successor in the foreign manager's job. Other changes in lesser roles, such as the central division post, are due shortly.

Branson has been with RKO 24 years. He has been in the foreign field since last February, at which time he shifted from assistant domestic sales chief. Earlier he had been a salesman, branch manager and midwest district manager.

## H'wood's Quick

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by harping on Hollywood as the "heavy." Sen. Desmond and his colleagues had "grabbed at an old and traditional gimmick—blame the woes of the world on Hollywood," the MPAA said.

Observing that the solons apparently hadn't been to a theatre for some time, MPAA then appended a list of 22 pix in which the "senior citizens" in question were portrayed in a warm, sympathetic manner on the screen.

The Albany report had charged that Hollywood portrayed old age "as a trap, a pit, a hopeless end" and that it tended to glorify "the dumb but super-beauty" as the American ideal.

# THE MAN WITH A MILLION

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## GREGORY PECK

in MARK TWAIN's

# MAN WITH A MILLION

In Color By Technicolor

GREGORY PECK in "MAN WITH A MILLION"

Color by TECHNICOLOR with RONALD SQUIRE • A. E. MATTHEWS  
WILFRID HYDE WHITE and JANE GRIFFITHS • Screenplay by JILL  
CRAIGIE • Directed by RONALD NEAME • Produced by JOHN BRYAN • Based on  
Mark Twain's Story "THE MILLION POUND BANK NOTE" • A J. Arthur Rank  
Organization Presentation



NEW YORK—Sutton—9th Week  
BOSTON—Beacon Hill—8th Week  
WASHINGTON—Trans-Lux—7th Week  
PHILLY—Trans-Lux—6 Weeks  
CHICAGO—Monroe—6 Weeks  
BALTIMORE—Playhouse—5th Week  
DENVER—Aladdin—2 Weeks  
ATLANTA—Rialto—2 Weeks  
MINNEAPOLIS—World—2 Weeks

**WATCH**  
the new engagements  
opening up do the same  
smash holdover business!



## Clips From Film Row

### NEW YORK

Steve Forrest, one of Metro's new stars, in N. Y. briefly last week on way to Paris where he will costar with Anne Baxter in "Paris Story."

Bob Shapiro, N. Y. Paramount Theatre managing director, had a struggle getting his vacation this year. Just started his first week at Grossinger's when he was hurriedly called back to launch a new pic at the Par flagship, ahead of originally set date. Shapiro finally got in his two weeks and got back in time to preem "King Richard" last week.

Julie Harris leaves N. Y. late this month for London to play lead in "I Am a Camera," which goes before cameras in Berlin, probably in October.

"Ugetsu," Japanese pic which was co-winner at last year's Venice Film Festival, is set to go into the Plaza Theatre after current film has finished its run.

The 52d St. Trans-Lux is rebuilding its whole front, with result that some wags describe it as regilding the "Lili," since "Lili" is the pic currently in its 77th week at this house.

### ALBANY

Participation by 54 ozoners of the Albany exchange district in the fundraising campaign for Will Rogers Memorial Hospital at Saranac Lake requested by Chairman Harry Lamont. Suggested that midnight shows for each before peak season ends on Labor Day.

C'Scope installations in Albany exchange district now total about 100 out of 225 theatres or better than the national average, 20th-Fox branch manager Nat Rosen claims. Most of current installations are for single-track optical sound system.

Johnny Wilhelm, head booker for 20th-Fox here for last three years, elevated to salesman, replacing Fred G. Sliter, pensioned after 22 years with the company. Sliter, who started as an advance man with a circus in Buffalo 50 years ago, has been in the picture biz for more than four decades. Wilhelm, a vet of the last world war, has been with 20th-Fox in Buffalo, Pittsburgh and Albany for 11 years; he's succeeded as booker by Harold Ironfeld, Jr.

Seymour L. Morris, ad-publicity director for Schine Circuit, of Gloversville, N. Y., and Mrs. Morris marked their 24th wedding anniversary last week. Celebrated it with daughter Jean, a student at State Teachers College in Albany.

### PHILADELPHIA

William Goldman will serve as chairman of the Motion Pictures Committee for Pennsylvania Week, Oct. 10-17.

William I. Greenfield, who operates Carman Theatre, in North Philly, dickering for midtown Erlanger for burlesque film policy.

Sam Silverman, drugstore owner, purchased the Capitol Theatre, Lebanon, Pa., for conversion into a drugstore.

Shapiro Bros. reopened Liberty, northeast Philly nabe, formerly operated by Stanley Warner.

Robert Lynch, Metro district manager of Philadelphia and associated with the company for 37 years, will retire Sept. 1.

Jack Engel of Screen Guild, handling reissue of "Duel in Sun" in this territory.

Chelton Theatre, East Germantown, sold by Boro Theatre Corp. to Christian Youth Cinema for \$42,500. Property will be used for showing of evangelical Christian films.

### MINNEAPOLIS

Local fine arts nabe Suburban World set in "Beauties of Night" to take advantage of Gina Lollobrigida, its star, grabbing off the Time cover.

"Cinerama" in its 19th week here not showing indications of any slowdown yet.

Six of the Loop's eight first-runs were charging upped admission prices last week, ranging from \$1 and \$1.25, latter for "Caine Mutiny," to "Cinerama's" \$2.65.

Jack Heywood, pioneer New Richmond, Wis., exhibitor and a long-ago local film salesman, in Miller hospital, St. Paul.

Top grossers out in territory now include "Magnificent Obsession," "7 Brides for 7 Brothers" and "High and Mighty."

United Paramount's new Minot,

N. D., theatre will have "Student Prince" as its opening pic Sept. 2. Mike Lee and Abbott Swartz, United Artists' district and branch managers respectively, attended world preem of "Sitting Bull" at Rapid City, S. D., last week. Picture's producer, W. R. Frank, is local theatre circuit owner.

WB's ex-theater Don Walker in from K. C. to work on "Dragnet" set for Minneapolis and St. Paul RKO Orpheum theatres in September.

Bennie Berger, North Central Allied prexy and Allied States' director, attended latter's board meeting at White Sulphur Springs, W. Va., but S. D. Kane, NCA executive counsel, did not attend because busy campaigning for state legislature.

Marion Walker, manager of State, Minot, N. D., which will be closed, named to same post at United Paramount's new Empire to be opened there next month.

"French Line" finished four-day run at four W. R. Frank local nabe houses, its only local conventional theatre showing so far, following its first-run in two ozoners. RKO claims there were no squawks.

Kenneth Dodson, author of "Away All Boats," forthcoming Universal film, here for talks and interviews to promote it.

First territory showing of "Vanishing Prairie" held at Hot Springs, S. D., in region where much of it was filmed.

Mrs. Betty Lou Pawlicki, daughter of RKO office manager Al Stern, off to Germany to join her Army officer husband stationed there.

### CHICAGO

"Gone With Wind" opens at United Artists Sept. 1.

Ivan Fuldauer, division publicity manager for Metro, to Europe on vacation.

Van Nomiikos and wife to Pittsburgh last week, repping Chicago Greeks at annual convalesce of AHEPA. John Manta, indie theatre operator, likewise attended.

Woods Theatre installing new signboards and planning to hoist new marquee in the fall, with house reportedly to spend \$50,000.

World preems of "Country Girl" and "Human Jungle" set for fall in Chicago, latter pegged for Roosevelt Theatre Oct. 6.

### ST. LOUIS

Annual meeting of Missouri-Illinois Theatre Owners set for Nov. 8-9 at Hotel Chase here. Prez Lester R. Kropp appointed Louis K. Ansell and John Meinardi as general chairmen for the powwow.

A move to change zoning laws in a section of St. Louis County to expedite construction of another ozoner was nixed by St. Louis county council which has upheld the county planning commission. Carl G. Swanson, owner of the property, hoped to make the land available for a drive-in to be owned and operated by Fanchon & Marco-St. Louis Amus. Co.

Jimmy Frisina, buyer for the Frisina Amus. Co., Springfield, Ill., participated in recent Tom O'Shanter golf tourney in Chicago as an amateur.

### DALLAS

Interstate Theatres chain expects to be on closed circuit telecast of return heavyweight prize fight between Marciano and Charles. Tower Theatre here is one of few houses in state equipped to handle closed circuit telecasts.

J. D. Heximer named new office manager here at United Artists exchange.

Conley Cox of Ezell & Associates promoted to supervisor of houses on the ozoner circuit; was in bookkeeping department for 18 months. Hugo Plath has named in charge of purchasing and advertising for circuit.

Fred Ball joined Manley, Inc., local office as West Texas rep for the group.

Lakewood, Interstate nabe house, pitching "Question Night" each Wednesday. Patrons can win merchandise donated by adjacent merchants, as well as a cash jackpot award.

Francis H. Barr, veteran city publicist for Interstate Theatres here, promoted to assistant ad-pub director for the chain. Barr, who started as an usher here, is a 21-year Interstate employee; succeeds Robert B. Kelley, who resigned after 30 years with circuit.

## New Screen for N.Y. Roxy 'Egyptian' Bow; 6G Tab

A new and wider screen has been installed by the Roxy Theatre. N. Y., for the preem of 20th-Fox's "The Egyptian," which bowed there last night (Tues.).

The new screen measures 70x28 ft. compared with the old screen, which was 69 ft. wide and 25 ft. high. Surface is now set back 17 ft. to provide more comfortable viewing from front seats. Installation and screen costs ran to more than \$6,000.

The screen is of Miracle Mirror make and has seams. However, it's been improved so that the panels are much less visible.

## Splashiest

Continued from page 5

arrived from Europe yesterday morning to attend the preem. Darryl F. Zanuck, who is also in Europe, was unable to make it in time.

Use of tv spots for "The Egyptian," preceding all of the 200 first engagements of the spectacle, is said to be one of the most intensive ever undertaken by a film outfit, with 20th saturating the air with 60- and 20-second plugs on both a network and local level. Same pattern was followed on radio. Roxy lobby activities were carried to foreign listeners by both the Voice of America and Armed Forces Radio.

### Coast Newsreel Coverage

Hollywood, Aug. 24. Most extensive newsreel coverage in 20th-Fox history will be given the premiere of "The Egyptian" Sept. 1 at Grauman's Chinese Theatre, Hollywood.

Movietown Inc. will send full camera crews from San Francisco and Seattle to assist photographers from Los Angeles, making a total of more than 20 cameramen and assistants covering the preem. In addition, it will get wide television and radio coverage.

## Par Earnings

Continued from page 4

portion of its stock in the Famous Players Canadian Theatre chain.

The first six months in 1953 brought earnings of \$2,991,000, or \$1.29 per share. Excluding the profit from the Canadian stock sale, Par's earnings for the first half of 1954 would equal \$1.41 per share.

The second quarter of the current year brought an estimated \$2,558,000 in earnings. This is the quarter to which the extra Canadian profit was credited. This period's earnings, including the extra profit, represent \$1.16 per common share and, excluding the profit, 78c per share on 2,217,036 shares outstanding.

Earnings for 1953's second quarter were listed at \$1,617,000, or 70c per share on 2,325,465 shares outstanding at the end of that period.

Along with the report on earnings, Par president Barney Balaban touched upon allied interests. He said the Lawrence color television tube has progressed to the point where sets now using it are ready for mass production. Par controls Chromatic Laboratories, which turns out the tube. He also underlined cost-saving factors for set manufacturers using the Lawrence tube principles.

## Lack of Single

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changeable. Under the provisions of the current deal, they cannot be transferred from one U. S. distrib to the other.

Present license allocation, based on last year's division minus two permits, gives Metro 30, 20th-Fox 28, Columbia 25, Warner Bros. 24, Paramount 22, RKO 22, Universal 20 and Republic 18. Allied Artists and United Artists are taken care of with 35 additional licenses.

There is widespread agreement that, due to changing income and production patterns, this split isn't fair to a company like Universal. At the same time, distributors hang on to their licenses for the much-needed foreign revenue. If all attempts to reach a solution fail, the final divvying up may have to be done by the Italians themselves.

## Briefs From the Lots

Hollywood, Aug. 24.

Yvonne de Carlo will costar with Sterling Hayden and Zachary Scott in "Shotgun," John Chapman's indie for Allied Artists. Charles Bickford plays a theatrical impresario in "Prince of Players" at 20th-Fox. Raymound Massey plays Julius Brutus Booth in the same picture. André Previn composing 12 tunes for Metro's "It's Always Fair Weather," with lyrics by Betty Comden and Adolph Green. Otto Preminger optioned James M. Cain's novel, "Galatea," for indie production. Wallace Ford will portray Thelma Wallace's husband in Pine-Thomas' "Lucy Gallant" at Paramount. Metro assigned Keenan Wynn to a top role in "The Marauders" to be produced by Arthur Loew Jr., with Gerald Mayer directing.

Richard Anderson's first rôle under his new Metro contract will be in "Hit the Deck." Frederick Brissson borrowed Mal Bert from Warners as art director on "The Girl Rush" at RKO. National League of Decency handed the Japanese film "Ugetsu," a B rating because of "suggestive sequences." Signed for Paramount to costar with Audie Murphy in the Aaron Rosenberg production, "To Hell and Back." Guy Prescott snagged a featured part in Allied Artists' "Shotgun," currently filming on location with Lesley Selander directing. David Brian joined Vera Ralston, Sterling Hayden and Adolphe Menjou in the cast of "Timberjack," to be filmed in British Columbia. Darryl F. Zanuck bought film rights to William L. Heath's novel, "Violent Saturday." Pine-Thomas' "Lucy Gallant" is the 10th film to be shot in Paramount's VistaVision.

Rudy Vallee will play the father of Jane Russell and Jeanne Crain in "Gentlemen Marry Brunettes," to be produced jointly by Russel Field and Voyager in England. Shirley Winters snugged the rôle of Nalia in the film version of John Van Druten's "I Am a Camera" with Henry Hathaway leaving 20th-Fox on completion of his current picture, "The Racers," to go into indie production. Ernest Heller draws the camera assignment on Republic's "Magic Fire." Metro assigned Cyd Charisse as one of the stars in the Arthur Freed production, "It's Always Fair Weather." Helene Stanton slated for second femme lead in Sam Katzman's "Riot on Pier Six" at Columbia.

Alan Ladd bought screen rights to "The Barkers' Tour," a novel by William P. McGivern. George Garver signed for rôles in Allied Artists' "The Annapolis Story" and Metro's "Hit the Deck." John Sturges completed Metro's "Bad Day at Black Rock" five days ahead of schedule. Robert Roark plays a sailor in Warners' "Mister Roberts." Pine-Thomas added William Walker, Herbert Hayes and Lester Matthews to the cast of "Blue Horizons." John Champion signed Angela Greene for his indie, "Shotgun." Fred Wilcox assigned to direct "Forbidden Planet," Metro's first science-fiction film. Collier Young signed filmakers "Mad at the World."

Ross Elliott snugged the male lead opposite Judy Canewell in "Carolina Cannonball," a Sidney Picker production at Republic. Gene Darcy withdrew from William Dieterle's "Magic Fire" because of an assignment in "The Racers" at 20th-Fox. Fritz Apking, stuntman, drew his first speaking rôle in "Mister Roberts" and promptly changed his name to Frederick Ford. Robin Raymond drew a featured rôle in "Young at Heart" at Warners. Clayton Randolph signed for a spot in "Untamed" at 20th-Fox.

Eck Pepper joined the cast of "Eddie Foy and the Seven Little Foys" at Paramount. 20th-Fox bought an untitled original by Harry Kleiner and turned it over to Buddy Adler for production. Stuart Holmes celebrated his 45th anniversary in films by taking a rôle in Paramount's "Eddie Foy and the Seven Little Foys." Lemuel Ayers signed as production designer on Independent Artists' "The Girl Rush." Willard Sage snagged a rôle in Republic's "Timberjack." Rhys Williams and Douglas Spencer joined the cast of Hecht-Lancaster's "The Gabriel Horn." Emil Sitka signed for "Carolina Cannonball" at Republic. Martin Skiles, music director on "The Annapolis Story" at Allied Artists, wrote the theme song, "With This Ring." Paramount signed Maurice Hart to do the narration for George Pal's

"Conquest of Space" David Miller and Philip Waxman readying an indie production, "Pistolero."

Charlton Heston will star in "The Private War of Major Benson," with Howard Fine producing and Jerry Hopper directing at UI at 20th-Fox. Paul Gregory signed Evelyn Varden and Peter Graves for his indie "Night of the Hunter." Tom Dugan drew a rôle in Hal Chester's "Crashout." Robert Middleton will play one of the gangsters in "The Desperate Hours" at Paramount. Gordon Douglas drew a new contract at Warners, where he is directing "Young at Heart." Vincent M. Fennelly will produce "John Brown's Raiders," starting Sept. 14. Anthony Eurol gets a feature rôle in UI's "Lady Godiva of Coventry."

N. Peter Rathvon's next production in Germany will be "Embassy Baby," with Eva Bartok as femme lead. Kathryn Grant, Hollywood correspondent for Texas papers, signed a player contract with Columbia. Ralph Sanford drew a rôle in John Chapman's indie, "Shotgun." David Rose returns to Metro as musical conductor and arranger for "Jupiter's Darling." Eva LeGallienne, signed as technical advisor on 20th-Fox's "Prince of Players," will double as a Shakespearean actress. Pine-Thomas handed Fran Bennett a rôle in "Lucy Gallant." Victor McLaglen will play Jeff Chandler's servant in UI's "Lady Godiva of Coventry." Anne Francis signed a term contract at Metro.

## Goldman-Gregory

Continued from page 5

through the actor-director's contract with Gregory, but Laughton is not in on the ownership.

New company will operate somewhat along the lines of Wallis-Hazen Productions with Gregory (like Hal Wallis) handling the production side and Goldman (like Joseph Hazen) supervising the business end, including financing. As yet there's no tieup with any distributor. Offices will be maintained in both N. Y. and Philly.

Key film on the sked is an adaptation of Norman Mailer's best-selling "Naked and the Dead." Gregory owns the rights to the novel. Possibly preceding this, though, on the program will be "My Beloved," a real-life story of a romantic triangle involving American Indians. The stage enterprise hasn't been set yet.

Goldman owns 20 houses in the Philly area, including three key firstruns. He's represented as desirous of showing his confidence in the future of the industry, particularly indie filmmaking, via the teamup with Gregory.

Gregory, who's 33, has a string of legit clicks to his credit, including "Don Juan in Hell," "John Brown's Body" and the current "Caine Mutiny Court Martial."

## FWC Mgrs.

Continued from page 5

absorbing any shortages, FWC is eliminating the popcorn breakage for theatremen. This had amounted to approximately three 10c boxes of popcorn in every large bag furnished theatres. However, Skouras assured the managers that where the elimination of the popcorn breakage worked to the disadvantage of the managers' salary, adjustments were being made. With this assurance, most of the committee members expressed satisfaction.

Not entirely clear at Tuesday's meeting, nor at one held last Friday morning (20), was the fact that concession policies were being changed to bring the varied merchandising commissions in the different divisions of National Theatres into a single policy. The change had been explained to the Northern California division by Edwin F. Zabel, FWC general manager, at a meeting in San Francisco last Thursday and he reported no misunderstanding or resentment on the part of the managers.

Managers on the committee that met here with Skouras were: Jack Case and Jim Richardson, Los Angeles; Joseph D. Busath, Anaheim; John G. Poulos, Redondo Beach; Asher Shaw, San Luis Obispo; William P. Mauck, Calexico, and Frank Hollis, Globe, Ariz.

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"A Titan!"  
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## 'Finding & Financing' Films

Continued from page 2

DCA is that Schwartz's theatre company drew the plans and actually got underway with one pic in production and set up other deals before the other theatremen were invited to join. Not only did they see a blueprint of the operation but also how it was developing.

Schwartz cited the key motivating factors for DCA's coming into being as: (1), "Theatremen feel that the product shortage is more acute than ever and a new outlet such as DCA can help alleviate this shortage" and (2), "We wanted to expand within the industry—it's the only business many of us know—and since we can't expand with theatres we are engaging in production and distribution."

The chief exec stressed that he and all other exhib stockholders have only the status of investors so far as the availability of DCA product is concerned. They guarantee no playing time and receive no advantages over non-stockholders in bargaining for the DCA pictures.

Schwartz indicated departures from the usual industry distribution pattern will be introduced by DCA. "We have several plans in mind," he added.

Company will have branch offices, each with permanent personnel, in N. Y., Chicago, Atlanta, Dallas and San Francisco. Main offices will be at 1560 Broadway, N. Y. Shifting from Century Theatres to work at DCA on a full-time basis are Martin Newman, who will be controller; Sol Shrifin, as master print booker; Milton Shapiro, who will concentrate on pic budgets and exchange operations, and William O'Hare, coordinator of advertising.

### Distrib Activities

As a means of keeping overhead down, DCA will employ its ad-pub personnel on a per pic basis instead of keeping a full department continually on hand. Al Margolies has been assigned to the promotion job on "Long John."

"Distribution activities will be confined to the Western Hemisphere. This, commented Schwartz, will be compatible with foreign producers (in instances of coproduction deals with DCA) who want to retain distribution rights to their films outside of North and South America. The prez noted DCA's financing program will be extended to cover indie filmmakers abroad.

"Long John" was produced on location in Australia by Joseph Kaufman and directed by Byron Haskin, with Robert Newton in the title role. Release is set for next Christmas, with the C'Scope version to be licensed first, followed by the standard edition to exhibs unequipped for the widescreen process.

Also completed is "Hunters of the Deep," an underwater documentary in color which was selected for showing at the current Edinburgh Festival. Alan Dowling produced. This is followed by the release of "Lelia," which Bernard Lubet is to produce from the Andre Maurois novel.

Fact that DCA has acquired rights to "Pinian's Rainbow," as revealed by Schwartz, especially came as a surprise, there having been no previous hints of a picture deal involving the musical. It was produced on Broadway in January, 1947, by Lee Sabinson and William R. Katzell. E. Y. Harburg and Fred Sady, who did the book (Harburg also wrote the

lyrics), and Burton Lane, who penned the music, all have been packed by DCA to adapt the pic.

The 10-film program also includes: "The Viking," from the Edison Marshall novel, to be lensed in C'Scope on location in Norway; "Pistolero," in C'Scope, to be produced by Philip Waxman; an original screenplay by Bella and Sam Spewack to be ready in 90 days and for which a contract is now being drawn, and three pix from the British director-producer team of John and Roy Boulting. These will be "The Survivors," a science fiction entry; "Heather Mary," from a novel by James Scott, with one or two American stars, and "The Jacaranda Tree," from the H. E. Bates novel, to be located in Burma.

## Dailies Respond

Continued from page 4

is fleeting; others who emerge with increased stature as a result of the tours. The latter category, of course, applies to performers with secondary roles in the pictures being plugged.

Metro, for example, recently toured five "brides" from "Seven Brides for Seven Brothers." The girls—Ruta Lee, Betty Carr, Virginia Gibson, Julie Newmeyer, and Norma Doggett—each covered different sectional territories. They were out for a period of two weeks and the space they achieved "just couldn't be bought," according to an M-G exec.

Twentieth-Fox is building up because pre-opening publicity for "The Egyptian" by touring two exhibits of costumes and props from the picture. A model, appropriately garbed in an ancient costume, is to accompany each of the trailer-tuck exhibits. The trucks started out on July 6 and will be out until the end of September, hitting several hundred cities. In addition, 20th has arranged a speaking tour for Charles LeMaire, who designed the femme wardrobe for "The Egyptian." Another lecture tour is that of Bert Lytell, who will cover the U. S. and Canada talking about the making of the picture.

Columbia has adopted a policy of "introductory tours," which has its purpose the buildup of young players. Aim is not only to acquaint the public with these players, but also to give the performers a chance to learn how to handle themselves with the press and public. Currently making the rounds of various cities are May Wynne and Bob Francis for "The Caine Mutiny" and Kim Novak and Phil Carey for "Pushover."

Universal is touring a "Miss Magnificent Obsession" queen and Bill Thomas, the picture's costume designer. Jane Wyman, star of the pic, made some key city appearances. For the recent "Glenn Miller Story," U sent out Joe Yudi, who played the trombone in the film. For "Johnny Dark," an auto racing film, it aired a woman sports car racer to make appearances.

United Artists is on an Indian kick, sending out the descendants of various tribes for "Apache" and "Sitting Bull." Paramount, too, is sending out "Knock on Wood," sent out a press agent accompanied by the ventriloquist's dummy used in the picture. Kaye also made several key appearances, as did Martin and Lewis for "Living It Up." For "Rear Window," Par is planning to send out Georgina Darcy, who is seen as "Miss Torso" in the film. RKO has employed producer Harriet Parsons to speak for her own "Susan Slept Here."

## Int'l Info

Continued from page 7

uct that would meet the needs of American theatres and alleviate the so-called shortage in the U. S. Full information on these films would provide them with a wider and more profitable payoff, said the circuit operator.

Exec would like to see an international theatre organization embracing TOA, Allied States Assn. and England's Cinematograph Exhibitors Assn. He's been plugging for an amalgamation of TOA and Allied for the past couple of years, as have other TOA leaders, but Allied so far hasn't been amenable to the idea.

## Exhib Trade Associations To Have Role in Selling DCA Product: Schwartz

Exhibitor trade associations, it's anticipated, will have a role in the sale of product to theatremen by Distributors Corp. of America, new production-financing and distribution outfit.

Fred J. Schwartz, president, in discussing the operation, stated in N.Y. yesterday (Tues.): "DCA will handle only authentically 'A' pictures, and each of them will be sold and exploited in strictly custom-made fashion."

"We plan to custom-sell in this manner the first 3,000 or 4,000 situations. After these accounts have been sold, we will then aim at a saturation of the entire market by 'secondary' selling. In this we plan methods both old and new. Among the latter will be the probable use of exhibitor trade associations for direct dealing between DCA and groups of exhibitors. In this way we will be able to squeeze some of the water out of distribution and make the usually expensive secondary selling less costly. It will mean more money to both the producer and the exhibitor."

## Schwartz to Give Most Of Time to New Distrib Corp.

Fred J. Schwartz will give 75% to 80% of his time to the newly-formed Distributors Corp. of America, of which he is president. He'll devote the balance to Century Theatres, extensive chain in Long Island and Brooklyn, N. Y., of which he's also chief exec.

In his absence, the circuit will be helmed by Leslie Schwartz, a brother, who is v.p. of Century.

## Exhibs Renewing

Continued from page 7

boycott and ask our loyal patrons to support us."

Shor centered his fire against terms asked by Universal for its "Magnificent Obsession" and by Columbia for "Caine Mutiny." He urged exhibs not to buy either film "yet." Terms for "Obsession" he said are 50%, with an adjustment possible down to 40%. "There may be large grossing situations that can gamble on these terms, but there doesn't exist a suburban or smalltown theatre that can stand this risk," Shor wrote. He repeated the assertion that the distrib or producers have "by collusion" created a short market in an effort to enforce their rental policies.

Attack against U is significant, since this is one company which prides itself on its grassroots policy and in the past has very largely escaped exhib criticism. However, U has switched its emphasis to "big" pix and is selling according to the values it sees in them.

## Cozy Barns

Continued from page 1

frau, Martha, who operate the Somerset (Mass.) Playhouse, also appear in the productions there. Another Mr.-Mrs. operating duo are Lewis and Charlotte Harmon, at the Clinton (Conn.) Country Playhouse, with the latter also functioning as director.

Mary Martin and her daughter, Heller Halliday, are also appearing together, but not on the straw hat circuit. They're in the touring "Peter Pan," starring Miss Martin. Also Joan Bennett and her daughter, Melinda Markey, were spotted together two years ago in "Susan and God" and Sidney Blackmer and his wife, Susan Kaaren, played together in "Glad Tidings." Howard Lindsay and Dorothy Stickney played a guest date last week at the Falmouth Playhouse in "Life With Father," in which they were the costars of the original Broadway production.

A number of lesser-known husband-wife teams are also working the barn loop, such as Al Checco and Jean Bradley in a touring "Boys from Syracuse" package.

Hume Cronyn and Jessica Tandy played a duo several seasons ago in "Fourposter" before bringing it to Broadway. But the hay-mow stages have yet to coax Alfred Lunt and Lynn Fontanne, Laurence Olivier and Vivien Leigh or Rex Harrison and Lilli Palmer into the hills professionally.

## Inside Stuff—Pictures

The U.S. and Canada may be hands-across-the-border in many respects but Alex Barris, film critic and columnist of the Toronto Globe & Mail, has divergent views as regards Red China. This is from his Aug. 19 column:

"A complaint about a recent newsreel has come in and I think it is worth passing along:

"The scene to which I refer was one showing the landing of that plane which had recently been shot up by Chinese fighters. What astonished me was the statement (by the narrator), made after a shot of a little girl, possibly about five or six, who had lost her father and was being carried down the ramp from the plane, to the effect that we should 'ask this little girl, who had just lost her father, whether Red China should be admitted to the UN.'"

"Editorializing in newsreels isn't new of course, but it does seem a bit too much that Canadian movie audiences should be expected to share the particular view of one U.S. newsreel company (Movietone, in this case) on a notoriously controversial issue."

Fox Denver Theatres are amassing beaucoup space in the local newspapers by offering editors feature story ideas. Rocky Mountain News, for example, devoted a half-page of a tabloid size paper to a story about a display at the Tabor Theatre. House was built by H. A. W. Tabor, storied silver king. Display featured historical portraits of Tabor and his family. Said the News: "The display, which has been hung on all walls of the theatre's mezzanine, touches upon the highlights of the rags-to-riches, riches-to-rags story which made Tabor the most colorful man in a spectacular era." Another story touches on the giveaway of a parrot in a contest run by the newspaper in cooperation with the Aladdin Theatre. United Artists was also involved in the project, since the picture being plugged was "Robinson Crusoe." Murry Lafayette, UA's local press rep, went out to deliver the parrot to the winner, but found her away on a two-week vacation. None of the neighbors would accept the bird. Said the News' headline: "Denverite Wins Parrot, But Murry Got the Bird."

Grim echoes of the \$1,000,000 shakedown in the 1940s by (George) Browne-Willie) Boff mob, in control of the International Assn. of Theatrical Stage Employees, cropped up last week with the Chicago gangland murder of Al Capone's brother-in-law, Frank Maritote, four days after Charles (Cherry Nose) Gioe met a similar fate. Maritote (alias Frank Diamond) was more recently in the trucking business in Chicago. Only two days before his gangland assassination, Maritote had been questioned by the police in connection with the Gioe killing.

Both were among the seven men convicted in 1944 for using the IATSE as a threat to shut down picture theatre booths, resulting in the extortion of \$1,000,000 from the industry. All got Federal prison terms of 10 years, but were paroled after serving a third of their time. Westbrook Pegler's campaign was prominent in exposing and convicting the Browne-Boff gang, and the late Arthur Ungar, editor of DAILY VARIETY, was also potent, on a local level, intra-industry, towards the same end.

Doug Helgeson, general manager for "Cinerama" in Chicago, points out that the pic is grossing as well in its 56th week as it did in its fifth and sixth frames last year. Pic has had a rise to the \$40,000 brackets since its anniversary week, after having tapered off in the 30's in the latter part of its first year. Partly a hypo in promotion for the anni accounts for the increase, and partly also the fact that convention and tourist influx in Chicago is terrific this time of year. Additionally, Helgeson has been quick to add extra shows to the weekly slate on days when pressure is most intense at b.o. Case in point is the new 11 a.m. matinee on Wednesdays, which like the show at 2:30 p.m. is nearly a sellout every week.

Metro put on a demonstration of Perspecta Stereophonic sound for more than 100 exhibitors in the Hollywood area last week, using two reels from "Knights of the Round Table" and two musical shorts. New system consist of directional sound on a single, standard-width optical track. It is equipped with an integrator unit which causes the sound to emanate from the point on the screen from which the dialog or music appears to come. Royalty payments for its use were eliminated last week to stimulate its use by film studio.

Judge Philbrick McCoy eliminated RKO as a defendant in Harold Lloyd's \$750,000 damage suit in L.A. Superior Court last week. Plaintiff's action involved the film titled "The Sin of Harold Diddlebock" later retitled "Mad Wednesday." He claimed he did not get the proper billing required by his contract. Original defendants included not only RKO but California Pictures and the Hughes Tool Co. as well. Latter two are still defendants.

North Jersey circuit of Stanley Warner Theatres is spotlighting the role of the theatre manager "as a staunch citizen and member of his community" in a series of managers' tributes and appreciation nights. Purpose of these special community salutes is "to highlight the significant service of the local theater manager to the public and to show that he really is a neighbor and friend of his patrons and community."

Writers' Annex at Paramount, one of the oldest studio buildings in Hollywood, was sold to General Film Lab to provide that company with additional office space. Structure will be cut in two and moved several blocks to its new site. Annex, formerly used by scripters and secretaries, has been unoccupied for 18 months. Paramount will use the space as a parking lot.

## Waning Nitrate Prints

Continued from page 7

law make, specific provisions only covering the use of nitrate stock.

Lydon said this week that, during a recent survey of Boston exchanges he had found less than one-half of 1% nitrate film in their vaults, and that even this small amount was not a true figure, since some of these non-safety films were old and not in release.

At the hearing last week, Lydon put the number of one-man booths in New England at 150. However, this figure was disputed by the labor spokesmen. The Commissioner has now undertaken to make a survey of his own.

Lydon said that reissues occasionally used nitrate prints. Metro, for instance, put out "Gone With the Wind" 35% on nitrate and 65% on acetate. "Duel in the Sun" is about 50-50. Even so, Lydon doesn't think there's any need for state legislation to do away with

whatever nitrate prints are left. "In another year or so—with no nitrate stock being produced—nitrate film will die its own death," he said.

Some N. Y. execs aren't of the same opinion. They take the view that there must be a cutoff point somewhere and that the stage has now been reached where it can and should be determined, even at the risk of hurting the occasional little fellow with an old print on his hands.

At the Motion Picture Assn. of America, it's pointed out that despite the slow switch to acetate the industry's safety record is excellent. Authorities in both the Government and insurance field take the position that, regardless of this record no major changes can be effected until and unless they have the assurance that no nitrate prints are in circulation any more.

## New York Theatres

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HARRISON MAYO SANDERS HARVEY  
PARAMOUNT



# APPRAISING THE NEW TV SEASON

## TV Network Premieres

(Aug. 25 - Sept. 4)  
WED., AUG. 25

**Coke Time** (Eddie Fisher). Music, NBC, 7:30-7:45 p.m., Wed. & Fri., Coca-Cola, via D'Arcy.

THURS., AUG. 26

**Dragnet** (film). Drama, NBC, 9-9:30 p.m., Chesterfield, via Cunningham & Walsh.  
**Lux Video Theatre**. Drama, NBC, 10-11 p.m., Lever Bros., via J. Walter Thompson.

SAT., AUG. 28

**Canadian Football**. NBC, 1:45 p.m. to concl., sustaining.  
**Mickey Rooney Show** (film). Situation comedy, NBC, 8:30-9 p.m., Pillsbury, Green Giant (alt. weeks), both via Leo Burnett.

SUN., AUG. 29

**You Are There**. Hist. drama, CBS, 6:30-7 p.m., Electric Cos. Advertising Program via N. W. Ayer, Prudential, via Calkins & Holden (alt. weeks).

**Loretta Young Show** (film). Drama, NBC, 10-10:30 p.m., Procter & Gamble, via Benton & Bowles.

TUES., AUG. 31

**Jo Stafford Show**. Music, CBS, 7:45-8 p.m., Gold Seal Co., via Campbell-Mithun.

**Firehouse Theatre** (film). Drama, NBC, 9-9:30 p.m., Procter & Gamble, via Compton.

**Armstrong Circle Theatre**. Drama, NBC, 9:30-10 p.m., Armstrong Cork Co., via BBD&O.

**See It Now** (Ed Murrow). Commentary, CBS, 10:30-11 p.m., Alcoa, via Fuller & Smith & Ross.

THURS., SEPT. 2

**Name That Tune**. Music-quiz, CBS, 10:30-11 p.m., American Home Products, Carter Products (alt. weeks), both via SSC&B.

FRI., SEPT. 3

**Mama**. Situation comedy, CBS, 8-8:30 p.m., General Foods, via Benton & Bowles.

**Person to Person** (Ed Murrow). Interviews, CBS, 10:30-11 p.m., Noxzema via SSC&B, (alt. weeks) with Hamm Brewing (midwest) via Campbell-Mithun, American Oil (east) via Joseph Katz Co.

SAT., SEPT. 4

**Captain Midnight** (film). Adventure, CBS, 11-11:30 a.m., Ovaltine, General Mills (alt. weeks), both via Tatham-Laird.

**Space Patrol**. Adventure, ABC, 11-11:30 a.m., Ralston-Purina via Gardner, Nestle via Cecil & Presbrey (alt. weeks).

**Ethel & Albert**. Comedy, NBC, 7:30-8 p.m., Sunbeam, via Perrin & Paus.

## Color TV Schedule

CBS

**Big Payoff**—Wed., Aug. 25, 3 p.m.

**Danger**—Tues., Aug. 31, 9:30 p.m.

NBC

**Home** (remote pickup from Milwaukee of Wisconsin State Fair and pickup from Associated American Galleries in N.Y.)—Thurs., Aug. 26, 11 a.m.

## Ratings Are for the Birds

### Skinner Roasts a 93 Tally Through Simple Expedient of Using Parakeets

The gobbledygook by which some audience measurements are allegedly arrived at reached its zenith last week when George Skinner offered "proof positive" that his 9 to 10 a.m. crossboarder on WCBS-TV, N. Y., drew a 93 rating on Thursday (19). That, of course, would be the highest ever attained by any tv'er.

Assumption 1: That 2% of the 4,000,000 tv homes in the N. Y. area own parakeets, or 80,000 families.

Assumption 2: That approximately 50% of these families own blue parakeets.

Assumption 3: That one-quarter of these own the light blue variety, or 10,000 homes.

Assumption 4: That parakeet (Continued on page 28)

## Selznick Looks Set For NBC-TV Deal

David O. Selznick has apparently been won over to tv after talking a deal with Pat Weaver on the Coast last week just before the NBC prez planned back to New York. Further discussions are scheduled with Weaver in Gotham and Fred Wile, program v.p. in Hollywood.

It's not clear when Selznick would take hold as executive producer on the web's color spectaculars, but there's speculation that the film figure might step in to do some of the 13 hurrahs listed for Leland Hayward, who is ill on the Coast. Chances are that Selznick could not devote his time to NBC before November since he's producing the four-network, two-hour "Lights Diamond Jubilee" on Oct. 24.

## Kaye Ballard's NBC Deal

Kaye Ballard has been pacted to an exclusive NBC deal for radio and tv as result of her summer duty on "Colgate Comedy Hour."

Miss Ballard, it's understood, will do at least two of the upcoming fall series under the Ted Bates agency production aegis. Reported radio show is being mulled for the comedienne.

## Same Voices, Other Rooms

The trappings will be the same but not so the auspices for numerous major nighttime tv stanzas girding for the new season. In several instances the time slots are identical but the webs different. Foremost in this category are "Voice of Firestone," which already has crossed over to ABC from NBC in the Monday at 8:30 slot, and "T-Men In Action," in a ditto National-to-American march in the Thursday 8:30 setting.

"Name That Tune," the 8 o'clock prelude to the Firestone show under the NBC banner (with both ousted to make room for Sid Caesar's new program), is another Thursday entry, but on CBS at 10:30. Red Buttons will "Ho Ho" it for Pontiac on Fridays at 8 after a couple of semesters in CBS' 9:30 Monday spot that's gone to the "December Bride" vidpix series. Jan Murray's "Dollar a Second" transfers from DuMont's Monday at 8 to ABC's Friday at 9 berth after summer pinchhitting duty for Loretta Young on NBC Sundays at 10. Another DuMont casualty is "20 Questions," formerly Sunday

## LOTS AT STAKE FOR EVERYBODY

By GEORGE ROSEN

Some 17 shows will premiere for the '54-'55 season on the major television networks within the next 10 days. And this is pre-post time for the official launching of the fall semester. Come Labor Day and the balance of September and into October, the roster will be stepped up to encompass, in all, some 100 tv program premieres between tonight's (Wed.) Eddie Fisher return on NBC-TV and the late October teeoff of the one-a-month Leland Hayward spectaculars on the same network.

While, for the most part, the 100 shows, representing for the bankrollers an investment of several hundred million dollars in time and talent, can be labelled "return engagements" of familiar faces and formats, there is, nonetheless, an excitement and an anticipation over new program concepts and new properties that hasn't been rivalled since tv initially came into the bigtime.

The anticipation stems from a variety of factors. This, for one, is the season when color will burst forth on the spectrum, no longer as an experiment, but as a full-blown 21-inch reality to give the medium an added dimension on which, even now, more than \$25,000,000 in sponsor coin is riding. Upwards of 100 hours of major tinted programming will hit the coaxial network circuits during the '54-'55 semester, encompassing the star-spangled rosters of Max Liebman-Leland Hayward specs on NBC (costing up to \$300,000 per one-shot) and the ambitious Chrysler and Westinghouse series on Columbia, as well as the CBS formula to expose (as NBC did last season) every major network entry to the rainbow treatment.

**'Pat and Bog' Formula Teeoff**  
For NBC in particular the stakes are high indeed, for this is the season on which the "Pat and Bob" (Weaver and Sarnoff) high command are staking practically everything with a "go for broke" formula of big-big-big shows designed to invest the medium with a new kind of excitement. The pre-season sponsor acceptance is only half the battle. The Nielsen's, the Trendex, U. S. public reaction and the ability to whittle down the competition will tell the rest of the story. One thing's for sure, at those prices anything short of a hit is bound to invite sponsor repercussions.

It's a season that will determine whether the sponsor who spends (Continued on page 30)

## Industry Pins Hopes on Minority Counsel Choice in Bricker Probe; Plotkin Vs. Jones Combo a Poser

### Judith's Lady Macbeth

Judith Anderson has been pacted for the role of Lady Macbeth to play opposite Maurice Evans in the two-hour Hallmark presentation of the Shakespearean tragedy when it takes over the Sunday afternoon 4 to 6 p.m. segment on NBC-TV on Nov. 28. Miss Anderson had played the role on Broadway.

"Macbeth," which will originate from the Brooklyn color studios of NBC, will be done in compatible color. It's the third in the Hallmark cycle of Bard specs, Evans previously having done "Hamlet" and "Richard II."

## CBS' 45% Stake In WTOP on Block; Leon Levy to Buy?

CBS' 45% ownership stake in WTOP, Washington (Washington Post owns the other 55%), is on the block. With the lucrative radio-tv operation in the nation's capital now housed in its new \$2,000,000 plant, the Columbia franchise has an estimated valuation of between \$3,000,000 and \$4,000,000. It's reported that Leon Levy (ex-WCAU, Philadelphia, and for years identified with the Columbia Broadcasting System as a big stockholder and director) is interested as a possible purchaser of the minority holdings. Station is one of the more affluent in the D. C. area, particularly the tv adjunct.

After CBS disposes of its WTOP holdings, it will also shed its 45% ownership of WCCO in Minneapolis—another instance where both the radio and tv billings make it one of the juiciest morsels in the midwest. The CBS minority interest here is said to exceed in value even that of WTOP.

With WTOP and WCCO off the way, it will leave Columbia clear for acquisition of two more wholly-owned tv stations. Applications are pending both in St. Louis and Boston, where, in both instances, the mad scrambles for a VHF forced them into hearings.

Scope of the Senate Interstate Commerce Committee network investigation, staff work on which is to begin next week, may hinge on selection of minority counsel, appointment of Harry Plotkin, former FCC Assistant General Counsel, it was learned yesterday (Mon.) was to have been announced simultaneously with that of former FCC Comr. Robert Jones.

Ses. Edwin C. Johnson (D-Colo.), ranking Democrat on committee, it is understood, has been given assignment of selecting counsel for the Democrats and had advised Chairman John W. Bricker (R-O.) that Plotkin was his choice. However Bricker has made no commitment, saying appointment would be announced in the "near future."

Team of Plotkin and Jones is regarded here by industry observers as a somewhat strange combination. The two were on opposite sides of the fence on the FCC, Plotkin, a New Deal Democrat, having worked closely with former FCC Chairman Wayne Coy. Plotkin left the FCC to join the law firm of Arnold, Fortas & Porter, whose principals have been identified with the New Deal. Former FCC Chairman Paul Porter was at one time associated with CBS. Thurman Arnold is a former Assistant Attorney General in charge of anti-trust. Abe Fortas was under Secretary of Interior late Harold Ickes.

Jones, who served in the House of Representatives for eight years, is an Ohio Republican who has been close to the Taft wing of the party. He left the FCC two years ago to become a partner in the firm of Scharfield, Jones & Baron.

In announcing Jones' appointment last week, Bricker said the committee will study "the feasibility and practicality of pending legislation to place radio and tv networks under jurisdiction of the FCC, as well as the whole UHF-VHF problem on which the committee's subcommittee an communications held extensive preliminary hearings in the past session."

## It's Dog Eat Dog So Rin Tin Shifts

The competitive tv network situation being what it is, it's not too surprising that the new Screen Gems' Rin Tin Tin half-hour sponsored by National Biscuit Co. is now winding up on ABC-TV for the fall, going into the Friday night 7:30 slot until now occupied by the Stu Erwin Show. Latter program shifts to Wednesday night following "Disneyland."

Rin Tin Tin series was originally slated for CBS-TV Sunday afternoon. By an ironic twist, the Friday time on ABC had already been signed-sealed-delivered to General Mills for the new June Havoc telefilm series, but GM had a change of heart, cancelled out and gave the show to CBS. Now it's all even.

## RCA PACTS MONROE FOR TINTPIX COME'S

RCA's first color tv commercial will feature Vaughn Monroe and will be filmed both on the Coast and N. Y. Group of Kenyon & Eckhardt execs and Gross-Krasne commercials veep Hampton Howard planned to the Coast over the weekend to start shooting on the blurb, which is slated for Leland Hayward's first spectacular on NBC-TV Oct. 18.

Blurb will be shot at the Gross-Krasne California Studios, using the single-strip 35m Eastman Color process.

at 10 there and set for 8:30 Tuesday on ABC.

"Operation Shift" also has an intra-network look on Tuesday with CBS in the leading role. Red Skelton is pushed up to 8 as his 8:30 slot goes to the Ronald Colman-Benita Hume "Halls of Ivy" film series; (Skelton will have Gene Autry's time). "Danger" goes from 10 o'clock to 9:30 (where "Suspense" marked its R.I.P.) with the former time going to "Life With Father" (switched from Sunday at 7, the same spot that proved an aschance for Paul Winchell, who's being displaced by Art Linkletter's "People Are Funny" on NBC while the "Father" berth goes to the "Lassie" celluloid).

**Lots of CBS Changes**

Likewise, Columbia looms large in the Thursday changeovers. "Four Star Playhouse" drops from 8:30 to 9:30 to pave the way for the hourlong Chrysler show after nating musicals ("Shower of Stars") and dramas ("Climax") on a one-three basis. "Public Defender" vid-films will be the Chrysler segue, switching from its Monday at 9 summertime subbing (for "I Love Lucy") after starting the regular

season on its own in the selfsame 10 p.m. anchor that went to Philip Morris' other show, "Telltale Clue," in the hot weather-period. "Public" will be defending itself for the first half-hour against NBC's 60-minute "Lux Video Theatre," 9:30-10 from its Thursday at 9:30 framework at CBS last season.

As far as the shifting scene is concerned, one of its principal characters will be NBC's Martha Raye, with the comedienne moving from her familiar one-a-month 90-minuter on Saturday to Tuesday 8-9, where she'll work out in 10 shows for Hazel Bishop (to Milton Berle's 20 for Buick and Bob Hope's six of nine slots earmarked by General Foods, with one of GE's three open spaces reportedly earmarked for Ray Bolger).

It'll be same starting time, same network for Imogene Coca—Saturday at 9; a familiar setting for Jimmy Durante at 9:30 (considering that the Schnoz once operated as a Saturday nighter) in alternation with Donald O'Connor for Texaco and not an unknown slot (10 o'clock) for George Gobel in his new show, since the comic was a Saturday night summertime entry a couple of seasons back.

# TONI'S STRICTLY-FOR-THE-GALS \$15,000,000 RADIO-TV COME-ON

Chicago, Aug. 24.

Use of radio and television, especially the latter, to stimulate lady's vanity will hit a crescendo this fall with the hard-lugging vendors of femme paint and varnish and coiffure specialties out in force. And leading the contingent will be Gillette's Toni adjunct which, it's estimated, will pump out over \$15,000,000 into the radio-TV channels before the final 1954-55 tally is written.

Toni, long dominant in the home permanent field and a major factor in the shampoo trade, boasts one of the most fabulous success stories in merchandising history, with skillful use of radio-TV playing a big part. Prexy Wilson Harris, who remained at the helm when he and his brother Irving sold the skyrocketing firm to Gillette some years back for \$20,000,000, has come to be regarded as one of the real experts in electronic advertising.

## Viv's \$5,000,000 Budget

That's why Toni's entry into the lipstick arena with its Viv paint which is debuting with a \$5,000,000 ad splash, was greeted with so much anticipation by the NBC and CBS sales crowd, who at the moment, have the Toni radio-TV billings all to themselves. The "here comes Toni" alarms that were ringing through the highly competitive and closely espionaged cosmetic industry long before the Viv unveiling are recognized as contributing sparks to the stepped up TV spreads by such as Hazel Bishop, Warner-Hudnut and Consolidated Cosmetics.

Toni's triphammer approach which this next season will spreadeagle both NBC and CBS radio and TV webs has long since earned the respect of its competitors in the wave set, shampoo and lotion sweepstakes. It's not lost on the network boys that Toni's continually mushrooming splurges have had a certain amount of "self-defense" effect on other big spenders like Procter & Gamble with its Lilt home waver, Colgate with its Halo shampoo, and Armour with its Dial shampoo. With Toni keeping the pressure on for the gals' beauty bucks, the others have to do likewise.

As an indication of how competitive this cosmetic biz is, a Toni homeoffice spokesman refused to say which shows will plug Viv, or even to confirm that the account is being handled by Leo Burnett, which, along with Weiss & Geller, Tatham-Laird and Clinton E. Frank book the firm's advertising. How-

(Continued on page 26)

## Lotsa Action For Grid-Happy Philly

Philadelphia, Aug. 24.

Local living-room football followers will get plenty of air coverage during the coming grid season. WFIL will cover the U. of P. games; KYW will broadcast the Princeton schedule and in addition to its normal coverage of the Villanova team, WIP will air the Notre Dame games.

Along with the NCAA college schedule local TV fans will see six of the away games of the Philadelphia Eagles-Chicago Cardinals, Oct. 3; Washington Redskins, Oct. 17; Pittsburgh Steelers, Oct. 23 (night game); New York Giants, Nov. 14; Cleveland Browns, Nov. 21; and Detroit Lions, Dec. 5. The

(Continued on page 30)

## Cunningham & Walsh Opening Chi Offices

Chicago, Aug. 24.

Chicago's topline ad agency lineup is due for an addition in October with Cunningham & Walsh establishing its first office here. It's been learned. Although he refused to confirm, it's understood Ivan Hill will head up the C&W adjunct as vicepres.

Hill has been operating his own agency and TV packaging firm. He recently checked out of the packaging biz with sale of "Creative Cookery" to ABC for \$200,000.

## TONI, CARTER COIN FOR AM 'CORLISS'

Hollywood, Aug. 24.

Hardest of the radio adolescents, "Corliss Archer," will be back in the commercial column in the fall for her 12th year. She's still frisky enough to satisfy Toni and Carter Products, who share the tab on CBS in the Monday time formerly filled by "My Friend Irma."

James Saphier, who made every sale since the first of the F. Hugh Herbert creation, has assigned Stefan Hatots to direct. Returning in their old roles are Janet Waldo, Sam Edwards, Irene Tedrow and Fred Shields.

Ziv Television is color-filming "Corliss" with a different cast for syndication.

## Coe's 40,000 Lux Bucks; Duff Tops Philco Playhouse

Fred Coe's moveout as head producer of the Philco-Goodyear "TV Playhouse," which he's masterminded since its inception on NBC, will find him inheriting a bundle of \$40,000 from Lever Bros. That's Coe's per-season fee to function as production supervisor and general adviser on the soap outfit's "Lux Video Theatre" which preems on the web tomorrow (Thurs.) in the hourlong 10 p.m. slot. Coe will be stationed on both coasts for the chore, with his New York base devoted mainly to looking over scripts sent him from the Coast where show originates. Agreement on Coe's coin was worked out to tween the client and its agency, J. Walter Thompson.

Coe won't be entirely lost to "Playhouse" as he's earmarked for six shows. His replacement is Gordon Duff, with five years on the job as associate reiner of the Sunday dramatic series and regarded in the trade as the logical successor to his erstwhile mentor. Taking over Duff's post is top scripter Robert Alan Aurthur, who'll also serve as editor of the year-round skein, with Bill Nichols tapped as assistant producer.

Talent Associates, which packages "Playhouse," will handle the overall supervision, as usual. TA's other NBC show, "Mr. Peepers," is not affected in Coe's exit since the latter's credit reads "executive producer" with Hal Keith bringing in the Wally Cox star in the dual producer, stagger role.

## CANADA'S 'ON-STAGE' TV'ER TO LEVER BROS.

Ottawa, Aug. 24.

First of an expected string of sponsored Canadian TV shows this fall is Lever Bros' 52-week "On Stage," with a 13-week extra stretch next summer to try out a format for the following fall. Most sponsored shows in Canada so far have been from the U.S.

George Murray, a Canadian Broadcasting Corp. "Big Revue" vet, will emcee the weekly 30-minute package, starting Sept. 8, which headlines Peppiatt & Aylesworth, Canada's No. 2 comics (toppers, Wayne & Shuster, go tv for first time this fall, also for Lever, once a month to start.) Alfie Scopp will be their straight man, with an orch led by Jack Kane, vocalist Terry Dale and a choral group. Norman Jewison produces (he did "The Big Revue") with Rudi Dorn of "Haunted Studio" on sets.

## Hamilton's WNBC-TV Job

Arthur Hamilton has been named to the newly-created post of manager of production and business affairs of WNBC and WNBT, N. Y. flagships of NBC.

He's upped from controller of the web's Gotham o.o's, a berth he retains,



SAMMY KAYE

Two Sammys at Goodall Round Robin Tournay Slam! Sammy Sneed and Swinging and Swaying Sammy Kaye. Fellow on left is Gopher. Now playing for BRILLO over ABC-TV Thurs., at 9. A Par-Breaker over ABC-Radio with "Sunday Serenade" and "Serenade Room."

Columbia Records Exclusively

## WOV, WHOM Team Up For N.Y. City Center Italo Grand Opera Push

Two N. Y. radio stations, WOV and WHOM, have teamed with City Center and Il Progresso Italo-Americano, the Italian language daily, to promote City Center as "a seat of Italian Grand Opera." Intention is to bring New York Italians opera at pop prices on a permanent basis.

Both Italian language stations (as well as other tongues), WOV and WHOM will sked daily and weekly stanzas to keep Italo opera at City Center in the foreground. A contest, "City Center Opera Talent Search," will run for 11 weeks via WHOM with winners appearing on WOV for awards. Fortune Pope, boss of the daily and WHOM, was named Monday (23) as chairman of the working committee to implement the Italo opera plan initiated by Arnold Hartley and Ralph Weill of WOV and Henry Morgenthau of CC.

## Bob Adams, Don Davis Into Own Package Setup

Robert K. Adams and Don A. Davis have formed the radio-TV packaging firm of Adams & Davis in New York. They'll also rep talent and other companies' product, Rockhill Productions being their initial client. Davis, who left Rockhill early this month, was formerly head of the Jaffe agency on the Coast and was previously with Music Corp. of America. Among his credits are the "Errol Flynn Show," "Star of the Family," with Morton Downey, and "Keep Up With the Kids." Adams was with NBC for several years, at one time in charge of that web's radio programs. He held the production reins on the NBC-TV "Star Playhouse."

New outfit produces "Time Will Tell," starring Ernie Kovacs on DuMont (comic having replaced Denise Darcel in show formerly titled "Gamble On Love"). Among other properties are "My Son Jeep" and "Fredric March Theatre."

## Saunders' New Post

Elliott Saunders was named this week as director of the newly-established New York offices of Perin-Paus ad agency whose Home office is berthed in Chicago.

Saunders, ex-CBS and Kenyon & Eckhardt (he was director of TV production at the latter) will produce and direct the live commercials on the "Ethel & Albert" NBC-TV show, the "Max Liebman specs and the NBC-TV 'Home' show on behalf of the agency's Sunbeam Appliances client.

## The Vanity Sweepstakes

Chicago, Aug. 24.

Now that Toni has burst into the lipstick skirmish, the time peddlers are hopeful that another long-range competitive chain reaction has been set off that will siphon millions of dollars into the radio-TV coffers, as the various components fight it out. They point to Hazel Bishop which has announced it's shelling out \$7,000,000 in the next year, much of it going into NBC-TV's "This Is Your Life," the Sunday night Max Liebman Specs and the Tuesday night Martha Raye series. Then there's Warner-Hudnut which has bought into the same web's Saturday night "Hit Parade" to showcase its new Quick Lipper. And there's Consolidated Cosmetics who has ordered DuMont's "They Stand Accused," supposedly to plug its new Lanolin Plus stick. Still to be heard from is the Revlon enterprise which has revealed that it plans to spend \$8,500,000 on its products.

The radio-TV sales masterminders don't attribute this flurry of buying solely to Toni's lipstick debut. They just know from experience that in such a tightly competitive situation, retreat is difficult and with Neilson Harris in the picture with his "mass distribution-mass exposure" philosophy, the heat is on.

## Fanchon & Marco Stricken Out Of Hot Battle for St. Louis Channel

Washington, Aug. 24.

### Guild's 'You Can't Do That' on Liberate Tag

Guild Films, new in the radio open-end business via its entry of Liberate in the AM sweepstakes, is running into a problem that's plagued the networks many times in the past. It's the disk jockey habit of compiling a few records by an artist and airing them under the composite title of the artist's name. In this case, the deejays are calling their compendiums "The Liberate Show," which is the name of Guild's transcribed series.

Firm is considering sending out warnings to the miscreant stations, warning them that the title is registered. Guild execs say the deejays can call their shows "Records by Liberate, etc., but to use the registered title is unfair competition subject to litigation.

## ABC 'Little Web' Cops Baking Coin For 'Kukla' Spread

Chicago, Aug. 24.

ABC-TV's network within a network embracing its Chi and New York o.o's scored its biggest coup last week with a fast wrapup of Gordon Baking Co. to sponsor Burr Tillstrom's "Kukla, Fran & Ollie" on WBKB here and WABC-TV New York. Sale of the 15-minute strip which bows Sept. 6 in the 6 p.m. (CDT) spot came only a couple of days after Tillstrom and Chi ABC veep Sterling (Red) Quinlan finalized a deal to bring the show to ABC when Tillstrom and NBC-TV came to the end of the trail.

Definite berthing of KFO along the Quinlan-John Mitchell (WABC-TV veepee) axis means that just under two hours daily will be programmed from Chi on the intra-family web. The "Garfield Goose" kid show started its Chi-to-N.Y. ride in the 4:40 to 5 p.m. strip yesterday. (Mon.) and the 55-minute "Creative Cookery" dittos next Monday (30) at 10 a.m. Upcoming is the moppet-targeted "Santa Claus Revue" which is slated to

(Continued on page 31)

## Bealle Shifts to K&E

Jim Bealle, chief of BBD&O talent and new programs department for seven years, has quit to join Kenyon & Eckhardt Sept. 1. He'll again work with Wick Crier, K&E's radio-TV veepee. Both were allied at BBD&O in developing many of the agency's top shows until Crier left a couple of years ago for his current berth.

Bealle's successor at BBD&O will be tapped by Bob Foreman, radio-TV chief, and the man reportedly set for the job is Johnny Hoagland, who exited Campbell Soup several months ago to join the agency as its head of daytime activities. Decision will be made upon prexy Ben Duffy's return next week.

Hardy said he felt it was useless to compete against CBS for the channel. "This proceeding," he argued, "is like a race with only one thoroughbred race horse against four good sturdy percherons."

"Suppose the race horse becomes spavined?" Donahue asked. "It won't happen unless you shoot him while he's running," replied Hardy.

Hardy has challenged the network's application because of an FCC order which limits any company or individual to five TV station interests. This order, in a footnote, made an exception to previous policy by permitting CBS to pursue its applications for St. Louis and Boston despite its holdings in five stations (New York, Chicago, Los Angeles, Washington and Minneapolis). Hardy contends that FCC acted illegally in making the exception.

Donahue's action leaves four applicants in the contest: CBS, St. Louis University (a Jesuit school),

(Continued on page 31)

## Army TV Seminar Lures Hepsters

The Army's five-day TV seminar in Long Island City, N. Y., last week lured some of the medium's major production and technical personnel to the Signal Corps Pictorial Center. Sessions which concluded Friday (20) were ring-mastered by Lt. Col. Albert McCleery, Coast-based boss of NBC-TV's "Hall of Fame," and he shot right back to California to ready "Fame's" season starting Sept. 5. Attendance consisted of video personnel from the Army, Navy, Air Force and Marines with speakers from the services and educational sources including those from George Washington U. and its Human Relations Research Council; Col. Lindsay, commanding officer of the Center, and Lt. Col. Scheiber, who heads the TV division there.

From the TV industry came directors Clark Jones ("Hit Parade"), Hal Keith ("Mr. Peepers"), Ralph Nelson ("Mama"), William Hoddapp ("Frontiers of Faith"), John Goetz ("Background"), Charles Polachek ("NBC Opera"), Norman Grant, designer ("Richard II"); Robert Wade, sets ("Justice"); Lee Carlton, lighting director; Robert Long, tech director ("The Marriage"); Dennis (Pat) McBride, cameraman; Laurence

(Continued on page 31)

# SHOW BIZ-NEWS BIZ WEDDING

## Prophets of 'Depth Coverage'

From VARIETY of July 22, 1953:

**Variety and Understanding**—Newsmen outside the industry admit that there's no lack of hard news or discussion in television. That, they say, is tele's strongpoint week in and week out. What responsible newspapermen are saying, when they're not crowing about the superiority of their medium, is that television, in the news field, is not providing enough variety or depth of understanding in its coverage of world events.

**All-Network Participation**—What's needed . . . is not documentaries on an occasional basis but on a regular weekly basis, with all the networks participating.

**Fuller Treatment**—Recent stories that could use fuller treatment on television . . . are the experiments on mass inoculation against polio, the excess-profits tax battle and the whole problem of the U.S. budget, the "dust bowl" drought in the southwest, and an informational profile on the headline-making activities of Sen. Joseph McCarthy.

**Reevaluation**—Beyond the few exceptions, newsmen say there's little new or exciting industrywise in the coverage of news. There's a great need . . . for television to reevaluate its news, setup, because at the moment the industry seems to be standing still when it should be exploring new ways and means of doing its biggest job, that of informing the American people.

And then from VARIETY of March 17, 1954:

**The "Reality" Program**—A new type of tv programming is on the horizon that may in time make the "pure" entertainment stanzas as oldhat as the local opera house. Long in the making, it got its biggest shot in the arm last week when Edward R. Murrow went to bat against Sen. Joseph R. McCarthy. With this single half-hour, Murrow & CBS-TV had formulated the "reality" program in its most provocative form.

**Up-to-the-Minute**—It was this "reality" that gave television its golden opportunity as the originator of national and even world news, much the same as NBC-TV's "Meet the Press" is watched regularly by newspapers for Page 1 leads. It was entertainment of the sort that can't be concocted and whose sole basis for being is its up-to-the-minute values.

**The Peg**—A McCarthy as subject doesn't happen every day, but all down the line there's a trend toward latching on to the hottest topics of the day for video exposure. These segments take many forms—hard news, discussion and interview programs, panel shows, documentaries, "think" analyses of the news, etc. Through them, newsmen are starting to emerge as personalities with as much on the show biz ball as performers who've spent a lifetime perfecting their styles.

**"Entertainment"**—The performer needs a new joke, a new choreographic pattern, a new script. All the "reality" pusher needs is a slant on the national and world scene that will give his program that "entertainment" quality. The "reality" program . . . not only supplies the theatrical facets but gives the television industry its biggest stake in the educational-public affairs-informational firmament. It's a two-pronged approach to programming that may well dominate the livingrooms from here in.

## 'Meet the Press' 2-Client Poser

Strange sponsorship situation pertains to "Meet the Press" on NBC-TV, which is co-bankrolled by Revue Copper and Pan American Airlines. Because the program is slotted in station time (Sunday at 6 p.m.) it only has a limited pickup, and therein lies the problem, which actually is a hangover from last season.

Revere and PanAm both have specific markets they'd like to reach, and they don't necessarily jell. Some of the cities that PanAm is anxious to penetrate can't be cleared. Revere isn't particularly anxious to get into markets PanAm wants, and vice versa. So far the network hasn't been able to do anything but sit tight.

In the beginning Revere had the show to itself Sunday afternoons in network time. Program caught on at such a clip that more and more stations asked in, with result that it became too expensive for Revere's pocketbook. Hence it was moved to the 6 o'clock station time period.

Revere was later forced into another cutback and agreed to a co-sponsorship deal. That's when it all started.

## BUTTONS SETS BRADY TO PRODUCE TV'ER

Hollywood, Aug. 24. Red Buttons, currently on the Coast whipping together the creative elements of his new show which bows Oct. 1 on NBC-TV in the Friday night at 8 slot for Pontiac, has chosen Ben Brady as his producer. Previously Julie Oshins was designated to direct the three-weeks-out-of-four comedy series.

Buttons leaves here early next week to start an engagement at the Sands, Las Vegas, before returning to New York to put the tv show into rehearsal.

## 'North' Goes Strip

"Mr. and Mrs. North," dropped by Colgate some time back, will be launched as a sustaining quarter-hour radio strip at 9:15 p.m., starting Oct. 4 on CBS.

Meantime, however, the whodunit will do a four-week fill for Hallmark's "Hall of Fame" on the web in the 6:30 to 7 p.m. slot.

## WCBS-TV Aug. Biz Now Tops Million Mark As Flagship Record Looms

WCBS-TV went well past the \$1,000,000 mark in sales bookings during the first three weeks in August when the CBS flagship in New York wrote over \$400,000 in contracts for the week ending last Friday (20). First frame of the month started off powerfully with a \$500,000 coup, followed by \$250,000 in sponsor pacts applying to the fall-winter season. According to general sales manager Frank Shakespeare Jr., the total of \$1,150,000 wrapped up under new business posted for the first 15 working days may well have set a record when the final tallies and comparisons are made.

The over-a-million upbeat coincided with the tapping of Sam Cook Digges as general manager of the o&o, succeeding Craig Lawrence, who's become director of station administration of CBS-TV. Digges was upped from general sales chief of the web's Spot Sales division, with that berth going to eastern SS manager Clark George.

Involved in the \$400,000 bundle (a net figure, as is the \$1,150,000) are Bromo Quinine, Kiwi, Max Factor, Viceroy Cigs, Mystik Tape, Cott Beverage, G. Washington Coffee, Chase & Sanborn, Anahist and American Chicle. Exposures include the "12 Plan," crossboard daytime plugs, "Early," "Date" and "Sunday Afternoon" pix and fractional spots.

## 'BACKGROUND' AS TV MATCHMAKER

By LEONARD TRAUBE

When NBC-TV "sneaked in" its Monday night "Background" last week to general kudos, it married off entertainment and news on a global altar. Though gaudied for only four outings in the middle of the slot earmarked for the new Sid Caesar show (with a fifth stanza on the agenda for a possible sponsor nibble), the web already is on the lookout to spot it elsewhere while "Background" is still hot.

Some observers saw at least two significant aspects in the filmed and narration documentary of French Premier Pierre Mendes-France as given on "Background." First, that the show's producer, Ted Mills, has heretofore been more identified with "show biz shows"—his old "Garroway at Large" out of Chicago is but one example. That puts an entertainment man on the news firing line, whereas in the case of, say, CBS, Edward R. Murrow it's in reverse in that he's a newsmen-analyst employing theatrical values in his two television programs. Second, that the translation of news to the "coverage in depth" concept was suggested—at least in part—by two instances in VARIETY. In the July 22, 1953, issue, the then staffer John Horn (now with Murrow's "Person to Person") took off on the "depth coverage" aspect which has served as a ready "tipoff manual" to tv news departments all over. (See accompanying box for highlights of article.) Eight months later (March 17, 1954) another mugg treated the "Reality" show of the ushering in of the "Lifesize Era" in telenewsmanship as reflected in Murrow's takeout on Joe McCarthy. (See box for quotes.)

### Second Depth Charge

"Background's" second depth charge on Monday (23) in the NBC Feature Production series gave the story of a 19-year-old Philadelphia headed for the draft, citing his problems, personal life, fears, decisions and hopes as set against U. S. commitments throughout the world with overtones of the "massive retaliation" pronouncement of Secretary of State Dulles and the "co-existence pitch of the Soviet Union. (The lad, Joseph Patrick Diamond, entered the Army the next day.) Third in the package next Monday (30) is expected to be a next-to-closing wallop in its approach to the sizzling situation in southeast Asia, with Indochina, Malaya and the Philippines as the immediate principal points of interest.

NBC news and public affairs chieftain Davidson Taylor sent camera-spondent Gene Jones to Asia a couple of months ago to get intimate closeups of Vietnam vs. Vietnam, and French, Chinese, Russian, Britishers and Americans (Continued on page 28)

## Stars Asking (& Getting) Higher Fees as TV Dramas Feel Pinch

### U&V Package Rate

Charleston, W. Va., Aug. 24.

A unique consolidation of a UHF and a VHF station has been made by the owner of WKNA-TV, channel 49 here, and the boss of WOAY-TV, channel 4, in Oak Hill, W. Va. On Sept. 20, when the latter begins commercial operations, the two stations will be sold on a combined rate based on a \$300 prime time hour.

Neither WKNA-TV or WOAY-TV will be sold separately, according to the double operation's national spot rep, Weed. A local loop will be used between the two stations which will carry simultaneous programming. WKNA-TV has been airwise since Sept., '53.

Those spiralling television costs have struck home in a new quarter—the hour-long dramatic show—but the problem is still the same, the high prices demanded by stars. Up to now, the prestige afforded by a top dramatic show and a good script has kept the prices down even for top Hollywood and Broadway names, but the emergence of those high-priced spectaculars has driven fees for top talent upward on other dramatic shows.

Stars whose asking price was \$3,000 last winter are now asking \$5,000 and \$6,000 for an hour-long stint, and some names new to the medium are going as high as \$25,000 for a dramatic one-shot. Drama producers trace the upbeat in asking price to the fabulous fees afforded by those spectaculars slated for the fall. Thus far, they've been resisting the increases—they can't afford to shell out \$8,000 and \$10,000 for a star on a play when the overall production budget runs only \$35,000.

But the pressure is mounting, and it's due in the main from the Madison Ave. gossip about the paychecks being handed out for the Leland Haywood, Max Liebman and "Best of Broadway" specs. Talk is, for example, that Fredric March, Helen Hayes, Claudette Colbert and Charles Coburn for their "Royal Family" turn on "Best of Broadway" is \$7,500 each, which means a \$22,500 nut for the three principals alone. That's as much as the entire budget of some 60-minuters. Other fees and asking prices are reportedly much higher—Ginger Rogers is understood to be demanding \$15,000 for a one-shot, Gene Tierney's asking price is put at \$12,000 and Mary Martin was asking \$25,000 for a go at the biggies.

While such top names aren't essential to the hour-long dramatic show, their prices have had the effect of driving up the rates for lesser names. How long these stars will hold out for their new price is a matter of conjecture, but the programmers have decided they're going to hold the price line. Also important in any consideration of price is the program itself and the script. Some of those \$5,000 names will go down to as low as \$500 to appear on a show like "Kraft Theatre" or "Philco Playhouse," for reasons of prestige or the right type of vehicle. And others have been known to turn down offers for as much as \$10,000 for a one-shot when they felt the script wasn't right.

## Still a Judy TV Gleam in GF Eye

Although Judy Garland was reported recently as having nixed a \$100,000 offer from General Foods to take one of its three open Tuesday night slots on NBC-TV, current reports are that the star ("Is Born") is not entirely out of the running. GF is still hopeful of landing the actress-singer.

Sponsor's kickoff show will be Oct. 12 (Milton Berle is down for 20 shows for Buick and Martha Raye 10 for Hazel Bishop in the 8 to 9 time) in the first of its nine slots. Bob Hope is skedded for six of these and Ray Bolger was reported last week as heading up the GF premer, with Victor Borge and Liberace as other possibilities to appear with Bolger. Young & Rubicam, GF's agency, is represented as denying that Bolger will usher in their season, and reported in this connection was that Hope hit the ceiling when he heard that someone other than himself was being pushed for the premer spot. If they can land Miss Garland for the opener, it's felt that any such Hope complaints would be "unacceptable" to client and agency.

## Lux TV Bypasses Talent Price War, Sets 3G Ceiling

Hollywood, Aug. 24.

After appointing the Hollywood star system for years, "Lux Video Theatre," beginning a new season on NBC-TV Thursday (26) is switching emphasis from the personality to the story. Lux frankly wants to avoid a tv talent price war, thus has clamped a rigid \$3,000 top on any name per show, explains Cornwell Jackson, v.p. of J. Walter Thompson, and exec producer of the show.

Lux retains its Hollywood flavor, but JWT intends to shy away from any name-happy bidding. Referring to prices being asked for w.k. names, Jackson commented, "they want money which is fantastic as far as our budget is concerned."

Consequently Lux is shifting its emphasis to stories, seeking to enhance the upcoming season's offerings with a number of adaptations of motion pictures. While conceding names hypo ratings, the exec said "audiences have become more discriminating, and are more and more inclined to watch shows with good stories."

Jackson deplored a tendency to grab a star without the proper showcase, saying "stars have unique abilities, but these abilities are dissipated if they don't have material suitable to their talents."

While trying to land pix properties from the majors, Lux thus far has broken the doors only at Paramount, which has okayed (Continued on page 30)

## CBS' On-the-Air Editorial

Something of a precedent will be established tomorrow night (Thurs.) when CBS prexy Frank Stanton goes on his own tv network to take up the editorial cudgels on behalf of the entire radio-television industry. He will take to the American public the case of broadcasting vs. Congress in the refusal to permit a tv pickup of the six-man Senatorial sifting of censure charges against Joe McCarthy, slated to begin Aug. 30.

This will mark the first time that a tv network has made use of its own facilities for an out-and-out editorialization in carrying the torch for the industry. Following immediately in the steps of the wholesale revamp of the news-public affairs division with its "let's-cast-off-our-timidty" overtones, the Stanton editorial tomorrow is expected to be but the first in the new pattern "to permit us to realize our own independence and stature."

Stanton will take over the 8 to 8:15 segment on tv, with a taped playback on the radio network later in the evening.

Meanwhile it's been confirmed in Washington that despite strong pressures by the broadcasting industry, there'll be no running radio or tv coverage of the inquiry by the Senate Select Committee. Reaffirmation of the Committee's decision to bar the microphone and camera from the proceedings was made last week by Chairman Arthur V. Watkins in a letter to Joseph McCaffrey, secretary of the executive committee of the Radio-TV Correspondents Assn. Watkins said the Committee is unanimously of the view that "a judicial or quasi-judicial atmosphere" is required for the inquiry. Since CBS had invited rebuttal, Federal Judge Harold Medina will set forth the case against radio-tv hearings the following week (Sept. 2) in the same slots.



# CBS' Tinted Toast Triple Treat

## As Web's Rainbow Season' Preems

CBS has come a long way in the compatible tint sweepstakes as was sharply and visually evidenced on Sunday's (22) "Toast of the Town." This was the teoff of Columbia's '54-'55 "Operations Rainbow" in which the network will give all of its major tv attractions a prismatic whirl (76 shows in all) with the upcoming CBS tint season highlighted by the series of Chrysler and Westinghouse musicalcomedies and "Best of Broadway."

If "Toast" is a harbinger of things to come, the new season shapes up as something of a revelation. For Sunday's display was a treat, perhaps less so as a black-and-white frolic but certainly in the additional color dimension. As the first color offering out of the just-completed CBS Television Studio 72 on upper Broadway, N. Y., "Toast" had a threefold impact: from a transmission standpoint, it marked a notable advance over the somewhat hesitant "New Revue" weekly displays of the experimental fall-winter period; reception-wise, and as viewed on the new 19-inch CBS-Columbia color set, practically all of the shadings and color tones were focused into proper definition; show-wise, Sullivan & Co. vested the hour-long display with some production and marquee values that may not have been outstanding but certainly set the color season off with flying colors. Overall, the CBS tube & sets boys and the program dept. maneuvered a hurry-up job (to keep pace with the competition) into a highly satisfactory this-is-it premiere showcase.

**Kitt, Raitt, Paige Toprate Kids**  
With Eartha Kitt, John Raitt and Janis Paige as the major name lure, "Toast" was geared for top values. There's no denying the additional plusses accruing to the viewer (and to the trio of stars) from the tint-up process, particularly in the case of Miss Kitt, whose merry-go-round backgrounded "Monotonous" number (from her "New Faces" legler) was a standout. Earlier in the display she vocalized "What Have You Got If You Haven't Got Love" amid a bevy of bejeweled and befringed femmes (representing, says the press release, a \$2,000,000 valuation, including the Harry Winston loaned \$1,000,000 Brazilian diamond all calculated to draw some awesome space-grabbing in the dailies but just so much hogwash as video showmanship). Register as a decided color plus, too, both of the Raitt turns, notably his "Soliloquy" number from his ex-"Carouse!" musical legler, and the "Hey There" click from his current "Pajama Game," with the Raitt-on-Raitt double vocalization (although for reasons known only to the producers, set in a dungeon). Miss Paige, also doubling from "Pajama Game," scored with "Hendrick's Hideaway" from the same musical, with the star and the setting enjoying maximum benefits from the rainbow treatment. Not new to the tinted spectrum, Nanci Crompton delivered as surefire as ever.

The Andrea Dancers and the inevitable acro turn (this time by the Bogadiss and spotted after the half-way commercial) are essentially sight acts more attuned to the monochrome circuit, but in slotting Miss Malta & Co., "Toast" offered up one of the cleverest and delightful canine sequences yet to emerge in the medium.

There was no camera pickup of Ray Bloch and his orch this time up, but the maestro and his cello dwellers were, per usual, in sound harmony.

Those Lincoln-Mercury live displays, incidentally, never had it so good, and that Lincoln Capri convertible was never so eye-appealing as huckstered through the color cameras. Rose.

## Streibert's Jap Tribute

Washington, Aug. 24. Tribute to the Japanese Television Network on the occasion of its first anniversary observance was expressed by Theodore C. Streibert, director of the U. S. Information Agency, in a vidfilm message dispatched for use at ceremonies Sunday (22) in Tokyo.

Streibert expressed hope that tv "will make it possible for every nation to become next-door neighbors . . . who can live and work together in a world of peace."

Nippon network established the first commercial tv service in the Orient.

**MELODY MAGAZINE**  
With Wed Howard, Hollis Burke, Etta Moten  
Producer: John Brookman  
Director: Bill Healion  
30 Mins.; Mon.-thru-Fri., 11:30 a.m. Sustaining  
WNBC, Chicago

The attempts to transplant the AM deejay format on tv continues apace. Wed Howard, who for the past couple of years has helmed a late-afternoon "Melody Magazine" platter-chatter session on WMAQ, has been given visual exposure under the same tag on WNBC, the sister tele station. While as yet not particularly facile with the video adlibs, he's a handsome gent who projects an easy-going personality that fits well the low-throttled pacing of the show that's obviously designed as much for the housewives' ears and their eyes. This "you don't have too look at me if you don't want to" approach should find favor with the ladies seeking a half hour of pleasant music and gab. But it's not liable to much excite the advertisers who use tv for its visual impact.

Per the title, the format is laid out along mag lines with the tunes and the chit-chat going in as departmental features. Records used generally bypass the Hit Paraders with stress on easy-listening standards. Editor Howard is assisted regularly by Hollis Burke who works off-screen as his gal Friday at the other end of his intercom. On Tuesdays singer-actress Etta Moten sits in as woman's ed. She reported, on the current World Council of Churches assembly from the femme angle on edition watched (17). Gal throws off a lot of charm and her presence adds a welcome dimension.

There's still the problem of what to do with the cameras while the disks are spinning. The device this time is to focus on various off-beat shopping conversation pieces such as exotic hors d'oeuvre services and things of that ilk. The WNBC sales department is probably reconciled to these cuffs displays by the argument that the bizarre items shown aren't included in the client prospect list.

Dave.

## Tele Follow-Up Comment

**"The Shining Hour,"** the Keith Winter legler first presented on Broadway in 1934, was revived for the Kraft show on ABC-TV last week (19) with highly uneven results. The play belongs in a different era, and the Kraft adaptation didn't help any in bringing it up-to-date.

Apart from that, the show suffered from a case of summer-casting, with several parts acted much in the manner of an oldtime movie. Fred Carney's direction lacked imagination and made the drab proceedings even drabber.

Story had Alan Hewitt bringing his new wife, Valerie Bettis, home to the farm where they meet Richard Waring and his wife, Anne Meacham; Waring's sister, Margaret Barker, and his brother, Dick Moore. Since neither Waring nor Miss Bettis are happily married, the plot is fairly obvious. Miss Meacham commits suicide to allow her husband and Miss Bettis to get together but she only succeeds in standing between them.

Due to a combination of overacting and over-dialoging, the emotional impact of the play—if it ever had one—was lost and at times it teetered on the brink of farce. Miss Bettis gave the best performance as the tortured and unhappy wife. Like everyone else in the play, her character, too, had a strong philosophical streak which required considerable talking out. However, she was at least half-way convincing.

Miss Meacham as the fair Judy who married a man she knew didn't love her also did quite well, but remained colorless throughout. Waring acted his part in 1934 fashion, which made his character hard to swallow. He was also guilty of consistent overemphasis. Moore wasn't much of an asset as the young Mr. Barker. His scene with Miss Bettis was almost embarrassing. Miss Barker was properly un-

**PERRY COMO SHOW**  
With Ray Charles Singers, Mitchell Ayres Orch  
Producer-Director: Lee Cooley  
15 Mins.; Mon.-Wed.-Fri., 7:45 p.m.  
LIGGETT & MYERS  
CBS-TV, from N. Y.  
(Cunningham & Walsh)

That Perry Como is a natural click before the tv cameras is now an old story. Returning for the fifth consecutive year on CBS-TV for Chesterfield cigs, Como is once more displaying that casualness and charm, on top of his excellent pipes, which has made the series the best, along with Dinah Shore's show, of the personality song shows.

As usual, these 15-minute stanzas run off with unusual swiftness. There's time for three numbers, some easy gab by the stars and a couple of plugs, with everything paced with absolute smoothness. Como kicked off his preem show of this season Monday (23) with a crack about his being a winter replacement for Ray Anthony. He happened to use the same gag a couple of years ago about Eddy Arnold, but the way Como delivers it, it bears the repetition.

Twinease, Como came on for two songs, "It's A Good Day" and "If You Love Me, Really Love Me." Both handled in his trademarked style with ace results. Ray Charles singers, a mixed quintet, backed up shapely and contributed "This Old House" snappily. Mitchell Ayres orch cut the show brightly.

Stanza had two hardhitting plugs for the cigs, plus a brief mention by Como at the finale. Herm.

**GARFIELD GOOSE AND FRIENDS**  
With Frazier Thomas  
30 Mins.; Mon.-thru-Fri., 5:30 p.m.  
ABC-TV, from Chicago

After a two-year airing in Chicago, "Garfield Goose and Friends" has finally gotten a New York outlet. ABC-TV gave the show its initial Gotham outing Monday (23). Program looks like a good bet to please the short pants set. Arier employs Frazier Thomas as gabber, a chimpanzee for color and a puppet goose who thinks he's king of the U. S. as title character.

Thomas handles the chit-chat affably and should have little trouble ingratiating himself with the kids. The chimp has very little to do but should draw favorable response from the kids. The puppet character is handled in a likeable manner and kept mute.

Format of the show has Thomas addressing remarks to the moppet audience, the goose, and the chimp. Gab is strictly for juve consumption. Program also features cartoon and silent film clips. Jess.

pleasant as the spinster-sister, and Hewitt contributed a quiet bit as Miss Bettis' husband. Hift.

In her first appearance on NBC-TV's "Philo TV Playhouse" (22) Lili Darvas took over a very emotional performance. Here was tender, touching stuff by a virtuoso pretender in the grand dame groove, but histrionics alone could not offset the near-pitiless "Star in the Summer Night" script by Tad Mosel. It came closer to being a series of overextended incidents—none of them containing any particular surprise or depth—concerning an aging, ex-toast of the town thrashing at a seedy Greenwich Village nubile, living strictly in the past, unaware of the realities of life, but with a gracious great lady with crinolines class amid her pompous poverty.

Miss Darvas moved through the hour in a kind of wistful, detached loftiness that dovetailed a better vehicle to showcase her obvious skill in the handling of low-key pyrotechnics. The other casting was likewise excellent on all counts in the performances of Ralph Stanley, Michael Gorin, Janine Manatals, Robert Blackman and Byron Russell, with a particularly deft display by Katherine Squire as Miss Darvas' harried maid.

Arthur Penn's direction was a valiant try at moving along a story that basically lacked action potentials. He succeeded in sustaining an even keel in a depressing mood-piece that begged for more lyrical qualities necessary to bring home the point. David Susskind's production was first-rate within the limitation imposed by this saga of a hasbeen that's as old as show biz itself. But familiar situations themselves might have been hyped by a less ponderous and lachrymal script. Story was apparently inspired by the latter-day life of the late Fritz Schferl. Trau.

## Presidential Address

**DWIGHT D. EISENHOWER**  
Producer-director: Robert Montgomery  
Writers: Various (Montgomery, Bryce Harlow, et al.)  
30 Mins., Tues., 9 p.m.  
ALL NETWORKS, from Denver

The opening four or five minutes of the President's videoration to the nation should have been titled "Robert Montgomery Presents Ike Eisenhower." It was strictly a cold warmup since Ike was not relaxed, had a case of the fidgets and couldn't seem to decide on a proper stance in a pitch entirely standup in front of a desk in Denver. He was more in the groove when, dropping the Montgomery coaching system with its severe rigidity, he went into a bit of mobility, employing his hands more effectively while reading the chapter & verse statistics. The President seemed to be having trouble during his opening salvo deciding on how to angle himself vis-a-vis the camera. But he got into full stride near the halfway mark when the Q-cards with their tipoffs on the topics seemed to encase him in an aura of extempore speechifying that represented the "real Ike." During the final 10 minutes or so the Chief Exec was at the top of his game and finished on the winning side. Trau.

## CARNIVAL CLOWN

With Daryl Lamb  
Producer-director: Don Nefl  
Writer: Laub  
30 Mins.; Mon. thru Fri., 8 a.m.  
Participating  
WTNC-TV, Minneapolis

It seems like a happy idea to have Daryl Laub disport as a clown and to recruit "Scratch," a midget, stump-tailed macaque chimpanzee, for an early morning kiddies' show. They both do a boff job in embellishing the usual assemblage of cartoonish comedy briefs which they punctuate. Through their presence youngster entertainment value is raised substantially.

As a result, "Carnival Clown" has attained exceptionally high local ARB ratings. It should soar to even greater popularity heights because of the added surefire ingredients that Laub and the chimpanzee provide.

Laub is the typical circus and carnival clown, fitting into the role perfectly. In narrating the silent films, cutting up or making his commercials points, he has a way, too, that undoubtedly wins and retains juvenile attention and approval. The monkey, of course, is good for laughs. Laub also utilizes several dummy figures for fun or selling purposes.

Show seems calculated to get the small fry out of bed in time for a short and pleasant tv sessions while breakfasting or before setting out for school, and it's likely to do well for its sponsors. Rees.

## HERE'S HOW

With Phil Lewis, Dinny Bruce  
Producer: Red Gardner  
Director: Charles Marquis  
15 Mins.; Sunday, 10:45 p.m.  
OWENS-CORNING  
WBMM-TV, Chicago  
(McCann-Erickson)

Biggest handicap for this how-to tidbit is its late Sunday evening berth when the fix-it urge is probably at its lowest ebb. Confined as it is to 15 minutes, with time out for commercials, there's hardly time to more than scratch the surface on any given project. Affair is staffed by Phil Lewis, who strikes as a handy man with the tools and the chatter, and Dinny Bruce who foils for the distaff side.

Demonstration on chapter seen (15) had to do with the laying of asphalt floor tile. It was pretty much a quickie lesson that left a good many questions unanswered. One good touch was the use of sketches for a visual assist. More of the same could help the time hurdle. Although Lewis and Miss Bruce work together nicely as a team, their conversational byplay adds up to a heavy budget of patter.

Owens-Corning's Fiberglass insulation came in for an effective midway demonstration blurb that neatly fit the format. Dave.

## Faust's Flint TV Post

Detroit, Aug. 24. A Donovan Faust, formerly co-manager of WENS-TV, Pittsburgh, has been appointed manager of WJRT-TV, Flint's proposed tv station, it was announced by John F. Patt, president of WJRT and WJR, Detroit.

WJRT has been granted a construction permit by the FCC.

## TIME WILL TELL

With Ernie Kovacs, guests  
Producer: Bob Adams  
Director: Harry Coyle  
30 Mins., Fri., 10:30 p.m.  
DuMont, from New York

An eight-year old boy with a mental assist from Slapsie Maxie Rosenbloom was the top scorer on the preem of DuMont's new quizzer, "Time Will Tell," last Friday (20). That was a pretty fair indication of the grey matter prowess needed to walk off summa cum laude with the flock of prizes all plugged neatly by announcer Bob Russell.

It's obvious, however, that DuMont hasn't put this stanza together on the basis of the q. & a's alone. Net has slotted its zany late-hour-show comic, Ernie Kovacs, in the emcee role figuring his madcappery would brighten the routine format of the quizzer. It was a good try but Kovacs needs more room to move around to get his stuff across with impact. Here, he's limited to testing the cunning of the contestants and brief interview shots. It's in the latter department that some of the Kovacs' capering came through, though the opening stanza much of it seemed loaded and the studio and yolk response seemed prompted.

Format of this quiz stanza is a variation on a theme. Three contestants are pitted against each other and a king-size hour glass, Kovacs belts out a stream of questions, usually requiring a one-word answer, for ninety seconds (hour glass slows the tempus fugit) and the guest coming up with the most correct answers gets a crack at the extra-added prize. There are also prizes for 10 correct answers, 20 correct answers, etc.

If DuMont wants to build Kovacs into a high-slotted Nielsen property, it had better look around for something else for him to do. Gros.

## Toni Budget

Continued from page 24

ever, it's been learned that the Burnett shop is readying Viv blubs for the new Saturday night 7:30 half-hour on NBC-TV, for which Toni and the network are seeking a show. The Viv plugs will also be used on Toni's many other NBC and CBS properties.

Partly because of an edict handed down by the parent Gillette company, the fast-stepping Toni operation has drawn down the "no comment" curtain on its spending, and is reluctant to even give out with a current rundown of its radio-tv stable on the grounds that it changes so fast. It's no secret that prexy Harris and his crew are constantly probing for strategic buys, or that, at the moment, his one seemingly missing link in his daytime-nighttime coverage is the absence of any NBC-TV daytime exposure.

As of now the Toni September radio-tv lineup reads like this: NBC-TV has the Monday night "Tony Martin" quarter-hour; The Saturday night half-hour, and the Sunday night "People Are Funny" half-hour which replaces the summertime "College of Musical Knowledge"; the "Dollar a Second" quizzer also checks off Sunday nights to move to ABC-TV for Mogen-David wins.

On CBS-TV there's the first half hour of the Wednesday night Arthur Godfrey show; quarter-hours of Godfrey's morning simulcast on Tuesdays and Thursdays; Garry Moore's daytime for 15 minutes on alternate Thursdays; quarter hour of Bob Crosby's afternooon on Tuesday, and the "Valiant Lady" soaper on Tuesdays and Thursdays.

On NBC radio its "People Are Funny" going in Tuesday nights; "One Man's Family" on Mondays and Thursdays; Frank Sinatra is slated to get the nod to fill the Wednesday and Friday night 15 minutes at 7:15; "Stella Dallas" and "Young Widder Brown" will carry the Toni daytime banner Tuesdays and Thursdays.

On CBS radio its "Corliss Archer" due to replace "My Friend Irma" Monday nights; Tennessee Ernie Fords' cross-the-board quarter-hour; and the share-the-ride with Bristol Myers on "Nora Drake" for its afternoon identity.

Fact that this is the first season that NBC radio and tv has lured aboard loads of Toni coin which heretofore had pretty much all gone CBS' way rates as one of the big accomplishments of the year. And it goes without saying that the next push aimed by the NBC boys toward their Merchandise Mart neighbors will be for some daytime billings.

# JWT'S \$30,000,000 TV BILLINGS

## The Changing N.Y. Picture

The sudden rash of transfers, promotions and resignations in New York's top radio-tv echelons once again points up the short job-expectancy in station managerial ranks. Turnover is especially rapid in television, with the senior member of the fraternity (next to WATV's Irving Rosenhaus, and he's an owner) being WPXI's Fred Thrower, who's been at the job since May of 1953. Radio isn't so acute, but there have been some widespread changes here too.

List of personnel switches follows:

WNBT—Ham-Shea succeeded Ted Cott (now NBC Radio operations veep) last August.

WCBS-TV—Sam Cook Digges succeeded Craig Lawrence (now CBS-TV director of station administration) last week.

WABC-TV—John Mitchell succeeded Paul Mowrey (now a consultant) in July of 1953.

WABD—Norman Knight succeeded Dick Jones (now managing a Portland, Ore., tv outlet) in July of 1953.

WOR-TV—Gordon Gray succeeded Jim Gaines (now v.p.-g.m. of WOAI AM&TV in San Antonio) last January.

WPXI—Fred Thrower succeeded J. Bennett Larson (now topser of KDYL AM&TV in Salt Lake City) in May of 1953.

On the radio side:

WNBC—Shea succeeded Cott last September.

WOR—Gray succeeded Gaines last January.

WINS—Bob Leder succeeded Harry Folts (now with ABC Radio) last March.

WNEW—Dick Buckley succeeded Bernice Judis & Ira Herbert (now in semi-retirement) last May.

WMGM—Arthur Tolchin succeeded Bertram Lebar Jr. (now with WATV as a veep) last week.

## It's an Umbrella of a Different Shape in 1-Big Writer Merger

While the brand new Writers Guild of America is scrambling the Authors League, the divorcee will not be complete. WGA is bringing into a single organization Radio Writers Guild, Screen Writers Guild and Television Writers Group—apart from the Authors and Dramatists in AL. However, the two outfits will reunite later in an "umbrella-type" organization.

As it shapes up neither AL nor WGA is making the proposed realliance a corporate one. Instead, according to parties involved, these plans—long in the making—"will give all writers greater strength" where there are overlapping problems that can "be solved together."

Basically, division of the screen, radio and video writers from AL is due to a marked difference in the way each is paid for services. WGA, comprised of wage earners, comes under NLRB jurisdiction. The Authors and Dramatists of the old AL deal separately with producers and publishers for coin, having no set wages or hours to puzzle out.

The WGA-AL bridge or "um- (Continued on page 30)

## Who's Listening To What & Where Basis Of New Mutual Study

Three audience factors are being scrutinized by Mutual. Where there has long been, through audience composition and rating reports, use of the "who" and the "how many" of radio and tv audiences there never was a formalized study by research authorities of the "where," "how" and "doing what while listening" of radio and tv. Mutual hired J. A. Ward Co. several months ago to do such a study on a national basis, and the results which should be ready any day now are expected to provide new sales angles for video as well as radio, taking the consideration of selling air time away from audience volume alone.

Aside from volume measurement, the only measurement refinement-used so far by nearly all the ratings services—is whether that volume is male, female—child or adult. On the other hand, the Ward report, according to Mutual execs, will supply the web with a fairly good idea of "how intensive" listening is by enabling it to weigh what listeners are doing, in the presence of whom and where.

There's expected to be a chance and some error, but it is still the first measure, per Mutual and others, that avoids near total guesswork in acquainting the advertiser and agency with what should be sold and when.

## AMONG TOP FIVE VIDEO AGENCIES

Despite its recent loss of the lucrative RCA account (with its approximate \$12,000,000 billings) J. Walter Thompson tees off the new fall broadcasting season with a \$30,000,000 stake in tv programming. That's tops to date for the agency and puts JWT right up in the "Big Five" tv leadership class among agencies, with some of the clients siphoning in excess of 50% of their overall media billings into video next season.

Eastman Kodak's projected color telefilm series starring David Wayne, which on a time and program basis represents an approximate \$4,000,000 investment, is the latest of the JWT acquisitions which will put the agency over the \$30,000,000 tv billings mark.

Topping the JWT parade of clients in terms of coin outlay is Kraft, which is spending \$4,000,000 (time and talent) for each of its hour long weekly dramatic series on NBC and ABC. In the No. 2 spot is Lever Bros., with \$5,000,000 earmarked for the full hour of NBC-TV time and ambitious program schedule for "Lux Video Theatre," which tees off this week.

Scott Paper Co., with its two-way "Omibus" and "My Little Margie" program parlay, will be spending \$3,250,000 for time and talent. The "Ford Theatre" series on a 52-week commitment runs in excess of \$2,000,000. Ballantine, which sponsors "Foreign Intrigue" in 26 markets in addition to its N. Y. Yankees sponsorship, is spending \$2,000,000. Parker Pen's stake in "Four Star Playhouse" is \$1,500,000. Pond's Cold Cream spends \$1,500,000 on a spot basis. Ward Bread bankrolls kid shows in 30 markets to the tune of \$1,000,000. Same amount is spent by Swift, which sponsors Garry Moore on CBS-TV. Florida Citrus has a \$750,000 annual sponsorship stake in "Twenty Questions" on ABC-TV and a like amount is spent by Brillo for its Sammy Kaye show on ABC-TV and sponsorship of "Rocket Squad" in New York, Los Angeles and Chicago. About \$500,000 is spent by Pan American Airlines for its co-sponsorship of "Meet the Press" on NBC-TV.

Veteran among agency radio-tv factotums, JWT's John Reber continues to chart patterns for the medium. Reber's Standard Brands' show for Chase & Sanborn, which occupied a Thursday night niche on NBC back in May '46, was the first full-hour variety show for tv. A year later he inaugurated video's first full hour dramatic stanza with "Kraft Television Theatre" (now has two going, also a precedent). His upcoming "Lux Video Theatre" is the first full hour live dramatic series originating from the Coast with film studio tie-ins for adaptation of pix properties (a la "Lux Radio Theatre").

## 'Action' for Sterling

Sterling Drug some time ago moved in on the ABC-TV 9:30 to 10 p.m. Friday time with type of show unspecified. This week that phase of it was resolved with the scheduling of "Action" for the slot.

"Action" is described as an adventure-mysterious package.

## Design for TV Living

There's a brand new look at the advertising agencies these days—and it's all designed to make living (and working conditions) more comfortable for the boys in the tv department. Walk into any commission house that has a major stake in the video program sweepstakes and the chances are they're in process of repainting, redecorating and expanding the tv quarters.

It's a far cry from the "early tv" and radio era when broadcasting billings represented but a small fraction of the overall media biz. Those were the days when the tv and radio crew were relegated to obscure quarters; when the account exec and the copywriter shared the plushy layouts. But it's all been changed today and is part of the new-found respect for a medium that, in many cases, represents more than 50% of the client's overall billings. The tv man at the ad agency has come into his own.

## Liggett & Myers' 16-Times-Round Per Week for Same WOR-TV Show

### Sylvania to JWT

J. Walter Thompson is all but set to acquire the Sylvania billings. They're now divided chiefly between Cecil & Presbrey and Roy Durstine agencies. JWT has been minus a radio-tv account since losing the RCA billings some months back.

Sylvania, incidentally, has been one of the few if not the only in the tv appliance field to register financial gains during '54. Most of them were caught in the net earnings squeeze during the first six months.

Sylvania tv billings are represented by "Beat the Clock" on CBS-TV.

## A&C's Dilemma: 'Who's on First?' On N.Y. Pacting

Two New York tv stations were sitting on commitments for the same show as of yesterday (Tues.) in one of the queerest cases in the annals of the channels. WCBS-TV claimed a hard-and-fast verbal pact from Peck advertising agency for the "Abbott & Costello" vidpix series. It was to be slotted 5:30 p.m. Saturday with Chunky Chocolates sponsoring. Then it developed that Campbell Soup, with a daytime exclusive (up to 6 o'clock) on other chapters of the series which it rides on the CBS web Saturday mornings at 11:30, would not sit still for the pre-6 p.m. beat from non-competing Chunky. The Columbia flagship, however, managed to persuade the soup to permit the 5:30 showcase. Meantime fearing a shutout, Peck went into negotiation with WNBT, key of NBC-TV, which cleared the 6 o'clock Saturday time. At this point, the Columbia local hit the ceiling, but, though armed with what it described as a "definite commitment," seemed to be resigned to its loss to WNBT.

The limited number of traders who are privy to the hot affair, were betting that WNBT would start the series on Oct. 2 on a 13-week paper that would give it an all-film bloc from 5:45 to 7:30, with "Short Story Theatre" to 6, then "A&C" with "Range Rider" at 6:30 and "A&P Playhouse" at 7. Up ahead of "Story" would be the live "Junior Champions" at 5. Before the hassle developed with the Peck agency as the chief character in the now-we-have-now-don't sweepstakes, WCBS-TV was to have N. Y. firstruns of "A&C" since the Campbell web package is on subsequent runs. Of 52 films in the can, 26 of them, although made several years ago, have not had a Gotham showcase. The reruns come lots cheaper, of course. But the "who's on first" question has given way to the larger question—who gets Abbott & Costello, and it looks like WNBT.

Liggett & Myers late last week invested about \$125,250 in what is perhaps the most revolutionary buy in local television—and the move has marked implication for every indie video operation in N. Y. and L.A. and for the ABC and DuMont flags in some instances also. The fact that a blue-chipper with a reputation as one of the most shrewd time buyers would confirm the value of purchasing a single film for 16 exposures weekly via WOR-TV, N. Y., gives rise to new programming and advertising concepts in "living with" the NBC and CBS o&os.

On the heels of L&M, Piel's Beer moved in to purchase another eighth.

With the underwriting of one-fourth of WOR-TV's 30 feature films (from General Teleradio Film Division) on such an intensive saturation basis the movement toward greater multiple exposure has begun. Evidently smelling out the importance of the L & M buy at WOR-TV, WPXI, N. Y., has made definite plans to air its popular juve vidpix series, "Ramar of the Jungle" six times weekly. (That station has a popular multiple-exposure deal for features too.) Indie programmers feel that a good film product will bear considerably more than the originally conceived one-time first run, and still give plenty of audience to justify the arrangement. (Should L&M and Piel's be right in confirmation of the WOR setup and other advertisers follow suit both at this N. Y. station and elsewhere, it would prove a boon for distributors everywhere since there would no longer be need to look for residuals to capture heavier coin. Stations that use pix on multiple exposure, whether feature films or half-hour shows, pay commensurately more for same, and dollars roll in faster at distributor offices.)

WOR went about making its extensive multiple exposure plans carefully. First, no station ever tried showing any kind of program (Continued on page 28)

## TV Personalities Parlay Chi Engagements Into Lotsa Summer Lineage

Chicago, Aug. 24. Influx of tv personalities in Chicago this summer for strawhat, niter and personal appearance dates has paid off big in terms of local newspaper space, especially from the celebrity-hungry radio-tv columnists. Thanks to the enterprise of the silo pressagents working with the local network publicity staffs, such video stars as Wally Cox (NBC-TV's "Mister Peepers"), Marie Wilson (CBS-TV's "My Friend Irma") and Lois Collier and Kent Taylor (Ziv's "Boston Blackie") all garnered plenty of attention via the personal interview route. Ditto Ann Sothern (NBC-TV's "Private Secretary") currently headlining at the Chez Paree and George Gobel (NBC-TV's new Saturday night comic) currently at the Palmer House's Empire Room.

Jack Webb, in the Windy City last week to plug his Warners release of "Dragnet," got both columnar and city desk coverage with the copy angled as much to his NBC-TV vidpix series of the same name as to the new theatrical pic. Another star always good for plenty of press scrutiny is Liberace, who made the rounds last week in conjunction with his appearance at the Chi Tribune's annual music festival Saturday night (21). Sharp showman never misses an opportunity to work in a plug for his Guild Films tv property.

Besides the actual lineage there's the chance to cement personal relations with the Windy City tv scribes that can't be done so effectively through the "conference call" trick or the en masse quickie meet-the-press sessions.

## Merrick Casting 'Studio 1'

Jim Merrick has been tapped as casting director of CBS-TV's "Studio One," succeeding (Miss) Alixe Gordon, who has become c.d. of Norby Productions. Latter is headed by David Wayne and David Swift, who are making a vidpix series under Eastman Kodak sponsorship.

Merrick was formerly with the Liebbling-Wood office and later became casting chief for Fred Coe's NBC-TV stanzas.

## Cleve. to Reprise TV 'Blackout' On Home Ballgames

Cleveland, Aug. 24. Telecasting only out-of-town ball games has been judged highly successful by the Cleveland Indians' management with plans for next year to continue to be a blackout of home stays.

Not only has home attendance skyrocketed as a result of Indians' away-from-home telecasting, but viewer interest has been stimulated with baseball ratings soaring into stratosphere.

George Medinger, Indian veep in charge of broadcasting, readily recognizes Tribe's pennant-ball as a cardinal factor in attendance that is 20% better than a year ago, but he also maintains "attendance would be up anyway because of our policy of telecasting only away-from-home games."

Success of the Indian venture might see all other one-club towns following Tribe procedure. Baseball officials have been experimenting more and more along Cleveland lines with only New York and Chicago refraining from the away-from-home move because of complications arising with National League team at home.

Although other club officials (Continued on page 28)

## 'Chance's' 2d Client

"Chance of a Lifetime" via DuMont on Fridays at 10 p.m. takes on Lenterich as alternate week bankroller with Old Gold ciggies as of Sept. 17.

Deal for perfumery was made through Cunningham & Walsh. Produced by Bob Jennings, show goes into its second year on DuMont.



# Historical Footnote to Demby's 'We Wuz First' on Pix-TV Wedding

New York.

Editor, VARIETY:

Your roundup on the fabulous reception to the telecast of "Bits From the Hits" needs a footnote and a current events note, too.

Way back in the dark years of 1950, Demby Productions began building a show that would use scenes from new films on television. We were told we were "nuts"—because the movie industry hated tv and tv was just waiting for the movie industry to fall into its lap. Having worked in both, we felt it wasn't so. So for six months we knocked on doors and received various kinds of encouragement and advice from a lot of nice people who thought the same as we did, among them Max Youngstein, Al Mendelson, Al Tamarin, George Ettinger and others "too numerous to mention."

Finally, Teddy Bergman of DuMont—with whom we'd fought the late and unlamented war in Paris—braved it and gave us the green-light to cut a kine. A then-unknown, Allen Swift (now hiding under a multiple of aliases as a million voices and puppets and characters on Howdy Doody)—played mc.

Between kine and the first telecast, many things happened. The exigencies of the business were such that Trevor Adams, who moved from DuMont to take the reins as the then general manager of WABC-TV, telephoned us on Aug. 17, 1951, while we were in Washington on a film job for the Indonesian Government, and asked us if we could go on the air with "What's Playing?" right after Labor Day. We said yes. He said Maggi McNellis would be mc and we approved—with Allen Swift's unhappy consent. (But he went on to bigger things as the Bluster menage in Doodlyville).

At last, the show went on the air—the first regular tv show devoted to previewing new movies. Our associate, Mike Brown, labored many hours in an air conditioned editing room at Ruby's to excerpt three to five-minute complete dramatic scenes from the new movies so the show would be solid entertainment. We produced an audience. The show went from seventh to second place in rating at the 6:45 p.m. time. We pleased Charles of the Ritz who bought into the show by selling more powder than all other spots bought by the client.

When Maggi suddenly announced—a surprised few weeks before the event—that she was pregnant (and did a show on the very night she gave birth), we replaced her with "Handsome" John Conte.

In the meantime, the Institute for Research in Mass Motivations, Inc., conducted a study on the relationship between tv and motion pictures, using our show for experimental purposes. They came up with some interesting findings, the most important of which, to the movie industry, proved that the movie-going of the sample interviewed by the researchers increased since the show went on the air.

Last year, we played WTTG in Washington and recently signed a contract with Atlas Television for the syndication of 52 films of the show under a new title, "Hollywood to Broadway." 13 of which are in the can and another series ready for camera sometime in September. The format is the same as our previous show—complete dramatic scenes (sans music) from new Hollywood motion pictures and interviews with Hollywood and Broadway personalities.

Now—the reason for our letter: MPA, COMPO and others have done a lot of constructive thinking about how to get movies and tv working for each other. We'd like to say this happy event has already arrived. "Bits From the Hits" followed our format and naturally made it. By September "Hollywood to Broadway" should be on 20 to 40 stations. We proved that this format is a successful one during the last four years.

The marriage of the industries has been through the trial stage and the wedding ring is on for good. As the marriage brokers and close observers of the results, we can tell you there has been and will be many blessed events—coin for sponsors and boxoffice receipts for theatres.

Emanuel Demby,  
(Pres., Demby Productions).

## Canada Dry Grid Coin

Canada Dry has signed to underwrite play-by-players of West Point football games via WNBC, N. Y. key of NBC Radio. Joe Hasel is set to do the gabbing for the series, running from Sept. 25 through Nov. 13.

Fizz firm has also pacted for the weekly 10-minute pregame warm-up stanzas, half-time programming and the five-minute wrapups. Deal was handled through J. M. Mathes.

## Show Biz-News Biz

Continued from page 25

at work and at play—to get their "story."

The result was 10,600 feet of film shot by Jones, along with covering information. (Jones, a twin who's worked as an NBC team with his brother Charlie, now separated from him professionally to return to the newspaper field, has been in five "postwar wars" in Asia.) Jones returned from the Pacific last week and said that "any part" of his footage would serve to give Americans an entirely new view of the situation, and alert them to the inherent dangers of haphazard lobby talk and misinformation emanating out of Washington daily and fanning out from there to the rest of the country and the world's chancelleries.

When "Background" has run through its four half-hour documentaries, NBC will follow it with the one-shot nuclear stanza produced by Henry Salomon Jr., but it will be an hour show in the 8 to 9 spot. Titled "Three, Two, One-Zero!", this show is also in the two-pronged news feature-show biz groove, with an assist from the Atomic Energy Commission. The timing is deliberate. In the segue at 9 p.m. that night (Sept. 13), NBC will preem the Tony Miner-James Moser "Medic" vidpix series which, judged off a closed circuit screening last week (one full show and several excerpts from others), should become established as the most power-laden "public service" drama package to date. Here, too, the "coverage in depth" applies in part since each script treats of real, compelling situations in the lives of people and groups translated into dramatic terms.

## Glee. 'Blackout'

Continued from page 27

won't comment, baseball spokesman say that Detroit, Baltimore, and possibly St. Louis will telecast only 1955 away-from-home games. The one serious obstacle is the threat of the Athletics moving their franchise to a point in the West thus complicating cost and coaxial problems.

So far, the Indians have drawn over 1,000,000 paid attendance at The Stadium.

Rating-wise the video games have brought nothing but smiles from tv operators. Recently, when the Indians played a critical series in New York, polls showed that eight out of every 10 sets followed the Tribe over WXEL.

ARB surveys also have given the Indians a commanding lead over the best entertainment shows in competition for nighttime audiences when the Tribe played under the lights.

An interesting and unexpected result has been noted among sport fans who have set up preference in coverage from the different parks. According to Stan Anderson, Press radio-tv editor who conducted a survey, fans prefer coverage from Yankee Stadium above that from any other park. Chicago was a close second, followed by Boston. The other cities drifted far behind.

Particular points of barber shop conversation center on how effectively home-plate camera coverage is engineered in the cities involved.

The changing scene appears to be on the baseball horizon for Indian fans for many years to come.

## You Name It, We Sell It

Chicago, Aug. 24.  
Radio's "sell 'em in any size" flexibility is exemplified anew in Murine's fall sales push which finds the eye balm aboard all four networks via the short-term and participation route.

Quickie rides include six quarter-hours on AM version of ABC's "Breakfast Club" and four segments of Mutual's "Queen for a Day." Participations include a dozen insertions on NBC's "Fibber McGee & Molly" and 13 in CBS's "Amos 'n' Andy." Agency is BBD&O.

## Liggett & Myers

Continued from page 27

more than six times in one week.

But WOR thinking, as drawn by Gordon Gray, topser, and his corps of salesmen, programmers and researchers, is that a good show will draw near all of the N. Y. television audience over the span of seven days. WOR-TV is willing to give a cumulative rating of 70 over that period for 16 showings of one of the prized features. Scheduling calls for show to be seen at 7:30 p.m. and again at 10 p.m. seven nights weekly. The additional two placements fall at 4:30 Saturdays and Sundays (Saturday afternoon, by the way, against what WOR-TV considers network pub service shows of limited popularity). Set up thusly, Bob Hoffman, WOR-TV research-advertising-promotion chief, felt that New Yorkers had plenty of time to catch the Godfreys, Berles and Monday night specs and still find room once a week to see tops in motion picture entertainment. In short, no one night will be "Million Dollar Movie" night, but many to satisfy time demands and desires of all video viewing Gothamites.

WOR-TV, calling the 30-week series "Million Dollar Movie," launches it on Sept. 21 and hopes before then to have most of the other three-fourths sewed up sponsorwise.

Even should WOR-TV fail to sell another eighth of the 30 General Teleradio feature films beyond that sold to Liggett & Myers, which the N. Y. station's braintrust assures is not likely, the outlet stands to clean up through sale of adjacent spots and programs. Gray recently withheld returning several half-hour vidpix series to NBC Film Division because the start of "Million Dollar Movie" seemed imminent. Now, between showings of the pix, from 9-10 p.m., he's placed "Paragon Playhouse," "Captured," "Dick Tracy," "Dangerous Assignment," "Inner Sanctum" and "Captured" as well as the and easily saleable "Badge 714." Expectations are that pix will be sold through added inducement of nearness to feature films, 17 of which have Oscar winners attacked in some way.

Though it's not definite, WOR-TV might even make a pitch for double exposing in that time current network sponsored vidpix as well or instead of the aforementioned residuals. To round out the scene surrounding the feature films, the station is readying for eight separate advertisers a group of eight spots weekly at \$1,000.

## Ratings for Birds

Continued from page 23

owners are "conscientious, and hence less than 1% of them lose their birds or allow them to escape (After serious scientific research, the percentage was dropped to 3% of 1%, so that at any given time no more than 75 light blue parakeets are on the loose in the designated area.)

QED: Last Thursday, Skinner announced on his show that Al Brown, cameraman on the program, had found a light blue parakeet on the balcony of his 11th floor apartment in Forest Hills. Before the day was over 70 persons called to find out if the bird was theirs. Thus 70 out of a possible 75 persons called in response to the announcement. That's a rating of 93, or 3,720,000 homes reached.

P.S.: The bird died that night, ownership unknown. (Must have been the property of one of the five persons who didn't phone.)

## From the Production Centres

### IN NEW YORK . . .

Val Adams getting nod as successor to Jack Gould as radio-tv ed of N. Y. Times? Excess of daily silent on confirmation . . . Mother of George (The Real) McConv. radio vet, died last week in New York at 83 . . . WCB's Martin Weldon has become film narrator via Louis de Rochemont's "Cinerama Holiday" in which he'll be the "voice" . . . WNBC newscaster Bob Wilson celebrates 35th birthday Friday (27) . . . Tyree Glenn, trombonist on Jack Sterling's early ayeer, is on vacation with Don Elliott subbing . . . WCB's g.m. Carl Ward back from Westport sojourn, while sales mgr. Henry Untermyer is spending his holiday on Nantucket . . . WNBC's Stan Freeman back from Cape Cod . . . Herman Hickman off on a quickie to leading colleges to gather grid material for his WCB'ser and Sports Illustrated . . . John Henry Faulk held up on his way back from Texas and missed his WCB's Monday show, first time he's muffed a stanza on the station in his three years of airing.

Eddie Fisher to guest on Bill Silbert WMGM show Aug. 30 from Pallasades . . . Phil Goulding, WMGM announcer, vacationing in New England . . . ABC commentator Henry J. Taylor named a trustee of the Bank of Manhattan . . . Broadcast Advertising has lined up judges for its "Best Radio Salesman of the Month" contest, with Stanley Pulver, media manager of Lever Bros. radio-tv setup, Frank Silvernail, veep at BBD&O, and Arthur J. Kemp, McCann-Erickson veep, among judges . . . Hal Howard to WOV sales staff . . . Rosalie Allen back into her "Prairie Stars" stanza via same station after three-week respite . . . Henry Youngman and Jan Bart booked for "American-Jewish Caravan of Stars" Sun. (29) . . . Paul S. O'Brien to WLJB as salesman.

David B. Graham, mgr. of Dancer-Fitzgerald-Sample radio-tv operations dept., to Nantucket for fortnight . . . Warren Cromwell, ex-NBC Press, to Northwest Airlines' publicity division . . . Bill Stern to do quarter-hour pre- and post-game Mutual airings on World Series.

### IN CHICAGO . . .

Joe Wilson will do the play-by-play on MWAQ's college football broadcasts which kick off Sept. 25 for 10 weeks. Mission Dry Corp. is in as bankroller for a half of each game. Jimmy Evans will do the post-game scoreboard for the Pure Milk Assn. . . Commentator Frank Kirkpatrick returns to his Monday night slot on WGN Sept. 13 with Grob, Inc., picking up the bill . . . Gospel singer Mahalia Jackson is slated to make her CBS bow Sept. 26 in a Sunday night period, with the Jack Halloran Quartet backing. Chi office of the Louis G. Cowan firm will handle production . . . John Keys, WMAQ-WNBQ ad-promotion chief, vacationing . . . Boyer Labs to sponsor WGN's pro football scoreboard following station's airing of the Chi Bears games which start Sept. 12 . . . Judith Waller, Chi NBC public affairs and education director, off to Green Bay, Wis., next week to attend the radio-tv workshop of the National Council of Churches' education division . . . WBBM newsmen Fahey Flynn and John Harrington joined the out-of-town vacationers. Former is visiting relatives in Wisconsin and latter is matching wits with Upper Michigan fish . . . Pure Milk Assn. bought WMAQ's 7:25 a.m. newscasts . . . Wheatena Corp. has bought into Bill Evan's WGN eye-opener disk show.

### IN PHILADELPHIA . . .

Sherman D. Gregory, former manager of Philadelphia edition of TV Guide, has been named sales manager of WFIL-TV . . . Paul G. Ross, Jr. succeeds Louis Vassalotti in KYW's accounting office. Vassalotti has entered military service . . . Tom Moorehead, sportscenter and variety show emcee for WFIL-TV, celebrated his 15th year with the WFIL stations, Aug. 23 . . . Mary Doyle, merchandising director of KYW's feature foods staff, was injured when a car driven by her husband collided with another auto in Cynwyd, Pa. . . Margaret Truman, appearing at Playhouse in the Park in "Autumn Crocus," held special reception for radio and tv reps at Belmont Mansion (20) . . . Approximately 125 delegates will attend the State conference of American Women in Radio and Television to be held at the Warwick, Oct. 15-17, according to Mrs. Alma Cramer, of Station WARD, Johnstown, Pa., state chairman of AWRT.

### IN CLEVELAND . . .

Rita Bates, WTAM Bandwagon secretary, named "best actress of year" at Lakewood Little Theatre . . . Maurice Van Metre, Cleveland News radio-tv editor, plans Iowa trip to celebrate 60th birthday with twin brother . . . WTAM staffers in new programming setup include Jay Milner emcee "Tops in Pops" and Karl Bates in "Gramps." Both are half-hour Saturday ayeers . . . WXEL reinstituted "Quarterback Club" half-hour Browns' film review with Ken Coleman, although John Fitzgerald will do first three games, with Fisher Foods picking up the tab . . . TV Guide's family day at Chippewa, featuring Gail Davis drew over 20,000 . . . Walt Kay rounded out five years on WXEL's hour-long kiddie show . . . Glenn Rowell and Ford Rush are doing 15-minute daily 6:45 p.m. stint on WHK and hour-long Saturday stanza . . . WJW's Tod Purse will spin disks at Lakewood Little Theatre opening.

### IN SAN FRANCISCO . . .

Luella Bliss received an anonymous threatening phone call last week from a man who warned her not to do her regular KGO "Happy Birthday to You" show. She did it and nothing happened except some good publicity in the local press . . . Hildy Clark subbing for vacationing Jane Todd on KCBS . . . Joy Frizze, writer on the Jane Todd show, has returned from Paris with an on-the-spot report on the Dior fashions . . . Bert Solitaire, KRE disk jockey, gave away 1,200 records from his personal collection last week on his afternoon "Open House" show. One listener, Dave Topolis, won 345 albums . . . Russ Coglin is previewing the Bing Crosby Life Story album an hour a day on KROW . . . Bill Laws, KLX sports-gabber, will do the commentary on the 49ers and the Chicago Bears clash Oct. 31 . . . Bill Gavin has opened a production agency specializing in radio and tv for small agencies and small sponsors . . . Students from Stanford U. Radio-TV Institute scooped everybody with films of the new San Francisco International Airport. KPIX showed them last week . . . KNBC's Farmer's Digest with Henry Schacht has been renewed for the 10th consecutive year by Standard Oil of California.

### IN MINNEAPOLIS . . .

Approximately 120,000 families within Twin Cities tv stations' range will buy tv receivers this year and by end of 1954 one half of area's homes will be equipped with tv sets, according to a Westinghouse Electric survey . . . WCCO radio distributing 18-page brochure explaining its "Radio Positive Plus Merchandising" plan, a cooperative point-of-sale between station and 115 chain stores group in its listening area . . . KSTP-TV using Cessna 180 plane, piloted by Dick Hane, its chief photographer, to cover outstate news . . . BeBe Shopp, localite and onetime Atlantic City "Miss America" winner, abandoning her WTCN-TV shows to become a housewife . . . Sig Mickelson, recently named a CBS vice-president in charge of news and public affairs, is ex-Minneapolitan and former longtime local radio station WCCO news director. He also once was U. of Minnesota assistant journalism professor . . . Cal Karnstedt, KSTP staffer, again inked to emcee Minnesota State Fair grandstand show .



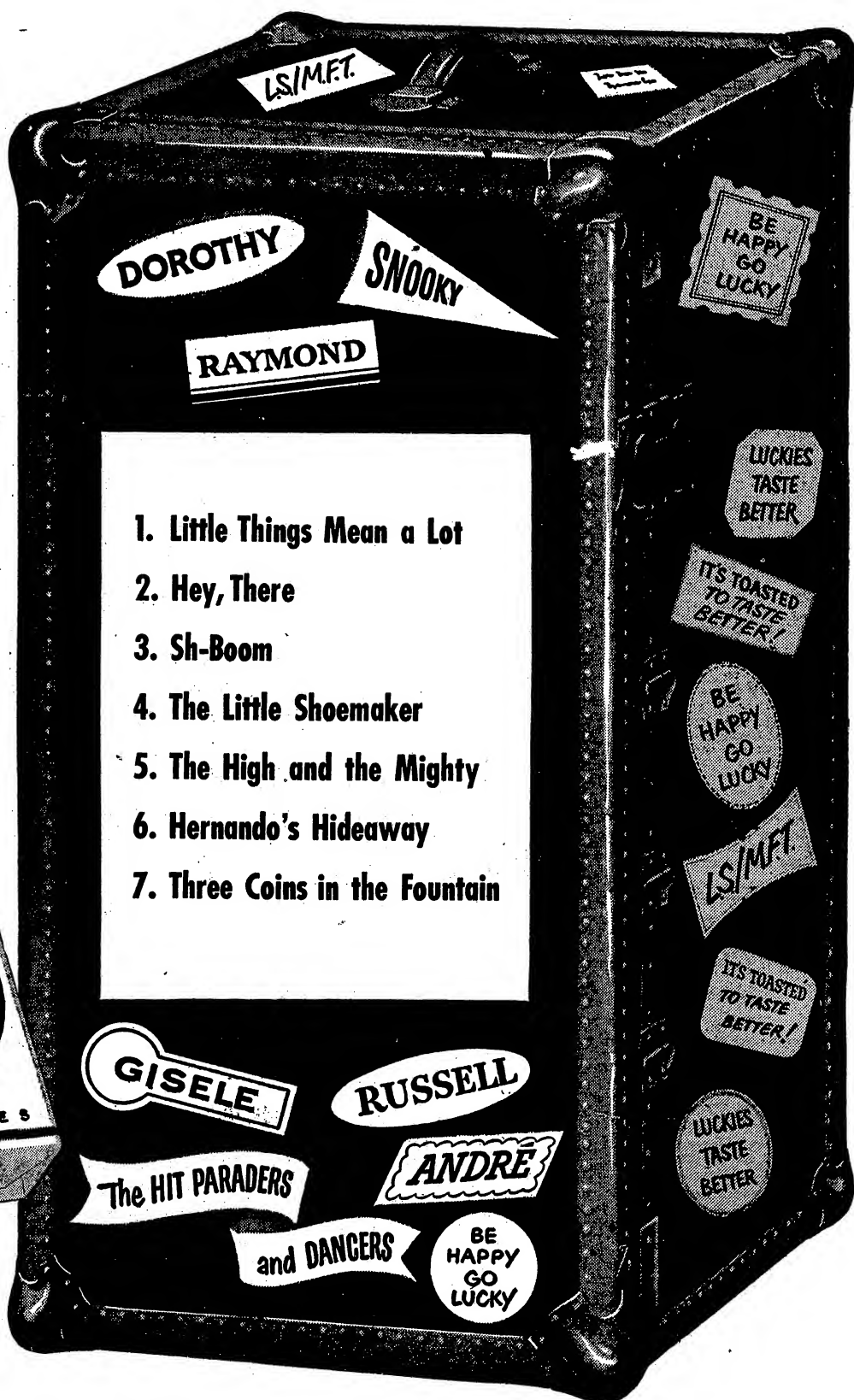
Your Lucky Strike Hit Parade says:

# "So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



**P.S.** Be sure to watch Your Hit Parade's summer replacement  
**"PRIVATE SECRETARY"** STARRING **ANN SOTHERN** Saturdays at 10:30 P.M. (N.Y.T.)  
 NBC Television Network

## STOP THE MUSIC

With Bill Cullen, Jack Haskell, Jill Corey, Ray Bloch orch; Richard Hayman, guest; Hal Simms, announcer  
 Producer-director: Lou Melamed  
 Writer: Johanna Johnston  
 60 Mins., Tues., 8:30 p.m.  
**QUALITY GOODS, EXQUISITE FORM, WHITEHALL PHARMACEUTICAL**  
 CBS, New York  
 (Grey, John F. Murray)

The old grey mare she ain't what she used to be, and you wanna know somethin'?—neither is "Stop the Music." The warhorse of give-aways has had it in radio and it's not the same circa 1954 CBS. The old aura is missing; the heartiness and air of vicarious thrill are gone, unless Bert Parks can do it again in tv where it's slotted for a half-hour at 10:30 p.m. on ABC next month in another Tuesday entry, like the current radio edition (except that the latter is twice the length).

Let's face it, Bill Cullen is no Parks, and it's the ringmaster-telephoner upon which the likes of "Stop" must sink or swim. Another thing, the "Mystery Melody" jackpot is down to a slow walk, starting at a mere \$1,000 savings bond plus a fortnight in Paris. In the absence of the multiplicity of plugs for loot that used to be on the old airer, Cullen kept drowsing away dully at the N. Y.-to-Paris lift by Scandinavian Airlines plus an incessancy of verbiage on Lavinia Arpege Perfume. The listener largesse is a \$50 bond for identifying the tune with a studio attendee scoring on a listener missout. It ain't hay, but it isn't the old "Operation Give-away," so the big weapon (lotsa moola and merchandise) is missing from the fray.

Despite some okay entertainment values, the whole affair sounded as if they were trying to bring back the A & P Gypsies (which wouldn't be a bad idea). Handling the songs are Jill Corey, a cute trick but no heavyweight in the thrush sweepstakes despite her tv springboard via the axed Dave Garraway night-timer on NBC, and Jack Haskell, who can belt 'em. Guest was Richard Hayman with his harmonica that sings. Ray Bloch backstops in his ever lovin' fashion.

On the coin side, Quality Jewelry pays that freight for the 8:45-9 segment alternating with Exquisite Form. Bra starting last night (Tues.) and Whitehall Pharmaceutical takes the 9:15-9:30 portion starting Sept. 7. Trau.

## Admiral's Biz Dip

Chicago, Aug. 24.  
 Admiral Corp. sales during the first half of the year were \$105,201,498 bringing net earnings of \$2,558,850, equal to \$1.09 a share. Last year first half sales hit \$131,222,438 and net profit of \$4,762,152, or \$2.02 a share.

Second quarter net this year fell to \$1,054,806, at 45 cents a share, compared with \$1,705,274, or 72 cents a share for the same period last year.

## INVESTMENT OPPORTUNITY in VHF television station

If you have a streak of showmanship and some cash, I may be able to help you make some money. You see, I own a company with fine new VHF facilities but short of working capital. Just anyone won't do, but if you're the right guy, I'll sell you 10% at the same cost as applied to me (which is favorable) if you'll lend working capital on a five year note at 6%. The whole deal will cost you \$60,000 and should make you a neat profit in five years, the same as I expect to. In reply, please tell me enough so I'll know who you are. Confidential, of course. Write Alger Court, Westbourne Apt. 4-B, Bronxville, N. Y.

..... "JINGLES that don't JANGLE!" .....  
 LANNY & GINGER GREY  
 (Write for Brochure J)  
 70 E. 96 ST., New York 28  
 Enright 9-7777

## CLEVELAND INDIANS

With Jimmy Dudley, Ed Edwards. 120 Mins.; all scheduled games  
**STANDARD BREWING CO., CHEVROLET**  
 WERE, Cleveland.  
 If the Cleveland Indians don't win the pennant, it won't be because of the lack of Jimmy Dudley—Ed Edwards backing. The two men, handling the play-by-play accounts of the Indians ball games, are as staunch supporters of the Tribe as you'll find in anyone's ballyard. Yet, they handle their mike chores with the grace of gentlemen and, although firmly in the camp of the Redskins, are able to temper their factual reports.

Dudley, the veteran sportscaster who has been calling the Indians' plays since 1947, has developed a vast following. His delivery is pleasant and his intimate knowledge of so many of the players makes for cheerful side notes.

Edwards, making his debut this year, has moved quickly into the pro league of spiliers. He still drops a fast play every now and then, yet there is no question but that his overall ability and mike technique will see him on play-by-play for years to come. The two men split the games, commercials, etc. Both sponsors employ easy-to-hear commercials with sudsner turning Sunday time over to civic plugs. Mark.

## Radio Followup

When the head of one network guest-shots on another, that's something of a man-bites-dog in broadcasting circles so when Frank M. Folsom, prez of RCA, "did a Mr. & Mrs." as Pegeen (& Ed) Fitzgerald's a.m. vis-a-vis last week, it had an unusual tycoon-type listener-ship. With the male of the Fitzgeralds on a European trip, Folsom spoke on "merchandising and the general success story" pattern in a manner which was not subjective. Mrs. Pegeen Fitzgerald skillfully dodged the Horatio Alger of Folsom's real-life career, segueing from her own department store background, where she was a veepee in charge of advertising and merchandising, and paralleling it with Folsom's latterday job as one of the nation's top merchandisers, and so recognized nationally. His credo for success was "the ability to get along with people," and he put the accent on the great northwest merchants, Meyer & Frank (Portland, Ore.), who made it a habit to personally wait on customers from behind the counter. In spanning the broad pattern of what makes good merchants and merchandise, Folsom ran the gamut from Adam and Bernard Gimel to Campbell's Soups and the Ripley is that the chief of the personnel department of Macy's called WABC, N. Y., for a transcription which they want to use as a model in intra-company department store schooling. Probably by design both Mrs. Fitzgerald and Folsom stayed away from radio and tv, color or otherwise, and it made for an unusual offset a.m. discourse of a type not usually identified with the breakfast idea of chitchat. Folsom, incidentally, displayed a well-balanced and authoritative mike voice. Abel.

## Grid-Happy Philly

Continued from page 24  
 pro football games will be carried by the DuMont network.  
 Gene Kelly, who does the baseball play-by-play for the Philadelphia Phillies, and Tom Moorehead, WFIL's sports director, will team on the Penn games which kick off Sept. 25, against Duke U. Other Penn opponents include William & Mary, Princeton, George Washington, Navy, Penn State, Notre Dame, Army and Cornell.

Herb Carneal, KYW's sports director, will handle the play-by-play and Mark Olds will do the halftime color and commentary for the Princeton schedule which starts Sept. 25 against Rutgers and follows on successive Saturdays with Columbia, Pennsylvania, Brown, Cornell, Colgate, Harvard, Yale and Dartmouth.

Jim Leaming, WIP's sports director, will handle the play-by-play on the seven Villanova games for the fourth consecutive year. WIP has been able to work the Notre Dame schedule into its airtime due to the fact that six of the Villanova series are night games. In addition to carrying nine games of the "Fighting Irish" station will also broadcast the Wisconsin-Ohio State meeting, Oct. 23.

## STAN RICHARDS SHOW

180 Mins., Sat. 12 (noon)  
 Participating  
**WORL, Boston**  
 Figuring that many of his youthful listeners are unaware that many of the current crop of platters are tunes that have been recorded by various artists over the years, WORL deejay Stan Richards introed an interesting gimmick on his Saturday afternoon show recently. Picking some recent releases he played them back-to-back with older versions and invited his listeners to phone in their choices and reactions. The kids reacted almost immediately, wasting no time to phone in and the result was that the older versions of the tunes nabbed nearly 80% of the favorable vote, according to tabulations aired by Richards.

Among the platters compared were "Bumble Boogie" by Freddie Martin and Ralph Marterie; "In the Mood" by Glenn Miller and the Bulawayo Band; "12th St. Rag" by Peeewe Hunt and Libera with the older platters on top in each case.

Reaction was so immediate and strong that Richards plans to set aside an hour segment of future Saturday shows to showcase the oldies. Elle.

## New TV Season

Continued from page 23  
 from \$1,500,000 to \$2,000,000 a season in embracing the traditional half-hour weekly show on tv will be content to play second fiddle with a normal-rating-as-usual as the networks' big promotional-publicity-exploitation guns are trained on the specs and the major tint attractions.

It's a season that will find NBC emerging from its Monday night program straitjacket and establishing a program sequence (built primarily around the full-hour Sid Caesar show and the new "Medic" dramatic series) that at long last threatens to depose the longtime Columbia supremacy on that night. For perhaps of all the inter-network program rivalry, it's the No. 1 rated "I Love Lucy" 9 o'clock smash on CBS vs. the new Worthington Miner - produced "Medic" that's whetted the appetite in anticipation of an all-out battle of the ratings.

It's a season which finds ABC-TV going to the post with a near SRO status as the "third major television network" and challenging its two rivals for Wednesday night dominance built around its top-budgeted "Disneyland."

It's a season that has already cued such questions as: "How will Sid Caesar do without Imogene Coca?" - Or conversely, "How will Imogene Coca do without Sid Caesar?" A study of the night-by-night rosters invites a multiplicity of other tantalizing questions—most of which will be answered by renewal time.

## I-Big Writer Org

Continued from page 27  
 brella," while not corporate, will allow top execs in either group to huddle on matters such as international copyright, the only example given.

As for WGA alone at present, the outfit hasn't even got the ink dry yet on incorporating into similar groups on both coasts: RWG and TWG were officially dissolved July 31. SWG comes into the line-up as an entity shortly, the entity being for legal and financial reasons; the outfit has much cash in the coffers and wants to retain same to mete out as seen fit later by the screen scribes who originally put it there.

Concurrent meeting of WGA's eastern and western groups will be held tonight (Wed.) to vote on the constitution of the new organization. In N. Y. the meet will be held at Wendell Willkie Auditorium, and in Hollywood at the Bev Hills Hotel. With WGA's consolidation of formerly separate unions within AL, membership of whole is expected to be around 2,000.

The fate of only one element—Television Writers of America—is still not clear. Whether the org will decide to dissolve is at least, and won't be, known for not at a week. Then tally will be concluded on the desires of the west coast arm of TWA, where referendum was taken on whether dissolution vote should be made. N. Y. TWA is standing pat so far on holding a similar referendum.

## 'Pretend's' 25-Year Milestone

If the energy and imagination accorded the production of "Let's Pretend" at its 25-year milestone on the air were equalled in other spheres of network radio, the industry might be in less of a plight today. The granddaddy of all children's programs, which entered its 25th year of broadcasting last Saturday (21) on CBS, still retains that freshness and vigor that it had when it started—there's no concern here about media research, ratings, sets in use, cost-per-thousand. Instead, the idea, as it has always been, is to entertain, and the show still succeeds admirably.

An adult listening to the program will probably recall the thrill he or his children (depending on which generation he belongs to) got out of it years ago, and in listening must perceive that it still must have the same effect on the kids of today. The ingredients are the same—the fairy tale, written simply and with charm, a cast of topnotch actors dedicated to the story and most important, an approach that has no trace of condescension but is designed strictly to give pleasure.

CBS and the kids are fortunate in having Jean Hight as the successor to the late Nila Mack, who until her death about a year ago was the guiding spirit of the program. Miss Hight has retained the same approach and the same spirit and the changeover is unnoticeable. Of the original crew, there are only two holdovers. Maurice Brown, who started with the original orchestra, is now conductor, and Gwen Davies, who started before she could read, still plays the roles of princesses or Indian maidens, as in Saturday's program. While there's been a considerable cast turnover, the voices sound the same—gentle, trusting and designed to give the kiddies the feeling that goodness and good people do exist. Johanna Johnston's adaptation of the "Dun Horse," the story last week, was right in the "Let's Pretend" groove of good entertainment trimmed with good taste. Chan.

## Inside Stuff—Radio-TV

Janet Blair was "Mrs. America" in her imagination for a brief period last week, and then her billing was summarily upped to "Mrs. Universe." The actress will open Armstrong's "Circle Theatre" season on NBC-TV next Tuesday (31) in "The Beautiful Wife," an original by David Shaw. Shaw's principal character is Mrs. Marilyn Wilson, played by Miss Blair, who originally was slated to win the "Mrs. A." title. But, whether because a royalty fee was not forthcoming for the use of the title or because the comedy script contained possible downbeat content reflecting on the fair name connoted by the "Mrs. A." title, the owners of the latter stepped in and prevented such application.

Mrs. America, Inc. is headed by veteran publicist Bert Nevins, who has been running the "Mrs. America" tournament for a number of years and who zealously guards the name from promiscuous usage. Confronted by this horrendous hurdle, Talent Associates, packagers of the show (its first season for "Circle Theatre"), switched to the "Universe" tag. Not known whether the promoters of "Miss Universe" receive a fee.

Ohrbach's Department Store, long a sponsor of Tex and Jinx McCrary on WNBC, N.Y. key for NBC Radio, is sponsoring the husband-wife duo in a one-shot hour-long video show from its new N.Y. store tomorrow (Thurs.). Telecast will be via sister WNBT from 2-3 p.m., the last half hour being time regularly consumed by the distaffer's video show.

NBC is reshaping its merchandising department in an effort to extend the advances it has made on such participating programs as "Today" and "Home" and which it hopes to repeat with the upcoming "Tonight" fronting Steve Allen. The "magazine concept" will be extended to other shows, with the merchandising machinery headed by Murray Hellweil. Latter replaced the former director, Fred Dodge, with Hellweil moving up from the managerial post. Manager's berth is currently vacant.

Hellweil will report to Matthew J. (Joe) Culligan, sales manager of participating programs.

Radio-TV Executives Society is giving a course on time buying and selling and, characteristically, has slotted a cycle of 13 Tuesday luncheon seminars starting Oct. 26 at Toots Shor's in New York. Course is also open to non-members at a fee of \$3.50 per feed. Schedule of speakers and topics is currently in preparation.

## Lux TV

Continued from page 25  
 three pix for series adaptations. United Artists has also offered some of its releases to Lux. Jackson estimates there are 200 indie pix properties available for 'his show, but adds a good many motion pictures do not lend themselves to tv adaptation.

"I am very pessimistic about the number of motion picture properties we will get for next season, and I will be very pleased if we have 20 pictures adaptations on the 39 shows," Jackson said. Other than Paramount, studios have hedged with a "let's see how the Paramount shows work out" attitude, he said. Okay for use of the Paramount properties, "To Each His Own," "Welcome, Stranger," and "Christmas in July" was obtained in N. Y.

Jackson said majors apparently still feel exhibits may react unfavorably to tele adaptations of their pix, but contended such showings will actually help the b.o. by promoting studio product.

Since he doesn't feel studios will provide sufficient properties, Jackson is shopping for original stories, with most of the buying being done in N. Y. "This isn't because there isn't a wealth of good writers here, but there is a weakness among Hollywood writers—too few know how to write for live tv," said Jackson.



**Eileen BARTON**  
 LATEST CORAL RELEASE

**SWAY**

Dir. William Morris Agency



STARTING OCT. 2  
**TEXACO STAR THEATRE**  
 SATURDAY NIGHT—N.B.C.  
 Mgt. William Morris Agency

## Television Chatter

### New York

Dick Maney, the legit press agent, who until now has scorned any invasions into the tv end of the flackery biz, has finally succumbed. Along with his associate, Frank Goodman, Maney will carry the torch for the new Imogene Coca-NBC-TV series. Mike Dann back at NBC-TV desk Monday (30).

Art Settel, former VARIETY mugg and daily correspondent in Europe and Middle East and ex-NBC Press, now on publicity for CBS-TV's revised "Morning Show" hosted by Jack Paar. Marian Russell set for a lead on "The Web" Sunday (29). Bill Collier taking over director's chore on "Hit Parade," vice Clark Jones who's working on NBC spectaculars. Evelyn Ellis to the Coast for Metro's biopic on Marjorie Lawrence after appearing on "Studio One" and off-Bway "Salvation On a String." Alan Dinehart to direct ABC-TV's Saturday night "Dance Party" hour.

H. V. Kaltenborn back from tour of U. S. air bases in Germany, France and Spain. Tex & Jinx doing WBNT remote from Orbach's new 34th St. store opening tomorrow (Thurs.) and will use all the escalators. Eydie Gorme and Steve Lawrence and Steve Allen show judging prelims for Miss Rodeo at Green Valley Dude Ranch in Middletown. John R. Altemus now WABC-TV account exec. WPIX's educationaler "The Living Blackboard" returns Oct. 5 for fifth year.

Jane Moultrie gets role of the maid in Gene Lockhart's new vid-pix series, "His Honor, Homer Bell." WBNT news and special events chief Bill Berns and wife leaving this week (27) for a vacation in New England. David Winters on NBC "TV Playhouse" Sunday (29). Rod Serling, who has peddled a number of scripts from his Cincy homebase, is celebrating his move to N. Y. on Labor Day with two hour shows—"Worthy Opponent" ABC, "Center Stage" yesterday (Tues.) and "U.F.O." (unidentified flying object) on Westinghouse "Summer Theatre" Sept. 6. Talking of scripts, there's been no warm weather hiatus in the Blanche Gaines office, with 12 originals on hour shows by her stable of writers this summer.

Cynthia Chauncey, sec'y to Lee LeBlanc, asst. ad and sales promotion mgr. of WCBS-TV, named Miss Tamarack at lodge of same name in Ellenville, N. Y. Juves Joey Tallon and Phyllis Goodkind on ABC Saturdays on "Joe Palooka" series. Kenny Sharpe doing one-shot as child magico on "Pantomime Quiz."

### Chicago

Ralph Andrews, ex-WCAN-TV, Milwaukee, is WBKB's new director of film programming vice George Rice who took over the film director post at WABC-TV, New York. Jim Conway subbing for Ivry Kupcinet for three weeks while latter vacations from his nightly WBEB-TV gossip session. Elton Rule, sales manager of KABC-TV, Hollywood, and assistant Don Quinn here next week showcasing the station's avails. American Chicler ordered the Wednesday segments of Alex Dreier's five-minute

newcasts on WNBQ for Sept. 1 delivery. Jerrold Merritt upped to assistant chief engineer status at WBS Springfield. Cole-Finder, Chi Mercury dealer, is bank-rolling "Boston Blackie" Thursday nights on WGN-TV and adds "Foreign Intrigue" Friday nights on Sept. 17. Ed Stockmar and Bob McKee of the Chi NBC-TV sales crew checked out on their vacations. Sentinel Radio bought Ulmer Turner's 11 p.m. WBKB newscasts cross-the-board starting Sept. 6. Half-hour version of the Chi-based "Out on the Farm" is logged in for the Sunday 2 p.m. slot on NBC-TV as of Oct. 3. Burr Tillstrom and his "Kukla, Fran & Ollie" company moved out of their quarters at NBC, going into new space at WBKB's Daily News Bldg. layout.

### Army Seminar

Continued from page 24

Lockwood, tech director ("TV Recital Hall"), and Olivia Granito, assistant stager of "Fame." Each described his job and functions, after which the speakers were bombarded with questions from the group of about 40 tv technicians of the Armed Forces ranging from pfc's to full colonels.

On the windup day an actual tv show on "Leadership" was cast, blocked, directed and produced via the Pictorial Center's three-camera unit. McCleery went through every step of pre-production, laid out the floor plan, tuned up the actors, blocked the shots, had technical rehearsals and finally put the show "on the air." It was kinned, and then the kine was run and show discussed from every angle.

Every evening to Thursday the group went out into the field to see a runthrough or dress of a sponsored show, watching from the control room or sponsor's booth, and afterward engaged in chitchats with director and crew. Covered were NBC stanzas—"Robert Montgomery Presents," "Arthur Murray Show," Kraft "TV Theatre" and "The Marriage." Color video was also under study.

### ABC 'Kukla' Coin

Continued from page 24

take over the 5 to 5:15 period Sept. 27.

The Chi anchoring of the WBKB-WABC-TV programming pool is a switch from last year when Mitchell piped out the Jerry Lester daytimer and the "Bok & Ray" show to WBKB. One of the reasons the two-city exchange is feasible is the fact that the parent web leases the co-ax from 2 to 10 p.m., so there's no additional line charges except for the morning "Cookery" show.

On its deal for "Kukla," the bakery firm has an option to expand the show to other markets. And the web is working on the possibility of offering it on a co-op basis to the ABC-TV outlets bypassed by Gordon. The 13-week firm sale earned a \$5,000 bonus for WABC-TV salesman Harold Day who set the deal through the D'Arcy agency in New York. Since Tillstrom's pact with the ABC stations hinged on sponsorship of the show as a strip, Quinlan and Mitchell tossed out the bonus lure for prompt action.

### More WOR Promotions

There has been a flurry of further promotions at WOR and WOR-TV, the N. Y. General Teleradio-owned stations helmed by Gordon Gray. Recently it was the advertising and promotion and research execs who were realigned, and now sales is affected.

Jack Mohler becomes assistant sales chief under Bill Dix at WOR, while Bill Gorman is upped to a similar post under Charlie Phillips at WOR-TV. Bill McCormick is the regional sales manager for both stations since the promotions this week, and Jack Mulvihill becomes program sales manager of WOR-TV.

Cincinnati-Patti O'Hara, pop singer, exited from Crosley staff last week upon expiration of her one-year contract, which was not renewed. She was featured on shows on WLW radio and WLW-TV.

### WPIX's Sports Bundle

WPIX, N. Y. tele station, has itemized coverage of its 100 fall and winter sports events, and has fixed Oct. 5 as the starting date. Coverage continues until April of next year.

Type of events covered include college basketball, the Westminster Kennel Club Show, Golden Gloves, pro boxing, pro basketball and hockey, etc. Sixty-nine events will come from Madison Square Garden. About two and a half months ago, WPMGM set a similarly large schedule for N. Y. radio.

### CKLW UPS CAMPBELL, PREPS FOR TV BOW

Detroit, Aug. 24.

S. Campbell Ritchie has been appointed director of operations in charge of both radio and tv production and planning at CKLW, it was announced by J. E. (Ted) Campeau, prexy. Ritchie formerly was program director of CKLW.

Campeau said the appointment and others he announced at the same time were in preparation for the beginning of telecasts by CKLW-TV on or about Sept. 9. The station and tower are located in Windsor, Ont., but will give the Detroit metropolitan area its fourth tv outfit.

### St. Louis Channel

Continued from page 24

which operates radio station WEW, Broadcast House, which recently folded its UHF station (KSTM-TV), and 220 Television, Inc., owned by hotel and theatre interests.

If CBS gets the channel it will be required to dispose of one of its holdings. Since the web has only minority interests in Washington and Minneapolis, one of these would be sold. Should CBS also win out in the coming hearings for channel 5 in Boston, it would sell the other.

Hearings on the St. Louis contest resumed yesterday, with WEW pre-

### F&M Fights Decision

Washington, Aug. 24.

Fanchon & Marco-St. Louis Amus. Co. today (Tues.) petitioned the FCC to reverse the decision of examiner Thomas Donahue in refusing to postpone a hearing pending F&M's appeal to the Supreme Court. The St. Loo outfit told the Commission that the "logic of these proceedings" is that CBS will get the channel (11)—that it will be impossible for any applicant to prevail against CBS, "except on the incredible assumption that a decision will not be based on fact."

F&M said it will file petition with the Supreme Court within 10 days to review a lower court's decision which permits CBS to apply for the channel despite FCC's five-station limitation.

sending its case, under direction of its counsel, Paul Segal. Testimony on the CBS application will be directed by Judge Samuel Rosenman, former White House aide. Counsel for KSTM are Frank Salisbury and Vernon Wilkinson. Counsel for 220 Television is Bernard Kotéan.

An intervenor in the proceedings is KACY-TV which has suspended operations of its UHF station in Festus (St. Louis area) but has retained its construction permit. The station was made a party in interest, although it is not an applicant for channel 11, on the basis of its contention that a grant to CBS would result in restraint of competition in the St. Louis area in view of the web's affiliation with ultra high station WTVI-TV in Belleville, Ill.

### Cliff Mandell to CBS-TV

Cliff Mandell has joined CBS-TV on colorvision publicity. He's from WQXR, which is owned by the New York Times.

Mandell became the second Times-employed scribe to hook up with Columbia. Jack Gould, the newspaper's veteran radio-tv editor, was retained as information adviser for parent company CBS, Inc., early this month.

## 'Wantmanship' as Key to Miami Powwow of Top Crosley Execs

Cincinnati, Aug. 24.

### DuMont O&O Confab

DuMont's owned-operated stations are going to powwow in N. Y. tomorrow (Thurs.) and Friday. The general, program and sales managers of WABD, N. Y.; WTTG, Washington, and WDTV, Pittsburgh, will all attend the meeting. Move is being made to give the outlets' biz interests the o.o.

In addition to station exec lineup the network topster, Ted Bergmann and Donn McGannon, in charge of the o&o's, will be on hand.

Plan's basic group outlets are WLW-TV, Cincy; WLW-C, Columbus, and WLW-D, Dayton, O., with WLW-A, Atlanta, and WLW radio, Cincy, as optional.

Sales force was directed to acquaint the client with the advantages of the package plan before the broadcast budget is given to the time buyer. Also to enter into competition for all mass media budget dollars.

The advertiser, under the Crosley group, purchases time simultaneously on all the component supplements and rates embody a discount for quantity buying. The group is promoted and sold as an individual entity offering one market and one rate.

Harry Mason Smith, vice-president of sales said the program "will be the biggest independent advertising campaign ever directed at the client level. We look for it to stir up real interest and acceptance among the nation's clients."

The Crosley group story is being spread in a series of ads on the theme of "Wantmanship," emphasizing the movement of products.

Participating in the conferences besides DuMont and Smith were Kieran T. Murphy, v.p. ad treasurer; John T. Murphy, v.p. in charge of television operations; James Leonard, v.p. of WLW-D; William P. Robinson, v.p. of WLW-A; Harry P. Albrecht, v.p. of central division; Bernard Musnik, v.p. of eastern division.

George Henderson, general sales manager, Crosley tv outlets; Carlos Franco, general sales manager for radio; Richard K. Jones, director, client service department; James E. Allen, director of publicity and television promotion; Bernie Barth, program director for tv and radio; Robert H. Boulware, manager, WLW-TV; John K. Frazier, director of merchandising; William McCuskey, tv sales service manager; Barney Ochs, Charles Dodsworth, James Burgess, Jim Anderson, George Moore, Dick McCarthy, Andy Nidenethal, Lou Hummel, Dale Smith, Greg Lincoln, Harry Mulford, Frank Mathews, Elden Roxburgh, Bill Johnson, John Sheldon, Fred Bauman, Dick Wittwer, Bill MacRae, Gene Sumner, Scott McLean, Don Donahue, Tom Toye, Bill Stark, George Gray, Dick Osborne, all Crosley staffers, and Rod Shearer of the A. C. Nielsen Co., N.Y.C., and Tom McFadden of NBC Spot Sales.

### Ben Stott to WCKN

Kansas City, Aug. 24.

Position of program director at Station KCKN, the Arthur Capper property here, has been filled with the appointment of Ben Stott to the job, according to Joe Storey, manager. Stott comes over from WDAF where he was in sales.

KCKN will continue its long established policy of popular music, news and weather information, according to Stott. Station has been on that kick for about 20 years.

Detroit—WJR will again broadcast all of the exhibition and regular games of the Detroit Lions, pro football champions for the past two years. Van Patrick will handle the play-by-play, with Bob Reynolds doing the color. Sponsors are the Goebel Brewing Co. and Speedway Petroleum Corp.

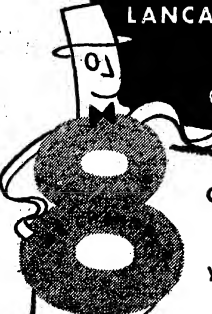
# SUPER POWER

# WGAL-TV

NBC  
CBS  
DUMONT

## LANCASTER, PENNSYLVANIA

# 316,000 WATTS



Covers a vast, prosperous territory—a rich target for your advertising dollar

Steinman Station  
Clair McCollough, President

Represented by  
**MEEKER TV, Inc.**  
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO



**Billy NALLE** at the  
Piano • Organ • Celeste

**REMEMBER MAMA**

• Radio Registry •

EVERY DAY ON EVERY CHANNEL

**BROOKS COSTUMES**

3 West 4th St., N.Y.C. Tel. PL 7-5500



NBC opens *the* Year of Excitement on television

when **"MAX LIEBMAN PRESENTS"**

On Sunday, September 12, 1954, at 7:30 pm NYT  
...some 50,000,000 people will stop what they're  
doing and tune in their NBC Television station.

**JANET BLAIR**

*Nanette Fabray*

**Ann Sothern**

**JEANNE MARIE**

**frank sinatra**

EACH OF

Even people who have come to take their sets for granted...the "sometimes" viewers, will behave as they did in the early days of television. Dates will be cancelled. Families will gather. Sets will be moved into the dining room. Or dinner will be finished in the living room.

And here's why.

On September 12, America will see a Premiere of Broadway calibre. A 90-minute, all "live" Musical, starring wonderful,

explosive Betty Hutton, in her TV debut! And thus will begin a series of super-shows master-minded by the originator and producer of "Your Show of Shows". Written and directed by the theatre's topmost talent. Performed by the illustrious stars below. And every show will be "LIVE".

Anyone within range of one of the thousands of color sets now in use, will have the extra thrill of brilliant RCA Compatible Color Television!

The NBC Spectaculars "MAX LIEBMAN PRESENTS", will be marveled at every fourth Sunday and every fourth Saturday... and talked about right through *The Year of Excitement on Television!*

"LIVE" NBC SPECTACULARS



A SERVICE OF RADIO CORPORATION OF AMERICA

ern

Betty Hutton

**PREMIERE**  
Sept. 12, 7:30 to 9:00 p.m. EDT

Dick Shawn

STEVE ALLEN

Henry Fonda

JACK LEMMON

THESE STARS WILL APPEAR "LIVE"

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
<b>LOS ANGELES</b> <i>Approx. Set Count—1,730,000</i> <i>Stations—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)</i>									
1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	20.9	45	46.7	Hometown Jamboree	KCOP	9.4
2. Waterfront (Dr)	KTTV	UTP	Tues. 7:30-8:00	20.3	43	47.4	Name's the Same	KABC	8.8
3. I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	19.6	38	51.8	Spade Cooley	KTLA	12.5
4. Amos 'n' Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	18.7	38	49.9	Favorite Story	KTTV	12.0
5. Lone Wolf (Adv)	KTTV	UTP	Sat. 8:00-8:30	18.7	37	51.1	Spade Cooley	KTLA	10.3
6. Superman (Adv)	KTTV	Flamingo	Mon. 8:30-9:00	18.4	28	64.6	Voice of Firestone	KABC	12.9
7. My Hero (Com)	KTTV	Official	Wed. 9:00-9:30	15.3	25	61.7	Kraft TV Theatre	KNBH	16.2
8. Heart of the City (Dr)	KTTV	UTP	Sun. 10:00-10:30	14.4	36	40.1	The Web	KNXT	13.3
9. City Detective (Myst)	KNXT	MCA	Mon. 10:30-11:00	13.9	37	37.4	Roller Derby	KTLA	8.8
10. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	13.5	40	33.8	Range Rider	KNXT	6.5
<b>BOSTON</b> <i>Approx. Set Count—1,150,000</i> <i>Stations—WBZ (4), WNAC (7)</i>									
1. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	23.9	91	26.3	Frontier Playhouse	WBZ	1.9
2. Foreign Intrigue (Dr)	WBZ	Sheldon Reynolds	Thurs. 10:30-11:00	23.4	62	37.6	Nightly Newsletter	WBZ	2.9
3. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	18.7	71	26.4	Place the Face	WNAC	13.9
4. Mr. District Attorney (Adv)	WNAC	Ziv	Tues. 10:30-11:00	17.4	49	35.4	Center Stage	WNAC	7.7
5. City Detective (Myst)	WBZ	MCA	Tues. 10:30-11:00	17.0	48	35.4	City Detective	WBZ	17.0
6. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	15.2	81	18.6	Mr. District Attorney	WNAC	17.4
7. Annie Oakley (W)	WBZ	CBS	Sat. 6:00-6:30	13.2	59	22.3	News—Victor Best	WBZ	3.2
8. Life With Elizabeth (Com)	WBZ	Guild	Tues. 8:00-8:30	11.5	40	28.6	Frontier Playhouse	WBZ	3.5
9. Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:45-11:15	10.8	55	19.7	Badge 714	WNAC	9.1
10. Cisco Kid (W)	WNAC	Ziv	Thurs. 6:00-6:30	9.4	65	14.4	The Goldbergs	WNAC	16.0
							Film Short	WBZ	5.2
							News; Waterfront	WBZ	11.0
							News—Victor Best	WBZ	5.8
							Hopalong Cassidy	WBZ	4.2
<b>BALTIMORE</b> <i>Approx. Set Count—625,000</i> <i>Stations—WMAR (2), WBAL (11), WAAM (13)</i>									
1. Mr. District Attorney (Adv)	WBAL	Ziv	Thurs. 10:30-11:00	30.6	71	43.4	Harness Racing—Baltimore	WMAR	8.1
2. I Led Three Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	27.2	51	52.9	Blue Ribbon Bouts	WMAR	16.7
3. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	22.8	78	29.2	Bouts; Sports Spot	WMAR	11.7
4. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	16.1	64	25.1	7 O'Clock Final	WMAR	4.4
5. Badge 714 (Myst)	WBAL	NBC	Sat. 10:30-11:00	14.4	30	48.3	As You Can See	WMAR	3.3
6. Boston Blackie (Myst)	WBAL	Ziv	Sun. 6:30-7:00	13.3	76	18.3	News; Sports Page	WBAL	6.7
7. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	13.3	74	17.7	Mystery Marquee	WBAL	7.8
8. Liberace (Mus)	WBAL	Guild	Tues. 10:30-11:00	12.0	24	49.8	Premium Playhouse	WMAR	20.9
9. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	9.4	67	13.9	Johnny Jupiter	WAAM	2.8
10. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	7.8	59	13.2	Film Theatre of the ir.	WMAR	3.3
							Name's the Same	WAAM	21.2
							7 O'Clock Final	WMAR	3.3
							News—John Daly	WAAM	3.9
							7 O'Clock Final	WMAR	5.0
							News—John Daly	WAAM	3.9
<b>ATLANTA</b> <i>Approx. Set Count—340,000</i> <i>Stations—WSB (2), WAGA (5), WLW-A (8)</i>									
1. Racket Squad (Adv)	WSB	ABC	Sun. 10:00-10:30	24.5	70	35.2	Favorite Story	WAGA	9.2
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	17.7	48	36.7	Godfrey and Friends	WAGA	17.7
3. Mr. District Attorney (Adv)	WSB	Ziv	Fri. 7:00-7:30	16.2	55	29.4	Ozzie and Harriet	WLW-A	8.5
4. Lone Wolf (Adv)	WSB	UTP	Mon. 10:30-11:00	14.9	75	19.8	Sky Theatre	WLW-A	3.4
5. Death Valley Days (W)	WAGA	McCann-Erickson	Mon. 10:00-10:30	14.1	54	26.2	Newsroom	WSB	8.5
6. Badge 714 (Myst)	WLW-A	NBC	Wed. 8:30-9:00	14.0	28	50.1	I've Got A Secret	WAGA	23.8
7. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	13.2	86	15.4	World News	WAGA	1.7
8. Liberace (Mus)	WLW-A	Guild	Mon. 7:00-7:30	13.0	49	26.4	Supper Club	WLW-A	1.3
9. Boston Blackie (Myst)	WLW-A	Ziv	Wed. 8:00-8:30	12.3	29	42.7	Burns and Allen	WAGA	12.8
10. Ramar of the Jungle (Adv)	WSB	TPA	Fri. 5:30-6:00	12.1	56	21.7	Strike It Rich	WAGA	18.5
							Lucky 11 Ranch	WLW-A	8.5
<b>DAYTON</b> <i>Approx. Set Count—300,000</i> <i>Stations—WLW-D (2), WHIO (7)</i>									
1. Mr. District Attorney (Adv)	WLW-D	Ziv	Wed. 9:30-10:00	23.8	50	47.6	Blue Ribbon Bouts	WHIO	21.0
2. Boston Blackie (Myst)	WLW-D	Ziv	Tues. 9:30-10:00	21.0	41	51.5	Bouts; Sports Spot	WHIO	12.5
3. Badge 714 (Myst)	WLW-D	NBC	Mon. 9:30-10:00	18.3	44	43.9	Name's the Same	WHIO	26.9
4. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 8:00-8:30	19.0	49	39.0	Summer Theatre	WHIO	20.7
5. Life With Elizabeth (Com)	WLW-D	Guild	Thurs. 9:30-10:00	15.1	31	48.5	Summer Theatre	WLW-D	17.4
6. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	14.0	71	19.7	Place the Face	WHIO	29.8
7. City Detective (Myst)	WLW-D	MCA	Fri. 8:30-9:00	12.8	28	45.4	Press Conference	WHIO	2.3
8. Waterfront (Dr)	WHIO	UTP	Sat. 9:30-10:00	12.5	31	40.1	Our Miss Brooks	WHIO	30.0
9. Annie Oakley (W)	WLW-D	CBS	Sun. 2:00-2:30	11.5	70	16.5	Private Secretary	WLW-D	23.3
10. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	8.6	55	15.5	Good Ship Zion	WHIO	2.0
							Barker Bill's Cartoons	WHIO	6.2
							Don William's Puppets	WHIO	4.3



# PRIME TIME A VIDPIX TOUGHIE

## WCBS-TV's 124 Pix Firstruns

Of WCBS-TV's 124 upcoming preem pix in New York, the 13 made especially for video by Princess Pictures in 1953-54. (with Vitapix distributing and 13 additional being shot) line up as follows on titles and cast principals:

**Black Forest**—Peggy Ann Garner, Akim Tamiroff; **Double-Barrel Miracle**—Lee Bowman; **Fire One**—Don Ameche, Ian Hunter; **The Sergeant and The Spy**—Richard Ney, Janis Carter; **Doorway to Suspicion**—Jeffrey Lynn, Linda Carroll; **Eight Witnesses**—Peggy Ann Garner, Dennis Price; **The Lie**—Lee Bowman; **Phantom Caravan**—Don Ameche; **Amiable Lady**—Richard Ney; **The Venusian**—Helmut Dantine; **Checkmate**—Jeffrey Lynn; **Double Profile**—Janis Carter; **Diplomatic Passport**—Don Taylor, Marsha Hunt.

### General Pix

Of 61 general pix, nine are distributed by Nat Gassman (Atlantic Pictures) and date from 1949-54. Among them are:

**The Great Dan Patch**—Dennis O'Keefe, Gail Russell, Henry Hull; **Cat Women of Moon**—Sonny Tufts, Marie Windsor, Victor Jory; **Capt. Searface**—Barton MacLane, Virginia Grey, Lelf Erickson; **3 Steps to Murder**—Tom Conway; **Contraband Cargo**—Philip Reed; **Born to the Saddle**—Donald Woods, Lelf Erickson; **Love Island**—Eva Gabor, Paul Valentine; **Return of Plainsman**—Chips Rafferty. Latter is also in "Fighting Rats of Tobruk," one of two Screen-craft-distributed pix produced in 1950-51; other is "Flying Saucer" with Mikel Conrad.

Twenty-eight titles are from ABC-TV (1942-54), of which the marquee leaders are:

**Murder Will Out**—Valerie Hobson; **Miss Robin Hood**—Margaret Rutherford, Richard Hearn; **Scotch on the Rocks**—Raymond Huntley, Ronald Squire; **The Bells Go Down**—James Mason, Tommy Trinder; **Big Blockade**—Michael Redgrave, John Mills, Robert Morley; **Edge of Divorce**—Valerie Hobson; **Runaway Bus**—Margaret Rutherford; **Brandy for the Parson**—James Donald, Kenneth More; **Black Sheep of Whitehall**—John Mills, Basil Sydney, Felix Aylmer; **Fiddlers Three**—Tommy Trinder; **Judgment Deferred**—Hugh Sinclair. Other feature players are better known abroad than here, but familiar faces in the U.S. nevertheless. One pic is a documentary, **The Vikings**.

Major TV has three on the list and these were made in 1950-53. One is "South Sea Adventure," a documentary type with western writer Zane Grey in the cast as an angler.

Cherly TV has five in the lot of 1952-53 dating. They are: **Battles of Chief Pontiac**—Lex Barker, Lon Chaney Jr.; **Breakdown**—Bill Bishop; **Run for the Hills**—Sonny Tufts, Barbara Payton; **Hell Is Sold Out**—Mal Zetterling; **Death Is A Mockery**—Donald Huston.

Four from Quality (1950-52) are:

**My Outlaw Brother**—Mickey Rooney, Robert Preston, Wanda Hendrix, Robert Stack; **Eye Witness**—Robert Montgomery; **Istanbul**—Virginia Bruce; **Unknown World**—Marilyn Nash.

Tele Pictures (Official Films) has supplied seven made in 1953 as follows:

**Tall Lie**—Paul Henreid, Kathleen Hughes; **Tall Texan**—Lloyd Bridges, Marie Windsor; **The Jungle**—Rod Cameron, Cesar Romero, Marie Windsor; **Limping Man**—Lloyd Bridges; **Hellgate**—Sterling Hayden, Joan Leslie, Ward Bond; **Bad Blonde**—Barbara Payton; **Hollywood Thrillmakers**—James Gleason.

Cardinal's lone entry (1951) is **The Well**, with Richard Rober, Barry Kelly, Henry Morgan. Another loner, from Commonwealth (51), is **House of Dr. Belhomme**, with Mary Stone and Berisford Egan.

### British

British-made features total 17, with Tele Pictures handling the '52-'53 product of which the marquee leaders are:

**Gambler & Lady**—Dane Clark; **I'll Get You**—George Raft; **Spaceways**—Howard Duff; **Terror Street**—Dan Duryea; **Shadow Man**—Cesar Romero; **Norman Conquest**—Tom Conway; **White Fire**—Scott Brady, Mary Castle; **Man From Cairo**—George Raft; **Black Glove**—Alex Nicol; **Fangs of the Wild**—Charles Chaplin Jr.; **Onslow Stevens**; **Heat Wave**—Alex Nicol, Hillary Brooke; **Blackout**—Dane Clark; **Paid to Kill**—Dane Clark; **Bandit Island**—Lon Chaney Jr.

### Mysteries

Associated Artists Productions has a dozen in the Sherlock Holmes 1942-46 series starring Basil Rathbone and Nigel Bruce, and Governor TV is distrib for eight pic in the Bulldog Drummond package, making a bundle of 20 in the mysterious category. The supporting players in the individual Rathbone-Bruce sleuthers are Patricia Morison; Hillary Brooke (two pic); Lionel Atwill, Alan Mowbray, John Abbott, Evelyn Ankers, Kay Harding, Marjorie Lord; Dennis Hoey (two pic) and Aubrey Mather. Governor's Bulldog Drummond octet includes three John Barrymores supported by John Howard and Louise Campbell in all and Reginald Denny in one. Howard himself is starred in four with Heather Angel in all, H. B. Warner in three and Anthony Quinn and Leo Carroll in one each. Eighth is a Ray Milland starrer with Sir Guy Standing and Miss Angel in support.

## You Can't Even Kiss a Hoss

### Sagebrush Heroes Lament New Tabus in Cleanup Of Oater Vidpix

Hollywood, Aug. 24.

There are more tabus than either horses or heavies riding the tv range in sagebrush sagas, according to the Screen Writers Guild Bulletin, which says a hero can't even kiss his hoss on video.

Cautioning scribes to hitch up their typewriters for the vidpix oprys, the article says: "Those who have ridden through the tabu range in movies find that cantering in tv is even more jolting. You're saddled with virtues. 'Lone Ranger,' for instance, cannot drink, smoke, kiss a lady, or even his horse. He may never be seen without his mask. He speaks good English always, never shoots to kill, merely to disarm.

"Annie Oakley" is famous for being a deadshot. She can shoot cigaret butts out of a varmint's mouth, or neck off a whisky bottle while it's being poured, but never kills any critter.

"Wild Bill Hickok" can't drink, smoke, or indulge in serious flirtation. "Oakley" is all-business too. But Dick West, Range Rider's assistant, falls in love all the time. Tabus are the same for Gene Autry and Roy Rogers: no drinking, no cruelty except those well-dubbed fistfights which would smash normal men to pulp; no lovemaking which again would involve them with normalcy. Kit Carson has more leeway and his friend, El Toro is a positive Casanova.

## DETERRENT TO NATIONAL SPOTS

That sizable upbeat in national spot buying of telefilms that was forecast as a result of the SRO status of the three major networks now seems highly unlikely to materialize. If there is any expansion in national spot buying, it will occur in the area it already dominates, namely the purchase of moppet series, particularly westerns and adventure shows.

Paradoxically, the network SRO, which would be the reason for greater national spot buying since potential national clients would have no other means of getting national exposure, is at the same time responsible for the limited potential for national spot sales. It boils down to a problem of time clearances. That SRO situation means that prime time in individual markets is virtually unavailable, and few bankrollers are going to pour \$25,000 a week into a filmed show only to have it spotted on a third-rate station in fringe time.

As far as the kidpix go, they're a natural for the Class B time areas. The weekday and Saturday periods between 5 and 7 p.m. is flooded with the kidfims bankrolled by national sponsors (Kellogg with "Superman" and "Wild Bill Hickok," for example, and Coca-Cola with "Kit Carson"). But as for adult series, there's virtually no prime evening time open in the major markets and only few segments available in the smaller cities. That's why every effort was made to secure a network berth for "Halls of Ivy," even after it was sold on a basis that permitted national spot exposure.

Even in the case where a deal has gone through, a semi-network deal had to be worked out to get exposure in the keys. This was the case of H. J. Heinz's "Studio 57," which Revue Productions is turning out for the food outfit. Maxon agency made a deal for about 20 stations via the DuMont web for good evening time, certainly something Heinz wouldn't have settled for had it gone network in the first place. And such is the SRO situation among NBC, CBS and ABC that the last-named reportedly turned Maxon down on the same type of deal, although it had given a similar-type setup to Kellogg for 25 minor markets on "Superman" and "Wild Bill" in its "Super Circus" time.

What with NBC and CBS gradually eliminating the weeknight 10:30-11 period as station time and moving into other fringe periods on the weekend, that time problem is getting tougher. New York situation is an example, with two top national spot shows still without a home for the fall. They are "Foreign Intrigue," which has been forced out of its WNBT (NBC flagship) Thursday at 10:30 slot (now network time, for "Lux Video Theatre"), and "The Star and the Story," for which Rheingold still hasn't found a spot.

Probability is that both will end up on WABC-TV, the ABC flagship, but even there the time problem increasingly tough, with the 10:30-11 period on Tuesday a network province and few nighttime holes open other than that 10:30-11 time. There's Tuesday at 8, Wednesday at 10 and Friday at 10, plus some weekend holes. But the station has already committed much of that open time. And the outlet is still a hesitant choice for many bankrollers, since while the web has been doing well rating-wise, the N. Y. outlet hasn't.

### 'Touchdown's' 39 Markets

MCA TV Ltd., has sold its "Touchdown" half-hour vidpix series in 30 markets since releasing it for syndication less than a month ago.

Series is produced for MCA by Tel Ra, Philly.

## NBC's 'Positively Live' Late Night Steve Allen TV'er Comes to Grips With WCBS-TV's First-run Pix Push

### 'Late' Does It Again

In July, WCBS-TV's "Late Show" in New York beat Steve Allen (WNBT), Ernie Kovacs (WABD) and Jerry Lester (WABC) combined on the ARB scoreboard. "Late Show" is doing it again this month, with Allen posting a 4.6 Kovacs a 1.4 and Lester an 0.5 for a 6.5 total to a 7.6 average for the feature filmery in the 11:30 to midnight reckoning where all four shows compete.

As a footnote to what NBC prexy Pat Weaver calls "senile celluloid," Pulse gave "Pygmalion" a 7.7 on Thursday, Aug. 5, for the highest Thursday night rating on "Late Show" since January, 1953. ARB delivered an 8.2. It was the 10th time that the Leslie Howard-Wendy Hiller film had been shown on N. Y. tv, with the CBS flagship giving it half a dozen and the other exposures coming from WOR-TV and WPIX.

## Weaver 'Old Pix' Credo Assailed By MPTV Exec

Erwin (Ez) Ezze, v.p. and sales chief of Motion Pictures for Television, quickly countered NBC prexy Pat Weaver's claims about the declining value of feature film stock used for tv. "Could it be that Pat Weaver took off on films because the networks are trying to devour the times now controlled by the affiliates?" the MPTV exec asked. He was discussing the popularity of feature films at hours opposite NBC-TV's upcoming "Tonight" stanza.

Weaver recently in Hollywood roasted "senile celluloid." The network topper referred to stations preferring anything live the webs could offer rather than take "old pictures."

Ezze said that he didn't think Weaver was referring to "old pictures," because the NBC Film Division has been one of the pioneers in promoting use of reruns on films they distribute, and have proven, along with the rest of the industry, that reruns often will earn a higher rating on the second

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## Charlotte Greenwood's 'Tugboat Annie' Vidpix

Hollywood, Aug. 24. Edward Small has signed Charlotte Greenwood for the lead in "Tugboat Annie," the next item on Small's Television Programs of America agenda. Series won't go before the cameras for several weeks, with a winter release probable.

Small had previously dickered with Marjorie Main to take the role originated by Marie Dressler, but the deal fell through.

## Donna Reed Changes Mind About Telepix

Hollywood, Aug. 24. Donna Reed, who's been shying away from all tv offers, has finally agreed to make her telebut, in "Portrait of Lydia," a Ford telepic being churned out by Screen Gems.

Vidpic starring the thesp who won an Oscar for her performance in "From Here to Eternity" rolls Sept. 17, with Irving Starr producing.

NBC prexy Pat Weaver's crack last week on the Coast about "senile celluloid" — accompanied by the quip heard 'round the local tv world, "Old pictures never die, their audience slowly fades away" — may get a postscript in short order. The burning question is, how will strong feature films fare against a late night show starring Steve Allen on the Weaver web. With NBC aiming to cut into local nightowl programming — and particularly with its sights set on the New York market where the CBS web's WCBS-TV has enjoyed a stranglehold for the past couple years—first-run product may well supply part of the answer. Allen's "Tonight" show gets going on NBC next month on a zonal basis originating from N. Y. at 11:30 p.m. (with preceding quarter-hour a local show for his Knickerbocker Beer mainstay).

Though some observers see "Tonight" as upsetting programming schedules throughout the country, the Gotham flagship of CBS insists that its steady buying up of first-run-in-N. Y. product will prevail against the extended Allen display, while theorizing that Allen will bring new stay-up viewers into play (as he's done on his local camaraderie from 11:20 to midnight, without, however, beating the Columbia flagship's "Late Show" on the rating charts).

WCBS-TV has been building up its premiere product arsenal to the point where it currently has 124 pictures ready for homescreen action starting in the fall. Of the lot, 26 were made especially for tv via Vitapix distribution of the Princess Pictures shootings. (There are 13 in the can and another 13)

(Continued on page 36)

## Bogart Anthology Telefilm Series

Hollywood, Aug. 24. Humphrey Bogart has decided to take the tele plunge after rejecting attractive offers from Chrysler and various vidfilmers. He's mapping an anthology series, which he will host and will be presented along the lines of the Robert Montgomery show. Star will produce under the banner of his Santana Productions.

His wife, Lauren Bacal, will be in some of the telefilms if suitable scripts can be found. Bogart hasn't fixed production date. He does not think that with this format he'll be in competition with himself at the film box. "Regardless of whether I'm on tv or not, they'll still go see a 'Caine Mutiny' if he reasons and, he adds, "if a minute or so of me a week is too much I'd better quit."

Sam Jaffe is confabbing with Bogart on details of venture, and plans are to seek a national sponsor.

## 12-MARKET SALE ON ALDA'S 'SECRET FILE'

Official Films is off to a quick sales start on its Robert Alda-starring espionage series, "Secret File, U.S.A.," with a 12-market deal with Ohio Oil setting the pace. Ohio, which recently changed agencies (signing with N.W. Ayer), picked up the series as a replacement for "Life With Elizabeth," which it dropped in its midwest markets.

Including the Ohio Oil deal, Official has the series sold in 48 markets, including sales to WABD, N. Y., and to KTTV in Los Angeles. Series, being produced by Amsterdam by Arthur Dreyfuss Triangle Productions, has a Sept. 1 air date.

## ABC Film Syndication Strutting Its Bigtime Status at N.Y. Powwow

Three-day sales-production meeting of ABC Film Syndication at Paramount Theatres headquarters in N. Y., starting today (Wed.) will mark the end of American Broadcasting-Paramount Theatre subsidiary's "feeling out" phase and its first real bid for major status in the syndication industry. A year old this month, the operation up to now has been feeling its way cautiously, having operated only in the rerun and quarter-hour sphere, buying its properties outright and staying completely out of production.

Following the meeting, however, an expanded sales staff will take to the road with audition prints of two completely new series, and the subsid is currently negotiating for a third. Whereas for the past year the sales boys have been peddling proven properties ("Racket Squad" and "Schlitz Playhouse" reruns), they must now go into the higher-priced market with untested product, and in an era where price-cutting is the norm. It's not unlikely that the firm's sales success on "Passport to Danger" and "Mandrake the Magician," its two new properties, will prove the acid test as to the firm's future, if for no other reason than that its moves are subject to close scrutiny and approval by the AB-PT board.

Meeting will have all the ABC sales and executive personnel present, along with Hal Roach Jr., who's producing the "Passport" series, and Bob Mann, John Gibbs and John Allen, all repping the "Mandrake" production end. AB-PT prexy Leonard Goldenson and ABC exec v.p. Bob O'Brien will sit in on part of the meetings.

## Ziv '3 Lives' At 178-Market Peak

A double-pronged sales drive by Ziv on its "I Led Three Lives" has landed the series in a total of 178 markets. Dual nature of the campaign is due to the fact that Ziv is selling the first year's films in new markets as well as concentrating on renewals and new markets for the second year's production, currently shooting on the Coast.

Renewal rate on the series, according to Ziv, is now at 97% with the series set for the second cycle in 133 markets in which it played last season. Topping the latest buys is a nine-market renewal by Pfeiffer Brewing for Detroit, Toledo and seven other mid-west markets, via Maxon of Detroit. On sales of the first cycle, Griesedek Brewing bought two mid-west markets while Phillips Petroleum picked up two small midwestern markets.

**Chevy's 'Lone Wolf'**  
Chevrolet Dealers of N. Y. has signed as sponsor of "The Lone Wolf," half-hour telefilm series starring Louis Hayward. Deal was made with WNBT sales manager Jay Heitin for a Saturday at 11:15 p.m. exposure of the Gross-Krasne production distributed by United Television Programs.

Pact was placed through Comp-ton agency.

## Flo Muller Exits Disney

Florence Muller has quit Walt Disney Productions, for whose Character Merchandising Division she's been handling radio-TV bally hoo.

Miss Muller was previously associated with the Lou Cowan packaging agency as merchandise chief of the old "Stop the Music."

## Banks Warm Up To Videx Properties With Stars as Owners

Hollywood, Aug. 24.

Increased use of syndicated television by stars as a means to obtain stock ownership of a business has been predicted by Phil Krasne, prexy of United Television Programs, and partnered with Jack Gross in Gross-Krasne, Inc.

Krasne declared banks now appreciate the soundness of such ventures, averring "a pattern now exists where an independent television operation, properly established with a sound property and a star, can borrow money based on the distributor's guarantee of ultimate grosses." He said the convincer to banks has been fact that distributors now can make firm pacts with stations for 52 weeks, adding "This kind of a deal is tantamount to an account receivable, and most bankers realize it."

Krasne, who made his remarks at a meeting of pix and tv accountants, said "even if the show is not sponsored for the entire 52-week period, the bank's position is still sound, because the station has guaranteed payment."

He cited the Louis Hayward series, "Lone Wolf," a UTP show, as an example, since Hayward is partnered in the venture. He explained a corporate setup had been worked out to produce "Wolf" with Hayward and G-K each holding substantial shares. Corporation obtained a commitment from Chemical Bank & Trust Co. of between \$750,000 and \$1,000,000 for production, balance of the cost to be supplied by the company.

"Before this company drew on its bank loan for the second 13 pictures of the series, ITP already had contracts in existence to cover the total bank loan."

## OF SETS CANADIAN DISTRIBUTION RIGHTS

Official Films this week set deals for Canadian distribution rights to do network series, Jack Chertok's Ann Southern-starring "Private Secretary" and Roland Reed's Stu Erwin starrer, "Trouble With Father." In each case, the producers are filming the series for tobacco sponsors ("Secretary" for American Tobacco and "Father" for Chesterfield) but they retain foreign and residual rights.

Official has also started a Canadian drive on its new syndicated Robert Alda starrer, "Secret File, U.S.A."



KORLA PANDIT

In ¼ and ½ hour musical shows presented on film by LOUIS D. SNADER (First with Liberate on TV Film) 9130 Sunset Hollywood 46

## TAP WILL PRICE TO DIRECT 'HOMER BELL'

Hi Brown's Galahad Productions last week signed Will Price to direct its upcoming Gene Lockhart starrer, "His Honor, Homer Bell," which went into production Monday (23) at the Warner Studios in Brooklyn. Brown is producing for winter release via the NBC Film Division.

Price, although a Coast motion picture producer-director-writer, has been active in television, with his latest project having been direction of a number of documentaries in CBSTV's upcoming Sunday afternoon series, "The Search." Incidentally, he broke into films as technical advisor-dialogue director of "Gone With the Wind," currently in one of its periodic rereleases.

## Vidpix Chatter

### New York

Actress Karen Lindgren has joined Film Creations as asst. to producer Ed Carroll and asst. director on commercials currently shooting. . . Doreen Lang, whose last N. Y. tver was as Art Carney's costar on "Studio One," in H'wood for video appearances. . . Busby Berkeley signed by Gross-Krasne to direct next two in Lever's "Big Town" series. . . Dorothy Patrick set for lead opposite Guy Madison in "Wild Bill Hickok" skit. UTP has sold "Rocky Jones, Space Ranger" to WNCT-TV, Greenville, N. C., and Ken Murray's "Where Were You" to WJTV, Jackson, Miss. . . Jack J. Gross and Eddie Sutherland planned in from Coast for huddles with Lever Bros. on new "Big Town" series.

Dick Donner of George Blake Enterprises is in Louisville for week of shooting film commercials for BBDO agency.

Actress Mary Sinclair just back from Europe, where she did two telefilms, for a three-week visit, at the end of which she returns for two more pix. Wilfred Jackson stopped over briefly on his return from Europe en route to the Coast, where he'll direct several cartoon subjects for ABC-TV's upcoming "Disneyland" series.

## Color Vidpix Review

### FAVORITE STORY (The Empty Holster)

It's a cinch that color tv, much as color theatrical films, can't by itself uplift a flagging story, but it makes the viewing much more pleasant. That's the general impression gleaned from the first tint showing (via WNBT, N. Y.) of Ziv's "Favorite Story" series. Film chosen, a western titled "The Empty Holster," was a routine buster somewhat on the dull side, but it was well-picked in terms of its suitability for tint transmission. Color contrast range, but clear details and outdoor shots stressed. While others in the all-tint "Favorite Story" series haven't been screened yet in color, it's virtually certain that "Holster" is technically one of the best in the lot, along with the fact that as a western, it lends itself better to tint than others in the series.

As of the moment, it's a novelty

and one that Ziv will be sure to make the most of. But it points up the sure-as-taxes fact that in five telefilms, or 10 years, when tintfilm is the rule rather than the exception, color or alone won't make a show. "Favorite Story" has come up with some pretty good episodes in the past, but this wasn't one of them.

Story of an outlaw determined to get revenge on a sheriff lacked pace and excitement, except for a tense closing scene. This was one of those 10-minute stories expanded into a half-hour, with most of the time spent setting the stage for the final gun duel. But the devices used to set this up were so transparently filler methods that the film as a whole was on the dull side.

Robert Wilke did a slick job as the outlaw, while Clark Howat and Nan Leslie were okay as the sheriff and his frau. Scribbling and direction on this edition were . . . Chan.

## Sutton's Britain O.O. as MCA TV Alerts Self to Comm'l Horizons

### Rockhill's Heart Blurbs

Rockhill Productions started shooting last Thursday (19) on a series of announcements for the American Heart Assn., with Jack Webb, Kirk Douglas, Martha Scott, Burgess Meredith and Basil Rathbone delivering the pitches.

Blurbs, running from 30 seconds to two and one-half minutes, will be presented on 350 tv stations, and in 400 theatres during the AHA's campaign.

### Steve Allen Vs. Pix

Continued from page 35

to come from Princess' production line.)

Of the other features, 61 are in the general category, most of them postwar productions and heavily laden with stars and good support. Biggest output is from American-British TV, amounting to 28 titles and a flock of names. British-made pix total 17, with Tele Pictures (Official Films) distributing, and date from 1952. Of 20 mysteries in the bundle, they're divided between a dozen from Associated Artists Productions starring Basil Rathbone and Nigel Bruce in the Sherlock Holmes series and eight from Governor TV with the Bulldog Drummond titles fronting John Barrymore, John Howard and Ray Milland separately.

(There's one curiosity item in the lot, James A. Fitzpatrick's "Livingstone, Man of Africa." In name role was Percy Marmont, a bigwig of the silents who crossed over into the talker era briefly. There's no date of production listed and a check of principal sources does not reveal that it ever went into theatrical release in this country. Apparently it was withdrawn from domestic distribution in favor of 20th-Fox's identically themed "Stanley and Livingstone" starring Spencer Tracy (1939). However, there's a listing of "Livingstone of Africa," a British-made pic of 1929.)

WCBS-TV has telecast 137 N. Y. firstruns so far this year, and for the upcoming preems has set an elaborate sales promotion based on a pocket brochure with the theme, "We're piling 'em up."

### 'Old Pix'

Continued from page 35

time around." Ezzees felt that a good pic, feature or otherwise, had definite repeat value in all markets.

He pointed to the fact that MPTV has done substantially the same in sales of features among the 108 "pre-freeze" stations during the past two years as was done by the distrib outfit in '52. Where all current tele ops are concerned, MPTV sales—and this was just an example by Ezzees—are "easily 100% better" now than in 1952. (The company is currently in about 180 markets with feature films.)

"There are only two reasons why a program plays a market," Ezzees observed. "One, to get an audience and, parenthetically an advertiser, and, two, because of the cost."

Decrying the Weaver "old picture" creed, Ezzees said that features can be exposed sometimes as much as 12 times in some large markets. He felt the number would depend on how intelligently pix were scheduled. Unlike features for theatrical use, video product can hit any of five or six audience groups, and still pull ratings. According to Ezzees feature film times on the local tele op range from 11 p.m. or thereabouts, to 3 or 4 p.m., to noon or even morning sign-on, so that the life of a film in a given town doesn't depend only on the actual number of times shown but also when in the day. One time it'll hit kids, another the housefrau and another the bread winner. The MPTV sales topper felt that features were the lowest cost per thousand program available to stations and that they were valuable for placement of national spot commercials.

While American-made vidpix "will play an important part in the development and expansion" of British video, it doesn't imply that either BBC or the new commercial channel will permit oversaturation of celluloid from American shores. It's the belief of Dave Sutton, veepee in charge of MCA TV Ltd., who just returned from England and the Continent, that if such were to happen there would be hard feelings by British producers.

Already, however, MCA has sold BBC "I'm the Law" and "Famous Playhouse." And Sutton, of his London trip, indicated that a deal to air "Dragnet" via English video looks promising. Aside from the immediate sales aspects of his junket, Sutton said that it was made to expand MCA TV distribution operations abroad.

Sutton noted that with the passage of the bill for commercial video by Parliament, creating also the possibility for a second tv channel, the importance of England's vidpix potential "becomes apparent." He said he intends asking for enlarging the present foreign branches, in England and elsewhere, as soon as there is any demand in an area.

Employment of a second tv channel, Sutton found through discussions with various British tele authorities, is facing several difficulties but he asserted that interest in the plan was strong. The second channel would be limited to operating three to five hours daily starting in the fall of '55. "This widening of the television scope is so eagerly looked forward to that the technical drawbacks in the establishment of the second channel are not being given too much weight," Sutton repeated three objections to a second channel, saying that its proponents have strong arguments also. (1) On the con side he said there is (1) perhaps inadequate supply of priority materials, particularly steel, to build another channel; (2) none of Great Britain's 3,500,000 video receivers could handle another channel without conversion, and (3) a change in political parties in the 1956 elections might negate commercial video.

However, proponents of the second channel felt that "the building delay will not seriously effect the progress of negotiations; that the cost of conversion which will run between \$15 and \$50, is not a serious handicap, considering the Englishman's desire to have more and better home entertainment. As for the possibility of a Labor victory, by the time of election public opinion may exert a positive effect on the solution."

Sutton said that Britain's big biz sees the second channel as obvious and that many firms are "jockeying to secure a good position when and if the race begins, irrespective of initial costs." A startling fact pointed out by Sutton; and one strong in creation of commercial video in England, is that many of that country's corporation ad budgets are as much as 35% underspent. This because present media have not sufficiently grown to equal post-war British product sales.

Sutton reiterated the consensus of English authorities, he said, when he observed that the two or perhaps three "program brokers" (producers), responsible to the new commercial Television Authority, will program horizontally. For example, broker number one on three nights; broker number two on three nights, with a possibility of both sharing Sabbath program chores.

### White Owl Sports

White Owl Cigars is currently rounding out plans, through agency Young & Rubicam, to sponsor a sports series owned by Station Distributors. Services of gabber Mel Allen are being sought to star in the once-a-week 15-minute vid-pic.

Sponsor contract with Station Distributors calls for slotting in five markets; stations as yet unknown. There are no restrictions on the series owner to syndicate in all other markets. Format is a quizzer, using footage of various sports events.

## ATTENTION FILM PRODUCERS

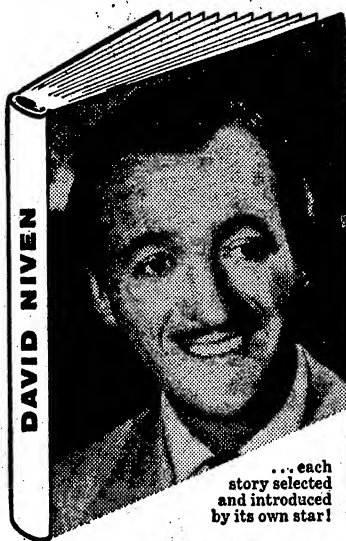
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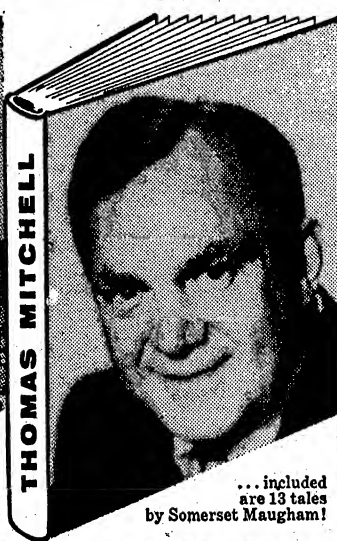




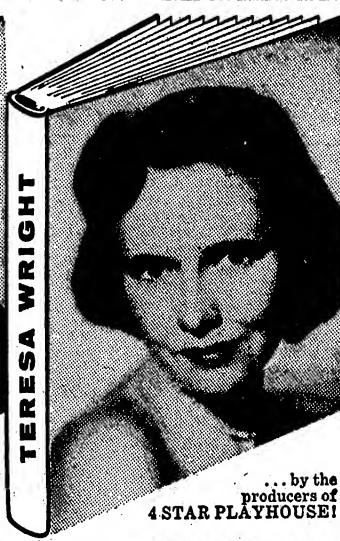
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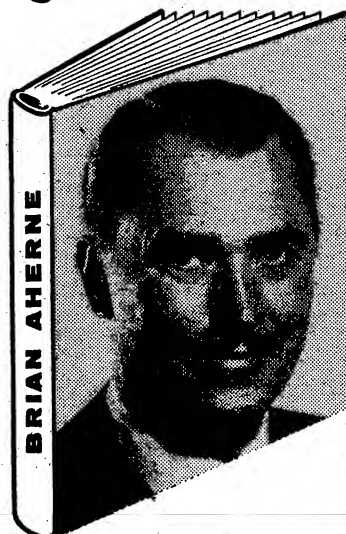
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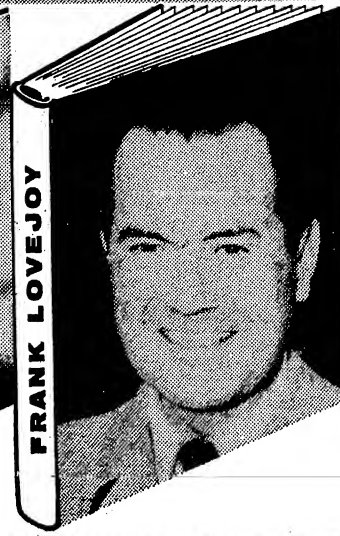
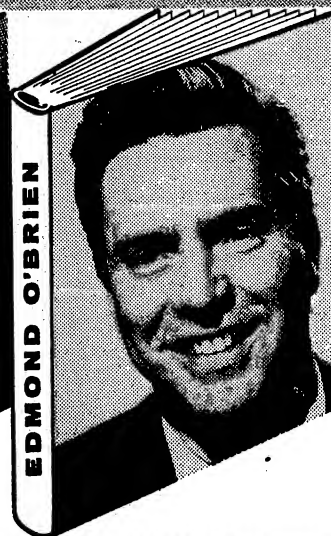
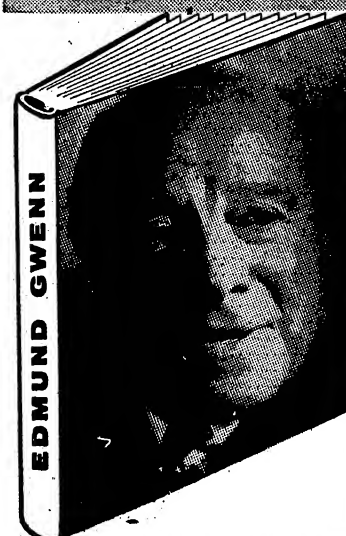


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# Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine & The Four Lads: "Rain, Rain, Rain"—"Your Heart-My Heart" (Columbia). "Rain" is a modern-day spiritual with the type of driving beat that Frankie Laine can ride for maximum results. It's in the "Dry Bones" genre and should give plenty of juke spins. Four Lads give snappy choral back-grounding. Flip is a fine ballad adaptation of an old German waltz and could build into the top side for the long pull. Paul Weston's orch and chorus give an important assist to Laine's straight vocal.

Tony Martin: "Let's Try Again"—"Uno" (Victor). Why Tony Martin isn't a more consistent producer of click disks is one of those show biz bafflers, but his lightly swinging workover of the oldie, "Let's Try Again," has the ingredients of a top commercial side. Ditto for his slice of "Uno," a fine number in the Latin groove where Martin

lists. "Fortune In Dreams" is a good ballad with a bluesy quality okay for Miss Starr's jazz attack. Frank Weir Orch: "The Bandit"—"By Candlelight" (London). Still riding with "The Happy Wanderer," Frank Weir should garner some attention with this coupling. Weir gives the same prominent spotting to the soprano sax in "The Bandit," a number which failed to make the grade here about six months ago via a lyric version. Reverse is a pretty ballad lushly arranged with a choral treatment. Ethel Merman-Jimmy Durante-Ray Bolger: "A Husband, A Wife"—"The Lake Song" (Decca). On one side of this disk, Ethel Merman teams with Jimmy Durante on "Husband," a novelty duet with some laughs but not getting the maximum comedy potential out of this duo. Flip teams Miss Merman with Ray Bolger on another novelty that strains for the gag effect.

## Best Bets

FRANKIE LANE-4 LADS	RAIN, RAIN, RAIN
(Columbia)	Your Heart—My Heart
TONY MARTIN	LET'S TRY AGAIN
(RCA Victor)	Uno
GEORGIE SHAW	GIVE ME THE RIGHT
(Decca)	Yearning
JIMMIE KOMACK	THE NIC-NAME SONG
(Coral)	Cold Summer Blues

generally excels. He belts this one with his usual romantic wallopp with Henri Rene's orch and chorus lending topflight atmospheric support.

Georgie Shaw: "Give Me The Right"—"Yearning" (Decca). Decca's bright new wax name, Georgie Shaw, comes up with another potent contender in "Give Me The Right," clefted by the same team (Marty Gold & Tom Glazer) which launched him on "Till We Two Are One." This is another lilting number with an appealing lyric tailored for Shaw's unaffected, open-voiced vocalizing. Shaw's pleasing job on the flip standard, "Yearning," also rates attention.

Jimmie Komack: "The Nic-Name Song"—"Cold Summer Blues" (Coral). Jimmie Komack, a versatile singing comedian in niteries and legit musicals, shows another bright facet of his talent in this wax debut on a couple of his own tunes. "Nic-Name" is a clever and catching novelty with flash hit potential. Komack delivers the tongue-twisting lyric with dexterity. Bottom deck is a first-rate old-fashioned blues number and Komack does it with high-pitched pipes but with a lowdown feel.

Kay Starr: "Am I A Toy Or A Treasure"—"Fortune In Dreams" (Capitol). Kay Starr can do no wrong on wax. "Toy" is in a solid commercial pattern and the Starr interpretation gives this side strength for the jock and juke

It loses in the abstract, i.e. sans their visual personalities.

Band Of The Bull Ring Madrid: "La Giralda"—"El Gato Montes" (Decca). Two interesting sides etched in Spain with the authentic ring of bullfight music. One side depicts the entry of the matador and the other, the bull. Both are colorful instrumentals valuable for any library.

Perez Prado Orch: "Skokiaan"—"The High And The Mighty" (Victor). "Skokiaan" shapes up as solid mambo fare for the Perez Prado outfit. This tune, by way of South Africa, is given a light hip-swinging beat without destroying the spirit of the original. Prado is not so successful with his handling of the pic theme, "High And The Mighty," as a mambo piece.

Lawrence Welk Orch: "The Greatest Feeling In The World"—"Luxembourg Polka" (Coral). Lawrence Welk's crew has carved a payoff formula out of an accordion plus a simple beat and these sides are typical of their output. "Greatest Feeling" is a simple, appealing ballad which never deviates from the beat. Flip is in the straight polka genre for which this band is noted on the Coast.

Johnny Holiday: "Julie Is Her Name"—"She Doesn't Laugh Like You" (Pacific Jazz). Johnny Holiday, a Chicago crooner, registers as a promising newcomer on his initial sides for this indie label, which generally specializes in

## Best British Sheet Sellers

(Week ending Aug. 14)

London, Aug. 17.

Things Mean a Lot... Robbins  
Cara Mia... Robbins  
Coins in Fountain... Feist  
Little Shoemaker... Bourne  
Happy Wanderer... Bosworth  
Wanted... Harms-Connelly  
Never Land... Keith Prowse  
Idle Gossip... Bron  
Secret Love... Harms-Connelly  
My Friend... Chappell  
Gilly Ossenseffer... Spier  
Heart of My Heart... F.D.&H.

### Second 12

Friends, Neighbors... Reine  
Story of Tina... Macmelodies  
I Get So Lonely... Maddox  
Young at Heart... Victoria  
Don't Laugh At Me... Toff  
The Book... Kassner  
Someone Else's Roses... Fields  
Smile... Bourne  
West of Zanzibar... Bluebird  
Cross Over Bridge New World  
Midnight... Wood  
D'd'w'd Stage... Harms-Connelly

modern jazz. Holiday has sensitive pipes somewhat reminiscent of Frank Sinatra, and shows considerable savvy in ballad phrasing. "Julie" is a slow-tempoed number which he handles prettily. Flip is another good piece of material but not a sufficient change of pace for this coupling.

Brother Lee Roy Orch: "Am I A Toy Or A Treasure"—"Believe Me" (Epic). This orch, headed by Ray Anthony's brother, Leroy, comes up with a fair dance version of "Toy Or Treasure." Vocal by a male ensemble is commonplace as is the instrumental arrangement. Crew's workover of "Believe Me" is more spirited.

Les Elgart Orch: "The Little White Duck"—"Zing! Went The Strings Of My Heart" (Columbia). Les Elgart's orch, which winds up its stand at the Hotel Astor's Roof, N. Y., this week, has put an amusing side in "White Duck" with a swinging beat and lots of instrumental color. Crew gives a competent rendition of the great standard on the reverse.

## JACK ROBBINS' BAND FOLIOS FOR SCHOOLS

Jack Robbins is going after the high school and college music biz in a big way. His latest broadside is a band folio for 30 instruments tagged "Here Comes the Band."

The band book will include the pop hits from Robbins' Words & Music catalog, a section of Sousa's marches, a section of Victor Herbert melodies and classic compositions from MacDowell, Puccini and Tchaikowsky. As an added filip, Robbins is adding band arrangements of such old time hits as "Sweet Rosie O'Grady," "After the Ball" and "East Side, West Side."

Artur Rodzinski, onetime conductor of the N. Y. Philharmonic, has signed a contract with Westminster Recording Co. He'll conduct various orchestras.

## Longhair Disk Reviews

Brahms: Violin Concerto (Capitol; \$5.70). Excellent performance of the fiddle staple, done with spirit and bravura. Nathan Milstein displays a bold, singing tone, warmth of feeling and technical command of his instrument, while assist by the Pitt Symph under William Steinberg is choice.

Haydn: String Trios & C. H. Wilton: String Trios (Westminster; \$5.95). Fine coupling here. Three Haydn trios (in G, B Flat and D) are little-heard but charming, sturdy works, with varied, beguiling themes and syncopated melodies. Three works by Wilton, relatively unknown 18th-century composer, are in Mozartean vein, light, graceful and very pleasant to the ear. Jean Pougnet, violin; Frederick Riddle, viola, and Anthony Pini, cello, play them with distinction, in fine ensemble work.

Orff: Catulli Carmina (Vox; \$5.95). Another Orff novelty, and just as intriguing as his others. Choral work, based on ancient love poems, is strongly rhythmic, theatrical fare, fiery and impassioned at times, and repetitive for effect. If not great music, it is certainly provocative stuff. Viennese soloists, chorus and orch under Hollreiser in a worthy performance.

Guitar Recital (Epic; \$5.95). Some fine classical guitar playing introduces Luise Walker, a gifted as well as sensitive performer, who offers charming works by Sor, Albeniz and others, with Santorsola's Concertina for Guitar & Orch as chef d'oeuvre. This is an interesting contemporary work in neoclassic style, with orch (Vienna Symph under Sacher) in proper restrained focus. Sor's Variations

on a Mozart Theme is another standout.

Koussevitzky Album (RCA Victor; \$5.95). Distinct novelty here, as well as prize souvenir. The late Sergei Koussevitzky as soloist on the double-bass in several pieces (including some of his own), displaying the silken tone of a cello in his masterful exhibition. Reissue also contains a memorable performance by Koussevitzky and his Boston Symph of the Tchaikovsky "Romeo & Juliet" Overture.

Stravinsky: Mass & Les Noces (Vox; \$5.95). Two sharply-contrasted choral works, both effective. The Mass, though modern in style, is simple and devout. "Les Noces," a cantata-ballet about a Russian peasant wedding, is lean, tight, strongly pagan and rhythmic. The N. Y. Concert Choir and Orchestra, under Margaret Hillis, presents both with feeling, assurance and skill.

Brahms: Variations on Themes by Handel & Paganini (Epic; \$5.95). Young pianist Abbey Simon in two impressive jobs, showing technical skill, imagination and solid tone equally, whether in the flashy Paganini or sedate Handel sets of variations.

Shostakovich: Symphony No. 5 (Capitol; \$5.70). Worthy performance by the St. Louis Symph under Golschmann (a little on the serious side). But Shosty's most popular symph comes off lusty, dramatic and vivid. Bron.

FAITH BACK TO N. Y. Percy Faith, Columbia Records' musical director, returned to his New York desk last week after a two-month stay in Europe. Faith resumes his recording activities this week.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of August 13-19, 1954

Cara Mia	Feist
Don't Worry 'Bout Me	Mills
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Happy Days And Lonely Nights	Advanced
Happy Wanderer	Fox
Heaven Was Never Like This	Famous
Hernando's Hideaway—"Pajama Game"	Frank
Hey There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Understand Just How You Feel	Jubilee
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Her Mine	BVC
Man That Got Away	Harwin
Sh-Boom	H&R
Skokiaan	Shapiro-B
Smile	Bourne
Some Day	Famous
Sway	Peer
That's What I Like—"Living It Up"	Chappell
There Never Was A Night So Beautiful	Broadcast
They Were Doing The Mambo	Mayfair
Three Coins In Fountain—"Three Coins In Fountain"	Robbins

## Top 30 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Baseball, Baseball	Garland
Baubles, Bangles And Beads—"Kismet"	Frank
Crazy 'Bout You Baby	Sunbeam
Cross Over The Bridge	Laurel
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway—"Pajama Game"	Frank
Hey There—"Pajama Game"	Frank
High And The Mighty—"High And The Mighty"	Witmark
Hold My Hand—"Susan Slept Here"	Raphael
If I Give My Heart To You	Miller
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
Joey	Lowell
Lazy Afternoon—"Golden Apple"	Chappell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Love, Tears And Kisses	BVC
Man That Got Away	Harwin
Man Upstairs	Vesta
Say Hey	Tulla
Say Hey, Willie Mays	Pace
Sh-Boom	H&R
Skokiaan	Shapiro-B
Sway	Peer
Three Coins In Fountain—"Three Coins In Fountain"	Robbins
Vacationtime Is Here	Russell
Why Should I Love You	Nu Way

† Filmusical. • Legit musical.

VARIETY

## 10 Best Sellers on Coin-Machines

1. SH-BOOM (6)	Crew Cuts	Mercury
2. HIGH AND THE MIGHTY (2)	Chords	Cat
3. LITTLE THINGS MEAN A LOT (17)	Johnny Desmond	Coral
4. HEY THERE (5)	LeRoy Holmes	M-G-M
5. LITTLE SHOEMAKER (8)	Victor Young	Decca
6. IN THE CHAPEL IN THE MOONLIGHT (6)	Les Baxter	Capitol
7. THREE COINS IN THE FOUNTAIN (14)	Kitty Kallen	Decca
8. GOODNIGHT, SWEETHEART, GOODNIGHT (1)	Rosemary Clooney	Columbia
9. HERNANDO'S HIDEAWAY (12)	Gaylords	Mercury
10. I'M A FOOL TO CARE (6)	Hugo Winterhalter	Victor
	Kitty Kallen	Decca
	Four Aces	Decca
	McGuire Sisters	Coral
	Sunny Gale	Victor
	Archie Bleyer	Cadence
	Johnnie Ray	Columbia
	Les Paul-Mary Ford	Capitol

### Second Group

THIS OLE HOUSE	Rosemary Clooney	Columbia
THEY WERE DOING THE MAMBO	Vaughn Monroe	Victor
CRAZY 'BOUT YOU, BABY	Crew Cuts	Mercury
MAGIC TANGO	Hugo Winterhalter	Victor
HAPPY WANDERER	Frank Weir	London
CINNAMON SINNER	Henri Rene	Victor
I UNDERSTAND JUST HOW YOU FEEL	Tony Bennett	Columbia
SKOKIAAN	Four Tunes	Jubilee
I CRIED	June Valli	Victor
DREAM	Ralph Marterie	Mercury
	Bulawayo Band	London
	Patti Page	Mercury
	Four Aces	Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# DISKERS VIE FOR PACKAGED BIZ

## Blowing the Whistle on a 'Taker'

VARIETY's current editorial focus on the payola situation in the music biz in recent issues sparked a novel press conference in New York last week. Art Freeman, head of Benart Distributing in Cleveland, called the meeting to blow the whistle on a Cleveland disk jockey who allegedly has made a tieup with a rival Cleveland distrib.

According to Freeman, this deejay put pressure on several diskers to switch their distribution affiliation from Benart to the competitive company. Bait was that the jockey would give them spins and the threat was that if they didn't switch this jockey would ban spins of their releases. Freeman also produced a letter from this jockey in which he frankly asks the distrib for a regular monthly stipend to plug certain disks.

Freeman raised the issue in New York because this Cleveland jockey is launching a show on a N. Y. indie outlet. Reps of this station were present at the conference and squawked at not being notified in time to straighten out any differences. Freeman stated that the differences between himself and the jockey have resulted in a \$100,000 loss to him and hinted that he would take legal action to clip this jock's operations.

## Pubberies Shy Off Mambo Despite Disk Upbeat; See No Big Sales

It looks like everybody is digging the mambo but the publishers. Although the new Latino beat has made hefty inroads in record company output, the pubs are proceeding with caution in prowling new mambo material.

Reasoning behind the pubs' hesitancy in hopping on the mambo bandwagon is that this style of chile rhythm has seldom sold well in the sheet market. Big payoff for the publishers still comes from sheet copies sold and not from mechanical royalties, and in most cases the mambo copies move only upon requests for arrangements from bands. This action isn't strong enough to put the pub in the black.

The majority of the top publishing firms with mambo items in their catalog aren't getting too excited about the new terp and disk kick, either. The major pubs' lack of enthusiasm is attributed to continued trouble they've had collecting royalty money from the small Latino labels. The indie record companies still dominate the mambo field and the pubs claim it's still difficult to collect coin despite the upbeat in their biz.

Mambo move-in by the major diskeries has stirred some publisher activity in scouting new mambo material and pacting Latino writers, because the pubs figure the big companies always pay off. However, the pubs are moving slowly and trying to figure a way to get the mambo moving in the sheet field.

Some are trying to follow the (Continued on page 46)

## A.F.N. Diskery Claims Glenn Miller's Service Diskings Are in P.D.

Problem of whether an artist can capitalize on performances made while a member of the Armed Forces is being thrashed out in N. Y. Federal District Court in suits between Helen D. Miller, widow of orch leader Glenn Miller, and Joe Krug, A.F.N. Records presy.

Action involves the mechanical reproduction rights to a series of Miller propaganda broadcasts made while he was a major in the Air Force. The broadcasts were beamed to Germany and consisted of old Miller faves but with lyrics and commentary in German.

Krug acquired the acetates several years ago and issued them as a two-platter long-play package under the A.F.N. banner. Mrs. Miller slapped a suit on Krug claiming the exclusive rights to license the reproduction of all Miller performances and notified distributors and retailers that the A.F.N. disks infringed upon her rights.

Krug subsequently sued for \$75,000 for business lost by reasons of Mrs. Miller's claim of infringement. Krug is basing his case on the stand that a performance for the Armed Forces automatically becomes public domain.

## GIVEAWAY DEALS AS SELLING BAIT

The struggle for the packaged goods market is now dominating the disk industry. While the pop single market still hinges on who has the big hit, the turnover of albums is now dependent on the hardest kind of selling with each company offering sundry and multiple deals to get favored treatment on the counters.

The competition among the major labels has grown so fierce that retailers are sitting back and waiting for the best deal before buying. One major company exec stated the industry is now giving the retailer a "built-in insurance plan against any losses" by themselves assuming all the risks of the business. He said it was laying an unsound basis for the future growth of the industry.

Aside from special discounts on top of the regular discounts, some companies provide free racks and deferred payment plans for minimum purchases. And if the dealer agrees to give prominent display to a line, he can virtually call his own shots with the salesman. The album display, in fact, is probably the most single important factor in sales.

All of the major companies are now putting maximum stress on their packaged lines. Planning chiefs, such as George Avakian at Columbia, and the newly-appointed Ed Welker at RCA Victor, now have to work from six months to a year in advance in setting up their packaged lines. Unlike the relative overnight jobs on pop singles, the albums, whether on LP or EP, require time for gathering of repertoire, album covers and liners and the coordination of the manufacture and promotion operations.

The packaged goods market now amounts to a \$50,000,000 gross at the retail level, or about 25% of the total gross. This is one area of the business, however, where the payoff can be upped by sound planning and the right kind of merchandising approach.

## Federal Agents Arrest Anita O'Day, Accomper On Dope Rap in K.C.

Kansas City, Aug. 24. Vocalist Anita O'Day and accompanist John Thomas Poole were arrested here Saturday (21) by Federal narcotics agents and police. Pair had been performing here at the Orchid Room and were booked to play the Mayfair Club last week-end out in Jackson County, Missouri. They came to K. C. Aug. 15 after completing a date in Detroit.

Miss O'Day was released Monday (23) when no Federal or state narcotic charges were filed. She was released on a writ of habeas corpus after Los Angeles county authorities also refused to start probation violation proceedings against her. Poole was charged with possession of a narcotic and held over for arraignment Friday (27).

Poole and Miss O'Day were arrested in a second-floor room on East 12th street, and both were said to be in a drugged condition. Found in the room were hypodermic needles, syringes and "burned" spoons, along with some codeine capsules. The room had been frequented by known drug addicts during the week, agents said, and Miss O'Day had been purchasing heroin since her arrival here. Both singer and accompanist were registered at a downtown hotel, and apparently were using the east side room for taking narcotics. She denied using narcotics and said she had taken a sedative to induce sleep.

The engagement at the Orchid Room began Monday (16) and attendance records for the week were broken according to Buddy J. O'Neill, owner. Following the date here the singer and accompanist were to have opened in Philadelphia tomorrow (Wed.).

## The Playola

Philadelphia, Aug. 24.

Bill Haley and his Comets, recording combo, have come up with a new disk jockey vacation lure that might well be called the "playola." Haley has rented entire ground floor of Sunset Lodge, in Wildwood, South Jersey resort.

Haley's play retreat holds 15 beds, complete with light housekeeping facilities. This haven is being made available to cuff jocks and their families, along with a small motor launch that one of the Comets takes out daily for ocean fishing.

## Mills' \$70,000

## 'Tzena' Jackpot

When Mills Music won the rights to the tune, "Tzena, Tzena," in the windup of a court battle with Cromwell Music last week, the publishing firm won a kitty of over \$70,000 representing disk royalties and sheet music revenue on the tune. The coin was being held in escrow until the Federal court decided the suit and it's possible that the money may continue in escrow since Cromwell may appeal the Judge Vincent Leibell decision.

Tune was a hit about four years ago via the Decca version by The Weavers and Gordon Jenkins. An important part of its disk royalties, however, was accrued because it happened to be the back side of an even bigger hit, "Goodnight, Irene, Goodnight." Latter number was indisputably owned by Howie Richmond, Cromwell Music top-per.

## ED WELKER UPPED INTO ZEITUNG'S SPOT AT RCA

RCA Victor has gone to the grassroots to choose its new chief of pop album repertoire. Ed Welker, field rep for the diskery in the Washington, D. C. area, is moving into the homeoffice to fill the vacancy left by the resignation of Bill Zeitung. Welker will be given added responsibilities in creating and planning pop packaged merchandise and will work under the overall direction of Joe Carlton, pop artists & repertoire chief.

Welker is a career man with Victor. He joined the company several years ago in the homeoffice and asked to be assigned to the field to learn the business from the bottom up.

## New Cap Band

San Antonio, Aug. 24.

Rudy Grayzell orch are scheduled to cut their first side for Capitol Records late this month.

This is the first waxing date for the local band.

## Musicians Trust Fund's Peak Take Of \$1,901,000 Reflects Disk Biz Boom

### Block's Brickbats

Martin Block, who has been outspoken in his opinions of "dirty" records and "the lousy recordings they (the diskeries) foist on the public" quoted from VARIETY's "payola" editorial over WABC, N. Y., last week.

He, too, fingerpointed at the a&r men, and observed, "You can't blame any disk jockey if somebody gives him a pair to 'Pajama Game', but oh those a&r men! The disk jockeys are not to blame; they play the best records obtainable, excepting that, too often, they're not obtainable."

Reflecting the steadily expanding sales for the disk industry since the end of the war, the Musicians' Performance Trust Fund collected a peak \$1,901,000 in royalties from disk companies last year. The Fund was created in 1948, and renewed for another five years early this year, as a mechanism to alleviate unemployment in the American Federation of Musicians by underwriting cuffo concerts in parks, hospitals, etc. Samuel R. Rosenbaum is industry trustee for the Fund.

Meantime, collections of the Trust Fund from the television film producers skyrocketed last year to \$709,500, for a total of some \$2,600,000 from both the disk and tv fields. Although for purposes of collection, the disk and tv coin are separated into different funds, the new agreements permit Rosenbaum to mingle the receipts in allocating the money for the various concerts.

According to the Fund's figures, its signatories sold a total of 183,600,000 disks in 1953 with a total retail value of \$172,000,000. That does not take into account sales of disks, mostly from Europe, made with non-AFM musicians.

During the first half of this year, the Fund underwrote 7,089 performances which represented 67,000 job dates. Except for deductions for administrative expenses, the Fund disburses all money collected within any given year on its employment projects.

At the present time, the Fund has 1,595 disk companies and 155 transcription companies as signatory members. Of these totals, however, 1,246 companies reported no sales in the last half of 1953, leaving only about 400 active companies in the field.

In his negotiations for a new pact with the disk companies early this year, Petrillo laid special stress on building up the Fund as the chief way to combat tooter joblessness. The Fund was originally created in 1945 after Petrillo imposed a three-year recording ban. Until 1948, it was administered directly by the union. At that time, however, the Taft-Hartley Law illegalized such royalty payments to unions, and Petrillo called another strike. Late in 1948, an agreement was made under which the industry would set up a Fund to be administered by a trustee with cooperation from the AFM locals.

## Burke & Van Heusen End Cleffing Collaboration; Duo Retains Pub Setup

Tunesmiths Johnny Burke and Jimmy Van Heusen are expanding their spheres of activity. Long-time collaborators gave each other the okay last week to take on separate assignments with different writers. Burke plans to headquarter in New York while Van Heusen will operate from the Coast.

Duo, who had been collaborating for the past 15 years mostly for Bing Crosby pix, plan to publish their separate efforts via their own Burke & Van Heusen ASCAP firm. This move doesn't mark the first time the writers have tackled tunes without each other. In recent years Burke has penned words and music under the nom de clef of K. C. Rogan and Van Heusen has written melodies under the Arthur Williams tag.

Meantime, George Simon, who manages the Burke & Van Heusen firm, is due in from the Coast today (Wed.) for a several eeks' stay.

## Turoff Joins Bourne

Mel Turoff has joined the contactman staff of ABC Music, Bourne subsid.

Turoff previously had been a plugger with the Warner Bros. firm, Advanced Music.

## HMV, Col Bow Tapes in Brit.

London, Aug. 24.

High fidelity tape recordings are to be released here next month by His Master's Voice and Columbia. They claim it is the first time actual copies of the original master tapes as made in the recording studio will be available to the public.

First released will be available through HMV and Columbia dealers on Sept. 3, and these will be in their "celebrity" and "standard" series, with maximum playing times of 60 and 40 minutes. The tapes require to be played on high quality dual-track reproducers with a tape speed of 7½ inches per second.

The new recordings will be a major exhibit at the annual Radio show, which opens at Earl's Court tomorrow (Wed.).

## BING CROSBY'S \$27.50 BIODISKS SELLING BIG

Initial pace of Decca Records' five-platter wax biog of Bing Crosby, retailing at \$27.50, may turn the package into the industry's alltime top grosser. Decca had order for 35,000 the first week and it's expected that 100,000 will be shipped or ordered the first month. At the retail level, that will mean a gross of \$2,750,000.

Decca issued a single LP extract from the "Bing" package for disk jockeys and now the diskery has received a considerable number of orders from stations for the whole set to be used on various programming segments.

## Nix McPartland For London Jazz Concert

London, Aug. 24.

U. S. trumpet-player Jimmy McPartland was hauled off the bill of a big concert at the Royal Albert Hall Sunday (22) by the British Home Office. Due to appear with his pianist wife, Marian, on a bill headed by Georgia Gibbs, he was informed by the authorities that he could not play, as he had no working permit.

Apparently, McPartland thought his permission to work was okay, since he had been here in 1949 and had played with British bands without let or hindrance. Furthermore, on this trip, he had been contracted for broadcasts without any trouble. However, the Home Office had different ideas; they classed him as a "visitor" so he couldn't play.

His wife Marian was also informed at the last moment that, unless she joined the Musicians' Union, no MU members would be allowed to play on the same bill as her at the Royal Albert Hall concert. She enrolled.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as they approach the top. Ratings are based on the basis of ten points for a No. 1 mention, nine for a No. 2 and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP + BMI

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP  
† BMI

Poz. wk.	No. this week	Artist	Label	Song
1	1	Crew Cuts.....	Mercury	"Sh-Boom"
2	2	Rosemary Clooney.....	Columbia	"Hey There."
3A	4	Gaylords.....	Mercury	"Little Shoemaker"
3B	5	Kitty Kallen.....	Decca	"Chapel in the Moonlight."
5	8	LeRoy Holmes.....	M-G-M	"High and the Mighty"
6	15	Les Baxter.....	Capitol	"High and the Mighty"
7	3	Kitty Kallen.....	Decca	"Little Things Mean a Lot"
8	20	Connie Boswell.....	Decca	"If I Give My Heart to You"
9A	6	Arlene Beyer.....	Cadence	"Hernando's Hideaway"
9B	1	Ralph Marterie.....	Mercury	"Skokian"
11	18	Betty Madigan.....	M-G-M	"Joey"
12	7	Four Aces.....	Decca	"Three Coins in Fountain."
13	19	Vaughn Monroe.....	Victor	"They Were Doing Mambo"
14	38	Patti Page.....	Mercury	"I Cried"
15	27	Tony Bennett.....	Columbia	"Cinnamon Sinners"
16	1	Eddie Fisher.....	Victor	"Heaven Never Like This"
17	22	Sammy Davis, Jr.....	Decca	"Hey There."
18A	21	Eileen Barton.....	Coral	"Sway"
18B	10	Eddie Fisher.....	Victor	"Green Years"
18C	27	Whitfield-Reid.....	London	"Caro Mia"
21	12	Joni James.....	M-G-M	"In a Garden of Roses"
22A	8	Les Paul-Mary Ford.....	Capitol	"I'm a Fool to Care"
22B	13	McGuire Sisters.....	Coral	"Goodnight, Sweetheart."
22C	16	Dean Martin.....	Capitol	"Sway"
25	42	Nat (King) Cole.....	Capitol	"Make Her Mine"
26	29	Jo Stafford.....	Columbia	"Thank You for Calling"
27	1	Doris Day.....	Columbia	"If I Give My Heart to You"
28	1	Norman Petty Trio.....	Label X	"Mood Indigo"
29A	1	Eddie Fisher.....	Victor	"I Need You Now"
29B	3	Four Aces.....	Decca	"Dream"
29C	6	Johnny Desmond.....	Coral	"High and the Mighty"
29D	14	Victor Young.....	Decca	"Happy Days-Lonely Nites"
32A	4	Fontane Sisters.....	Dot	"What a Dream."
32B	34	Patti Page.....	Mercury	"Half as Lovely"
33C	3	Frank Sinatra.....	Capitol	"This Ole House"
37A	22	Frank Sinatra.....	Capitol	"Gal That Got Away"
37B	6	Sunny Gale.....	Victor	"Somebody Else's Song"
39	1	Georgie Shaw.....	Decca	"Goodnight, Sweetheart."
40B	38	Don Cornell.....	Coral	"Hold My Hand"
40C	11	Hugo Winterhalter.....	Victor	"Some Day"
43A	1	Four Lads.....	Columbia	"Skotnian"
43B	26	Crew Cuts.....	Mercury	"'Tbout You, Baby"
43C	1	Lou Monte.....	Victor	"Italian Hucklebuck"

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a  
fabulous  
performance  
of a  
fabulous  
ballad



"If I give my heart to you"  
"Tempting"  
Dinah Shore

20/47-5838

RCA VICTOR



A "New Orthophonic" High Fidelity Recording

## Diskers Move For Simplified Cueing of 45s

Although the disk speed battle between the diskeries and the deejays seems to be cooling in most areas, the record companies still are working on plans to get the reluctant platter spinners and radio stations on the 45 rpm bandwagon. Most of the companies have turned to their engineering department to help pull them out of the hassle.

The companies aren't swerving from the 45 rpm cuffo d.j. disks, but they've alerted their engineers to develop a new grooving system to make the 45 disk as easy to cue as the 78 platter. The engineers have been experimenting with new groove ideas and are devoting especial concentration to the lead-in groove but as yet nothing workable has been perfected.

Meanwhile, the publishers are taking the brunt of the battle. They're interested in getting their tunes played no matter what the speed so they've been lapping up all the 78s they can get hold of for distribution to the deejays. They are forced to purchase the 78s from the diskery's distributor at about 55¢ a copy or from a retailer at 89¢ each. Tab for the 78 rpm platter used to be only about 25¢.

## YANK DRUMMER GOES BRITISH IN AUSTRALIA

Sydney, Aug. 24. First thing Gene Krupa did when he hit these shores for a quick playdate with Aztec Services at the local Stadium was to get himself a valet, otherwise known here as a "Gentleman's Gentleman." Krupa is probably the first Yank to go all-British in quicktime here.

Drummer said he didn't know what he would do with the guy (an un-British statement) assigned to bathe, shave and dress him. But Krupa's gentleman's gentleman pulled a lot of nifty press breaks here. Local show biz folk say it will be hard to keep pace with the plush Yanks coming this way for quick Down Under dates. The last guy to tag on a valet here was the late Walter J. Hutchinson.

## Col on Contest Kick To Push Fall Platters

Columbia Records is going on a contest kick to promote its fall disk program. Diskery is pegging its contests at the dealers and deejays around the country.

The dealer contest is pegged at pushing Col's "Priceless Editions" consumer campaign. (The "Priceless Editions" are 25 heretofore unreleased waxings available cuffo to anyone purchasing a Col long-play disk, extended play platter or needle.) Col has assigned "mystery shoppers" to call on its dealers for

**VARIETY**  
Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

# VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk. Artist, Label, Title

			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moser Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loverman's, Inc.)	Miami—(Florida Music Shops)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Denel's Music Co.)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	CREW CUTS (Mercury) "Sh-Boom"	1	2	3	1	8	2	2	1	1	6	1	1	4	1	5	2	1	7	2	5	164		
2	3	GAYLORDS (Mercury) "Little Shoemaker"	2	4	2	3	1	4	5	3	2	2	2	4	4	2	3	2	3	1	149				
3	2	ROSEMARY CLOONEY (Col) "Hey There"	3	1	5	4	5	4	3	9	2	2	4	1	5	5	1	10	3	6	3	10	2	143	
4	4	KITTY KALLEN (Decca) "Little Things Mean a Lot"	4	3	2	6	3	7	4	3	6	5	2	8	4	86									
5	5	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"	6	5	7	2	4	5	7	9	6	6	1	8	9	68									
6	8	McGUIRE SISTERS (Coral) "Goodnight, Sweetheart"	8	4	6	6	2	8	9	6	10	7	3	10	9	5	8	64							
7	9	VICTOR YOUNG (Decca) "High and the Mighty"	9	8	5	8	1	6	2	4	9	3	62												
8	6	KITTY KALLEN (Decca) "Chapel in the Moonlight"	5	10	3	8	8	8	2	9	7	6	7	48											
9	11	LEROY HOLMES (M-G-M) "High and the Mighty"	1	4	5	5	5	6	40																
10	7	FOUR ACES (Decca) "Three Coins in the Fountain"	7	7	1	7	5	7	5	38															
11	9	FRANK WEIR (London) "Happy Wanderer"	7	7	10	10	8	8	4	10	24														
12A	16	FOUR TUNES (Jubilee) "I Understand How You Feel"	6	8	10	4	5	22																	
12B	17	CREW CUTS (Mercury) "Crazy 'Bout You, Baby"	1	10	8	3	22																		
14		RALPH MARTERIE (Mercury) "Skokiaan"	10	9	6	1	18																		
15A	13	PAUL FORD (Capitol) "I'm a Fool to Care"	10	9	9	8	10	3	17																
15B	21	ROSEMARY CLOONEY (Col) "This Ole House"	9	1	6	17																			
15C	15	CHORDS (Cat) "Sh-Boom"	4	1	17																				
18	18	VAUGHN MONROE (Victor) "They Were Doing the Mambo"	3	5	14																				
19	23	DAVID WHITFIELD (London) "Cara Mia"	8	6	6	13																			
20A	20	PATTI PAGE (Mercury) "I Cried"	4	9	8	12																			
20B		EDDIE FISHER (Victor) "I Need You Now"	7	3	12																				
20C	19	HUGO WINTERHALTER (Vic) "Little Shoemaker"	3	7	12																				
23	12	LES BAXTER (Capitol) "High and the Mighty"	10	1	11																				
24	14	DEAN MARTIN (Capitol) "Sway"	10	6	10	10	8																		
25		FRANKIE LAINE (Columbia) "Some Day"	9	10	7	7																			

## SIX TOP ALBUMS

1  
STUDENT PRINCE  
Mario Lanza  
Victor  
LM 1837

2  
PAJAMA GAME  
Broadway Cast  
Columbia  
ML 4840

3  
GLENN MILLER  
MEMORIAL  
Glenn Miller  
Victor  
LPT 3057

4  
MUSIC FOR  
LOVERS ONLY  
Jackie Gleason  
Capitol  
H 352

5  
GLENN MILLER  
STORY  
Film Soundtrack  
Decca  
DL 5519

6  
SWING EASY  
Frank Sinatra  
Capitol  
H 528

### SIX TOP ALBUMS

1  
STUDENT PRINCE  
Mario Lanza  
Victor  
LM 1837

2  
PAJAMA GAME  
Broadway Cast  
Columbia  
ML 4840

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GLENN MILLER  
MEMORIAL  
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Jackie Gleason  
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H 352

5  
GLENN MILLER  
STORY  
Film Soundtrack  
Decca  
DL 5519

6  
SWING EASY  
Frank Sinatra  
Capitol  
H 528

progress reports on the "Priceless Editions" campaign. After each dealer visit, a report will be turned over the diskery headquarters and

the dealers who are judged as doing the best job in promoting the "Priceless Editions" will receive prizes. First prize will be a Col-

Bell & Howell tape recorder. The deejay contest revolves around a specially conceived crossword puzzle based on about five

top Col platters. The deejay who turns up with the puzzle completed correctly will receive a Col 360 phonograph.

The New Release From The No. 1 HIT MAKER!

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with Paul Weston and his Orchestra

**NEARER MY LOVE TO ME**

Words and Music by Ervin Drake and Jimmy Shirl

b/w The Temple Of An Understanding Heart

COLUMBIA RECORD No. 40291

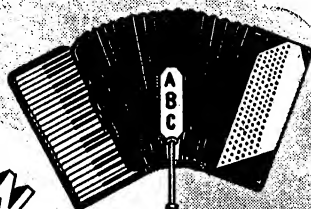
# LAWRENCE WELK

LARRY HOOPER ~ JACK MARTIN  
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WORLD"



"IT'S THE GREATEST FEELING IN THE  
WORLD"



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"IT'S THE GREATEST FEELING IN THE  
WORLD"



"IT'S THE GREATEST FEELING IN THE  
WORLD"

to start our

4<sup>th</sup> consecutive  
year  
at the **ARAGON**  
Ballroom  
LICK PIER, OCEAN PARK,  
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WORLD"

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# Victor's Billy Murray Dies at 77; Had Peak Phono Audience in His Era

By JIM WALSH

By a sad coincidence, on the night that the Aug. 18 VARIETY, containing a review of Decca's new Bing Crosby album was printed, an oldtimer who rated as the Crosby of his day died suddenly at Jones Beach, N.Y.

Decca claims Der Bingle's voice "has been heard by more people than the voice of any other human being," but in the pre-radio-video days Victor trumpeted that the late Billy Murray entertained through his records "a larger audience than any other singer who has ever lived." For more than 20 years, up to the advent of electric recording in 1925, Murray was top artist. Figures to back up the statement cannot be cited, but it was generally assumed that during most of the 1910-1920 period, records in which Murray took part—solos; duets with Ada Jones and other artists, and male quartets in which he sang the lead—sold more than the platters of all other pop artists combined. Those whose knowledge of record history goes all the way back, through personal experience or research, to the '90's generally agree that Murray is the all-time top record maker. This, in spite of the fact that he outlived his popularity and that his name is little known today except by the many thousands of record collectors who seek his disks and cylinders with something like religious fervor.

In many respects, short, stocky Billy Murray was the most remarkable of all pop singers. Sometimes called "The Caruso of the Comic Song," just as Crosby has been termed "The Caruso of Crooners," Murray had much in common with Caruso and Bing. Al had strong senses of humor; all were instinctively singers, though Murray and Crosby lacked Caruso's formal training, and all had unusually long careers. Chief difference is, Caruso and Crosby's records are still in the catalogs, but Murray's (most

of them recorded by the old horn method) are not. In view of his death, Victor might do well to market an album or at least an LP of some of Murray's oldtimers.

William Thomas Murray was born in Philadelphia May 25, 1877, the year Edison produced his first tinfoil phonograph, making him 77 when he died Aug. 17. He was the son of a blacksmith, Patrick Murray, and Julia Kelleher Murray, both from County Kerry, Ireland. When he was an infant his parents moved to Denver. He felt the tug of show biz as a playmate of Fred and Ed Stone, who practiced dancing on a barn floor before getting their first theatrical experience with Black's Wagon Show. Then Billy's brother-in-law, Jim Tabor, became electrician at the Tabor Grand Opera House, and the youngster had his show biz instincts further stirred by seeing many visiting celebs. He and a chum, Jimmy Mackin, felt the yen to go on the stage and practiced a "rube song and-dance act."

Then came a barnstorming troupe, Harry Leavitt, with his "Leavitt's High Roller's Show," and 16-year-old Billy met the impresario, was offered a job, went home, grabbed his overcoat while the family was at supper, blurted "I'm gonna join a show!" and hot-footed through the front door.

Leavitt was a smooth promoter whose technique didn't include handing out money. From Salt Lake City to the Coast, the troupe "bummed" its way to one-night stands, hoofing it or sneaking rides in freight trains or on top of baggage cars. Arriving in San Francisco, Murray and Matt Keefe, a skilled yodeler, left Leavitt and began singing in cheap vaude houses and honky-tonks. One day in 1897 Murray and Keefe dropped in at the headquarters of Bacigalupi Bros., Edison cylinder phonograph distributors in Frisco, and saw Edward M. Favor, then appearing at the Orpheum, making records.

Favor, said to have been the first

professional phono artist, was singing by the "round." His voice went into several machines, each spinning a blank wax cylinder. The boys given a trial, sang a duet, Raymond A. Browne's "The Lass from the County Mayo." They made many other "rollers," their repertoire including everything from "coon songs" to "The Holy City." The records were sold on the West Coast and some went to Hawaii, China and Japan, but they were not catalogued as regular Edison productions and were unknown in the east.

Join Al G. Field Minstrels Murray got a break when he joined the Al G. Field Minstrels as a "blackface singer and eccentric dancer." At first his name appeared on the show posters as "Mr. Wm. Murray," but Field snorted: "That's one hell of a name for a comedian! From now on you're Billy Murray!" And Billy Murray he remained. The late comic who never learned to read music said he learned more about pop singing

(Continued on page 55)

## OLMAN AND SCOPP BACK FROM EUROPE

Abe Olman, general manager of the Big Three (Robbins, Feist & Miller), arrived back in the U. S. yesterday (Tues.) after a six-week trip to Europe. He was preceded back home by Mickey Scopp, company's administrative exec, who arrived in the U. S. last week. Both Olman and Scopp huddled with Big Three affiliates in Europe and probed into a project of forming a company subsid in Germany.

## Frank Ward the Winnah Of RCA's DeeJay Pitch

Frank Ward, WKBW, Buffalo, disk jockey, copped the color-tv set prize from RCA Victor for most concentrated plugs of the company's disks.

Company is planning to give away another color-tv set in consumer contests to be conducted in the Atlantic Monthly and Harper's mag on the readers' favorite Toscanini recordings.

## Dick LaSalle Back At Shamrock, Edgewater Next

Houston, Aug. 24. Dick LaSalle orch, just returned to the Shamrock Hotel here after exiting two months ago, now stays on here until mid-December.

He shifts then to the Edgewater Beach Hotel, Chicago, for an indefinite stay. The Shamrock is now a Hilton operation and for two seasons LaSalle batoned at the Persian Room of the Hotel Plaza, N.Y., also a Hilton hostel.

Lea to Cadillac Barbara Lea, daughter of Martin Leacock, assistant attorney general of Michigan, has been linked to a longterm pact by the indie Cadillac label.

## RETAIL SHEET BEST SELLERS

**VARIETY**  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National  
RatingThis Last  
wk. wk.

Title and Publisher

			N	B	P	S	C	H	D	M	K	S	C	L	S	S
1	3	*Hey There (Frank).....	1	1	2	5	1	1	2	2	2	6	6	2	1	111
2	1	*High and Mighty (Witmark).....	2	3	1	6	2	2	1	1	6	7	7	1	4	100
3	4	*Little Shoemaker (Bourne).....	3	8	4	3	8	..	3	4	3	2	1	8	3	82
4	5	†Sh-Boom (H&R).....	5	5	7	1	5	7	7	5	7	5	2	..	2	74
5	2	*Things Mean a Lot (Feist).....	8	7	..	4	6	..	9	3	4	1	3	4	5	67
6	6	*Coins in Fountain (Robbins).....	9	9	8	2	4	..	10	..	5	4	4	3	9	54
7	8	*Chapel in Moonlight (S-B).....	6	6	3	10	9	5	5	8	9	8	8	5	8	53
8	7	*Hernando's Hideaway (Frank).....	4	10	..	7	..	4	..	7	1	3	5	7	10	52
9	9	†Goodnight, Sweetheart (Arc).....	7	..	..	8	3	8	..	10	10	9	9	..	..	24
10	11	*Doing the Mambo (Morris).....	2	..	..	..	..	6	..	..	..	..	..	6	..	19
11A	14	*Magic Tango (Chappell).....	4	..	..	..	9	8	..	..	..	..	..	..	..	12
11B	11	*I Understand (Jubilee).....	..	..	..	..	3	..	..	..	..	..	..	7	12	..
13	13	†Joey (Lowell).....	..	..	..	7	..	4	..	..	..	..	..	..	..	11
14	10	*Happy Wanderer (Fox).....	..	..	..	9	10	..	..	8	10	10	9	..	10	..
15	..	†I'm a Fool to Care (Peer).....	10	..	..	..	..	10	..	..	..	..	..	6	7	..

## Razing Toledo Terper

Toledo, Aug. 24. The Trianon Ballroom, recently acquired by the Toledo Club for a parking facility, will be razed, to accommodate up to 160 cars of members. The club had originally considered using the large one-story structure for inside parking. The Toledo Club paid a reported \$125,000 for the ballroom, which housed many famous dance bands over the years.

## DINAH HITS THE ROAD TO LAND THAT DISCLICK

In a move to come up with a new hit for Dinah Shore, RCA Victor execs are conducting the songstress on a tour of disk jockeys to plug her newest entry, "If I Give My Heart To You."

Joe Carlton, pop artists & repertoire head, escorted Miss Shore through the Cleveland, Detroit and Chicago areas last week and same team, accompanied by sales chief Larry Kanaga, are hitting the road this week to cover the eastern jockeys in Baltimore, Philadelphia and Boston.

## Jack Mills Back to N.Y. After European Deals

Vet music publisher Jack Mills returned to his New York headquarters last week after a two-months business trek through Europe. During his stay there, Mills tied up Editions Curci's, Milan firm, standard catalog for representation in the U.S., as well as the English number, "Get Well Soon." Tune is published in England by Lawrence Wright.

Mills also added Griff Lewis and Max Diamond to his London plugging staff.

## New Band Sound

Ottawa, Aug. 24. First steel band from Trinidad to perform in Canada passed through Montreal and Ottawa en route to Canadian National Exhibition in Toronto, where it will top the Imperial Oil exhibit, starting Aug. 27.

Discarded oil drums, cut at various heights and padded here and there with lead, are the sole instruments, using the chromatic scale plus an unclassified range of tone. Effect is said to resemble that of a woodwind-drum combo. With the band is a Trinidad dancing girl.

## GARY CROSBY SLICES FIRST TWO FOR DECCA

Hollywood, Aug. 24.

Gary Crosby, Bing Crosby's 21-year-old son, sliced his first sides for Decca records yesterday (Mon.) under his new, separate pact with the diskery. Gary cut his first sides with his father four years ago and their initial effort together, "Play A Simple Melody" and "Sam's Song," was a two-sided hit which sold over 1,000,000 platters. Milt Gabler, Decca artists & repertoire head, came here from New York to supervise the sessions. Young Crosby is slated to make a disk jockey tour shortly with Mike Conner, Decca's publicity chief.

## Elgart Set for Road

Bob Levine has joined the Les Elgart orch as road manager. Levine formerly was with Columbia Records' Newark distributor. Elgart hits the road this week after winding at the Hotel Astor Roof, N.Y.

Orch also took on the Schriber, Mumford & Scrimshaw org to handle publicity and promotion. Bill Simon continues as personal manager.

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**BOOKED SOLID**  
(and we mean SOLID)  
until April, 1955



## Hub to Bounce With Jazz Lineup

Boston, Aug. 24.

The importance of the Hub along the jazz concert circuit becomes more important each year, with this season's lineup currently set to include five major concerts within a five-week span.

Set to tee off the season on Sept. 19 is Norman Granz's "Jazz at the Philharmonic," followed on Sept. 26 with a concert showcasing Count Basie, Sarah Vaughan, Lester Young, Billie Holiday and Charlie Parker. On Oct. 16, local impresario George Wein will present "Festival of Modern Jazz," featuring Stan Kenton, Art Tatum and Charlie Ventura. On Oct. 17 Granz returns with Dave Brubeck, Gerry Mulligan and Duke Ellington, and slated for Oct. 24 is a repeat of last season's highly successful "Mambo Festival."

All the concerts will be held at Symphony Hall with the exception of the Sept. 26 shindig, which is slated for the Boston Arena.

## HONOR HARBACH AT CHI MUSIC FESTIVAL

Chicago, Aug. 24.

Otto A. Harbach, 81-year-old past president of ASCAP and a director of the Society, received a tribute from 80,000 people in Soldiers' Field last Saturday (21) at the 25th annual Chicago Musicland Festival.

While the orchestra played "Smoke Gets in Your Eyes," "Every Little Movement Has a Meaning All Its Own," and other of his well known hits, Harbach and his wife entered Soldiers' Field in a limousine which circled the entire field to the applause of the vast audience. He was then settled at the stage in the center of the field where he later was a judge in a voice competition.

At a festival luncheon on Friday, preceding the program at Soldiers' Field, Stanley Adams, ASCAP president, paid tribute to his predecessor as "one of the visionaries who converted a dream into a reality and an intangible tapestry into an economic umbrella." Adams presented a hand-lettered scroll from ASCAP honoring Harbach for his distinguished service to the musical theatre and his achievements in protecting the rights of authors and composers.

## Betty Johnson Joins

### Csida-Grean Stable

Joe Csida and Charlie Grean have added thrush Betty Johnson to their management operation.

Miss Johnson is now etching for the indie Bell and New Disc labels and is featured on Galen Drake's CBS-Radio show.



I Can't Believe  
That You're In Love With Me  
by JIMMY MUGHEN and CLARENCE GASKILL  
MILLS MUSIC, INC.  
Recorded On All Major Labels

## Bongos Is Music

Washington, Aug. 24.

Maracas, bongos, castanets and claves are musical instruments within the meaning of Sec. 3,404 (d) of the Internal Revenue Code, the Internal Revenue Service has ruled.

Hence they are subject to the manufacturers' excise tax the same as radio receivers, television sets, phonographs, records and musical instruments.

## WNEW'S ABOUT-FACE:

### HALF-HR. LIVE SHOW

While the trend in radio for the past few years has been increasingly away from live music, WNEW, N. Y. indie, will give the spotlight to live tooters and other talent on a new across-the-board show being readied for Art Ford's emceeing early next month. Show will be titled, "One-Week Stand," and will be a showcase for musical combos, vocalists and comics.

Al Trilling, station's chief librarian, will handle the talent auditions. Show is slated for the 7:35 to 8 p.m. slot from Monday through Saturday and will feature each name for a week. Bill Kaland, WNEW chief, will produce.

## San Fernando Valley's 1st Rhythm & Blues Bash

Burbank, Cal., Aug. 24.

First annual (San Fernando) Valley Rhythm and Blues Jubilee was staged at the Starlight Theatre here last week (17) by one-niter promoter Van Tonkins. It's the first time the 3,300-seat ozoner, normally used for light opera productions, has been used in an r&b bash.

Big Jay McNeely headlined with the Robbins, Flairs, Jimmy Witherspoon, Richard Lewis and his band and the Midnighters rounding out the bill.

## MGM Back to Longhair After Summer Hiatus

After a summer hiatus, MGM Records will resume releasing its longhair line on a regular schedule beginning with the Sept. 3 release. The fall kickoff will consist of four 12-inch longplay platters.

Featured in the September release are Izler Solomon conducting the MGM String Orchestra, duopianists Ethel Bartlett and Rae Robertson, The Gulet String Quartet and pianist Menahem Pressler.

## 'Things' Tops Scot Disks

Glasgow, Aug. 17.

"Little Things Mean a Lot," sung by Kitty Kallen on Brunswick label, tops the hit parade here, with David Whitfield's "Cara Mia" (Decca) a close second and "Three Coins in the Fountain" (The Four Aces, Brunswick) in third slotting. Al Martino is in fourth place on Capitol with "Wanted."

Top Scot disk is Bobby McLeod's waxing of "Peter McLeod" on Parlophone.

## Vet Rejoins Philly Orch

Philadelphia, Aug. 24.

Carlton Cooley, composer and violist, will return to the roster of the Philadelphia Orchestra after an interlude of 35 years with other major symphonies.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines) and three ways in the case of tunes (disks coin machines sheet music).

### TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	CREW CUTS (Mercury)	(Sh-Boom Crazy 'Bout You, Baby
2	3	ROSEMARY CLOONEY (Columbia)	(Hey There This Ole House
3	2	KITTY KALLEN (Decca)	(Little Things Mean a Lot Chapel in the Moonlight
4	4	GAYLORDS (Mercury)	Little Shoemaker
5	5	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
6	7	McGUIRE SISTERS (Coral)	Goodnight, Sweetheart
7	9	VICTOR YOUNG (Decca)	High and the Mighty
8	6	FOUR ACES (Decca)	(Three Coins in the Fountain Dream
9	10	LE ROY HOLMES (M-G-M)	High and the Mighty
10	..	LES PAUL-MARY FORD (Capitol)	I'm a Fool to Care

### TUNES (\*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	1	†SH-BOOM	Hill & Range
2	3	*HEY THERE	Frank
3	4	*HIGH AND THE MIGHTY	Witmark
4	2	*LITTLE SHOEMAKER	Bourne
5	5	*LITTLE THINGS MEAN A LOT	Feist
6	6	*HERNANDO'S HIDEAWAY	Frank
7	10	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B
8	7	*THREE COINS IN THE FOUNTAIN	Robbins
9	8	†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc
10	..	*THEY WERE DOING THE MAMBO	Morris

## PRICE UPPED BY COL TO GENERAL SALES MGR.

Columbia Records has upped Forrest Price to the post of general sales manager. For the past year, Price had been regional sales manager, covering the northwest and mid-Atlantic area.

Price, who'll report to Paul Wexler, Col's veepee-sales chief, will supervise activities of the 40 Col distributors around the country as well as firm's nationwide field staff. Price joined Col in 1951.

## U.S. Decca's English Folk Album Via Jean Ritchie

Decca Records has bought the tapes of an English folk tune repertoire compiled by Jean Ritchie, herself a folk singer who recently toured through England to annex a collection by British balladeers. Decca will likely package the tapes in an album.

Pete Kameron, repping Miss Ritchie, wrapped up the deal with Decca last week.

## Danny Kessler Combo Joins Epic's Roster

Epic Records has tapped The Four Coins, newly formed vocal combo to a longterm deal. Combo's debut platter, a coupling of "We'll Be Married" and "Once More," hits the market this week.

Group is being managed by Danny Kessler.

## Mambo

Continued from page 39

pattern set by E. H. Morris with "They Were Doing the Mambo." It's moving into the hit brackets on wax via Vaughn Monroe's RCA Victor etching, as well as selling sheet copies. One vet pub points out, though, that the tune is not really in the mambo groove but just an old-fashioned shuffle beat. "The trick," he says, "is to get something that can pass as a mambo but really isn't."

A Solid Ballad Hit!



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# U.S. Name Acts Still Clean Up In Britain, Playing Outside-of London

By HARRY REGENSBURG

Now that the London Palladium is playing a revue for the season, and has temporarily stopped the importation of big American names, incoming Broadway and Hollywood toppers have suffered very little, except in prestige, by playing the London suburbs and touring the provinces.

Admission prices for visiting stars are upped substantially, and as the capacity of the houses in most cases is bigger than the London theatres, it is easy for the artists to garner a weekly intake of around \$18,000 on an average. This can be hiked to \$21,000 when Sunday concerts are included.

Biggest provincial moneymaker is Liverpool, with \$24,000 weekly. Glasgow, with \$21,000, is next, followed closely by Birmingham, with \$21,000. Edinburgh take is \$18,000 for the act.

In Manchester both the Palace and Hippodrome each can do a sweet \$21,000, while Brighton's \$18,000 is not chicken feed. Coventry is not only famous for its last war effort, but also is not shunned for \$15,000 per. Even the popular resort of Bournemouth, despite big summer seasonal opposition, comes out with \$18,000 at its massive Winter Garden theatre. With an added Sunday concert, the intake exceeds the \$21,000 mark. Nearer London the suburban Finsbury Park and Empire, Chiswick, can each top \$15,000.

Hence, it is no wonder that Guy Mitchell is already in his 16th week, and has not yet exhausted his money-earning capacity while Al Martino is still adding to his regular intake despite having been here nearly four months. Roy Rogers, after experimenting for six weeks, is already planning a longer stay next year. Same applies to Lena Horne, who played a five-week stanza, and Johnnie Ray, who cleaned up on seven one-night stands. Billy Daniels has mopped

(Continued on page 50)

## London Mayfair Hotel To Revive Floor Shows

London, Aug. 24. Although London niteries are having a lean time, Leonard P. Jackson, head of Gordon Hotels, is to reintroduce floor shows at the Mayfair Hotel, the company's top property, for the first time since the war.

New policy is skedded for early fall, with Jackson's primary object to popularize this hotel, which was once one of the West End aces. Show will comprise one name act, plus troupe of dancing and show gals.

## U.S. Singers Prep Big U.K. Invasion

First details of the 1955 "invasion" of Britain by U. S. singing-stars indicates that Perry Como, Frankie Laine, Nat (King) Cole, Frank Sinatra, Kay Starr, Eddie Fisher, Johnnie Ray, Billy Daniels, Patti Page and Georgia Gibbs are all being lined up.

It is likely that most of them will make their initial bow at the London Palladium. Of this list, Como and Miss Page are the only stars who have not been to Britain before. Miss Gibbs played a London concert on Sunday (22) and is now playing a week of variety at Glasgow Empire.

## Patti Page, Nat Cole - Head Disk Name Sked At Mich. State Fair

Detroit, Aug. 24. The trend to recording stars to hypo interest in apple pie and livestock judging, which the Michigan State Fair inaugurated three seasons ago, will be continued when the 105th annual fair is held Sept. 3-12 in Detroit. Patti Page and Nat (King) Cole are the headline attractions this year for the \$43,000 show in the 6,400-seat Coliseum. There will be three shows daily.

Miss Page will appear Sept. 3-6. This show will feature the Four Lads, the Three Suns, Billy Ward's Dominoes, the Clark Bros., Georgie Shaw and the Salt City Five. The Coliseum will be turned over to livestock judging Sept. 7-9. The closing weekend's entertainment will be provided by Cole, Bill Darnell, the Four Aces, Bunny Paul, the Goofers, Billy Ward's Dominoes, the Treniers and Terry Gibbs Combo.

In the grandstand, the Cisco Kid and Pancho will appear with the Col. Selby Rodeo, matinee and evening, Sept. 5-11.

## BRIT. AGENT LINES UP U.S. NAMES FOR EUROPE

London, Aug. 24. London agent Harold Davison is lining up several American name singers and bands for series of Continental one-night stands. He's already signed Sarah Vaughan for a feature which he has titled "Harold Davison Jazz Parade" due to open Oct. 2 at Copenhagen, and then going onto Oslo, Stockholm, Rottenburg, Berlin, Amsterdam, Brussels, Paris and Vienna in a four weeks tour.

Besides Miss Vaughan, the unit will include Illinois Jacquet and his band, Charlie Parker and Jay Jay Johnson. Davison is also negotiating with the Musicians Union to bring the entire aggregation to England for further one nites after they have completed their Continental tour.

## Bennett's Frisco Stand

San Francisco, Aug. 24. Tony Bennett opens at the Fairmont Hotel Oct. 19 in a reshuffling of the spot's fall line-up caused by Billy Eckstine's cancellation.

Lisa Kirk, originally skedded for the October spot, moved up to a Sept. 7 opening, replacing Eckstine.

## Allan King Subs For Ailing (Martin &) Lewis

Hollywood, Aug. 24. Ciro's has set Allan King and the Skylarks through Thursday (26), following the cancellation Martin & Lewis because of latter's illness. Lewis was floored with high temperature and flu and couldn't make last Thursday's (19) opening, so Martin went on with assists from ringsiders.

Lewis is reported as somewhat improved and is going to Palm Springs this week to recuperate. Team will play Ciro's later this year.

## Dick Jones Spearheads Philly Revolt Against AGVA Leadership

Philadelphia, Aug. 24. Revolt of the rank-and-file in the American Guild of Variety Artists flared up here over the weekend with open repudiation of the policies of the union's parent body—the Associated Actors and Artists of America—and charges of "betrayal" levelled against top AGVA officers, prexy Jack Bright and Jack Irving, national administrative secretary.

In a lengthy telegram sent from the Philadelphia branch, Four A's president Paul Dulzell was told to drop the charges filed against the American Federation of Musicians and appoint a committee to take over the affairs of AGVA until Bright and Irving are investigated. Dulzell was informed pointedly "hundreds of AGVA members are preparing to resign and look for

(Continued on page 48)

**Just Concluded —**  
**7 Weeks at the BLACK ORCHID, Chicago**  
**followed by**  
**3 Weeks at the CHICAGO THEATRE**  
**(VERSATILITY, ANYONE ?)**



# PAUL GRAY

At the BLACK ORCHID, they said:

VARIETY

"Comic slot is Paul Gray's and the sophisticated standup gagster, playing this room for the first time, proves a choice item before the smart-set patrons. Suave fellow's random-running patter travels at a quick gait, dipping from erudite wit to whimsical nonsense and back again. He banters with the payees, is hilarious in deriding his talents, tosses good natured barbs at contemporary figures, and winds up with an olio of quickie tunes. His overall impact is sock."

Billboard

"Paul Gray, who last played here at the Chez Paree, displayed an entirely new act. He has paced his material a little slower and has added much more of the chic humor which goes over so well in this house. His comedy grabbed plenty of belly laughs and displayed a quality which lends itself to good TV fare."

And at the CHICAGO THEATRE:

VARIETY

"Urbane monologist Paul Gray contributes the comedy relief with a fast-paced string of gags that builds into plenty of yocks. His mimicry of the Ink Spots and his song-&-dance man takeoff are classics of their kind. Polished gent makes his work look easy and has no trouble holding attention."

Billboard

"Paul Gray came over real well with the kids and his usually sharp material found its mark in an equally sharp audience. His routines concerning his bad voice are especially accepted by the crowd. Gray won himself a well deserved double call back."

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M. Lenchner, Mgr., 206 So. Elmwood Av.

## Refurbished '54 Canadian Exhibition Geared for Biggest B.O. in Its 66 Yrs.

Ottawa, Aug. 24. Although Canada's larger fairs have generally maintained attendance while smaller ones have met reduced business annually, Central Canada Exhibition for 1954 premeed at Lansdowne Park Saturday (21) geared to lure biggest business of its 66-year history. Marquee names on midway and grandstand show, extensive grounds improvements and increased bally are aimed at upping CCE's boxoffice. Fair's general manager, Herb McElroy, seems to have the overall show better organized than it's been for years and with weather cooperating the exhibition's 1954 season should surpass other years.

Added advantage was arrival of World of Mirth midway six days ahead of teoff date. Frank Bergen refused to book midway's g.m. shows and rides between Aug. 15 and 20 so they could primp for the Ottawa fair. In face of his new five-year contract with CCE, Bergen built a special midway entrance and several other semi-permanent structures for Ottawa use only and midway spent its six-day layoff preening, cleaning and painting.

World of Mirth, regular at CCE for more than 15 years, is using 25 shows and 50 rides, including a moppet ride section and a new ride called "Round Up," modeled after the German "Rotor." Also new is "Dancing Waters," a fast in-and-out show using colorful synchronization of thousands of water jets, colored lights and music all controlled from a console. Midway also introduces this year an extensive menagerie under a big canvas. Admission to the grounds is 50c.

George Hamid's Grandstand Follies, coming to CCE for more than half a century, features Lottie Mayer's Disappearing Water Ballet, tank spectacular in front of the grandstand stage, plus 10 top evening acts and 11 circus acts in the afternoon shows. Gae Foster's Roxettes (16) are on four times each evening show, with Gautier's Steeplechase, Jerry Builders, A. Robbins and others. In the pit Joe Basile bats Governor General's Footguards band. Fair is closed Sunday.

Bandshell concerts include five bands at separate times: Royal Canadian Air Force Central, Montgomery branch Canadian Legion, Royal Canadian Corps of Signals (from Kingston), HMCS Carleton

(navy) and GGFG, which played Aug. 21 only, then worked the grandstand pit for the rest of the fair.

Streamlined, sleek fronts were constructed at Lansdowne Park's main entrance and on some of the fair buildings. New paving throughout the grounds, including the 3,000-seat bandshell area, is designed to be dry five minutes after heaviest rainstorm. New indoor and outdoor lighting, with modern pylons in all areas, gives grounds greater brilliance at night.

### 'AQUA FOLLIES' SEATTLE GROSS HITS \$207,372

Seattle, Aug. 24. Al Sheehan's "Aqua Follies of 1954," booked here in the Green Lake Aqua Theatre as part of the annual Seafair celebration, dropped a bit over 1953 gross of \$213,262 to \$207,372, considered big with cool weather handicap. Net after taxes was \$180,527, with attendance of 77,301. Biggest year here for the combined stage and pool show was 1952 with \$222,780 gross.

Seafair this year was biggest yet, with five street dances and two big downtown parades, both of which were run through the High School Memorial Stadium, where seats were sold to spectators. This was the first year for use of the stadium, and success of innovation indicates it will be continued.

### Sothern's Chi Click Ups TV Acts' Rating

Chicago, Aug. 24. Ann Sothern's three week click at the Chez Paree has brightened the dim view boniface Dave Halper had previously taken to what he terms "tv acts." Halper said frankly that Miss Sothern's drawing power was unexpected and that he'll pay greater heed in future to television talent seeking nitery work.

Other tv acts to play the nightclub recently were the Vagabonds and Paul Winchell, who brought excellent and good business, respectively.

Dick Contino signed a three-year pact with the Flamingo, Las Vegas, to appear there twice per annum.

### Show Biz Names in Ohio Weeklong Chautauqua

Westerville, O., Aug. 24. The International Platform Assn. has brought its annual convention (57th) to Central Ohio for the first time and will celebrate a weeklong Chautauqua (Aug. 22-28) in this town, which has been the home of the old Anti-Saloon League for the past 40 years.

Otterbein College, located here, and the Westerville Jaycees are sponsoring the Chautauqua in co-operation with the IPA. More than 50 attractions ranging from lecturers and musicians to archers and magicians will be run off in the seven-day period at Cowan Memorial Hall on the Otterbein campus.

Among the headliners will be Clarence Derwent, ANTA president; Dr. Stefan Osusky, chairman of the Central Committee of the Council of Free Czechoslovakia; William Haaker, pianist and conductor of the Virginia Symphony Orchestra, and Geoffrey O'Hara, composer, who also will be convention song leader.

The Denison Summer Theatre players will present William Saroyan's "The Beautiful People" and there will be a "Magic Fest," a performance by the Cole Marionettes and a variety show, called "Shoot-in' Stars," as a windup of the program.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 24. A bow to the Sisterhood of the Jewish Community Center for its interest in the welfare of this ailing gang here including the recent picnic.

David (IATSE) Robbins, chief projectionist for Columbia Pictures in N. Y., for the last 25 years, who recently registered in as a new guest, pleased with his first real good clinic report.

Dorothy Vogeley, of Sunset View Drive-In, Tarentum, Penna., has a good reason to be elated; after four months of onceover routine she rated a top clinic.

Ethel (IASE) Jones, ex-vaudevilian of yesteryears, who graduated here in 1933, came back two months ago with slight setback that required a little rest. Her first rating is above par.

A goodwill card received by Happy Benway from Cincinnati signed by Richard F. Walsh, International prexy and a hundred other delegates attending the IATSE Convention there.

Write to those who are ill.

## Jones Spearheads Philly Report

Continued from page 47

sanctuary in another union in the American Federation of Labor."

This last was given pertinence by the fact a copy of the telegram was sent to George Meany, AFL president, in Washington, D. C., and although it wasn't so noted on the

(AGVA leadership, under Bright and Irving, took steps for immediate dismissal of Jones from his AGVA post via a referendum of union's 45 board members. AGVA execs claim Jones exceeded his authority in calling the Philly meet of AGVA reps.)

telegram, another copy was sent to James C. Petrillo, AFM chief.

The telegram was signed by Dick Jones, eastern regional director of AGVA, and two national board members, Mae Daniels, of Baltimore, and Frank Richardson, of Philadelphia. There was little attempt to disguise the fact that Jones was spearheading the drive against the present AGVA leadership, and that probably the first re-

taliatory move would be the ousting of Jones from his post, which would cue the wave of resignations.

The Four A's leader was given until tomorrow (25) to reply to the telegram senders at the Philadelphia branch. Behind the dissension is the feeling that the Irving-Bright hassle with the AFM has virtually wiped out the AGVA in Montreal and Canada, and hurt the Vaude actors' union in Boston.

**Confabs In Other Cities**  
Although the leaders of the revolt would not elaborate on their support, other than to say "hundreds of members," it is well known that there have been conferences with reps from AGVA branches in Boston, Buffalo, Montreal, Baltimore, Pittsburgh and New York, which comprises about the entire east.

Jones' faction alleged betrayal of two unions, both of whom helped AGVA in its fight against TROA (Theatre Restaurant Owners of America); there are the Hotel & Restaurant Employees, in the N. Y. mountain resorts, and the AFM in its dispute with the disk jockeys. There was another "betrayal" of a labor organization that was missed when the telegram was sent, Jones said. The International Seafarers Union, picketed with AGVA in its strike against TROA here; but the AGVA reps walked out on the seamen when they needed help at a N. Y. meeting.

The telegram to Dulzell states: "Dick Jones has already gone on record with the National executive committee of AGVA to the effect that he is preferring charges, numerous charges of gross negligence and dereliction of duty against Jack Irving and detrimental action taken by President Bright. Consequently, we are demanding (1) that the Four A's drop the charges against the AFM; (2) that the Four A's appoint a committee to take over the affairs of AGVA, until such time as the contents of this telegram can be investigated."

In a postscript appended to the wire Dulzell was told: "The AGVA was issued a subsidiary charter by the Four A's in July, 1939. Fifteen long years have expired and today the AGVA member is still waiting for a book of rules and regulations of his own union. Need we say more?"

### CHARLES F. HORNER'S CHAUTAUQUA BIOG

Kansas City, Aug. 24.

A once-flourishing and now bygone section of show business, the Chautauqua circuit, is chronicled in a new book, "Strike the Tents," by Charles F. Horner, once a mid-west circuit operator himself. Published by Dorrance (\$2.50), it has aroused considerable interest in the Kansas City area which was the A-time of the Redpath-Horner Chautauqua of 40 years ago.

The origins of the circuit (at Lake Chautauqua in 1874), the imprint on rural America, the method of operation, the "names" of the day, a wealth of anecdotes, the nomadic existence and many other facets of the singular entertainment medium, are detailed by the author, with a good deal of his own favorable reflections and impressions.

Horner cites the 1903 tent Chautauqua as a typical one. It operated as a circuit covering up to 100 towns. It aimed to bring programs of inspiration, information and entertainment to small towns. His first circuit had an 8-day schedule, four traveling units appearing two days at each stop. A local patron could get the entire series of 8 attractions for \$2.

One 8-day session listed these attractions: the Hesperian Male Quartet; The Kirksmiths (Andrews Sisters of their day); Sterling Jubilee Singers, a Negro group; Royal Hungarian Orchestra; Adrian Newens, a one-man presentation of two new plays; Gilbert Eldredge, impersonator and make-up artists; Three evenings of moving pictures presented by an operator from the American Vitaphone Co.

The top name of the circuit was William Jennings Bryan, who usually drew a 25c admission, but at times drew up to a 50c top and as many as 4,000 at a single lecture. Others of circuit fame were Gov. George Sheldon, Nebraska; Judge Ben Lindsey, Denver; Warren G. Harding, Lt. Governor of Ohio, later President of the U. S.; Ruth Bryan Rohde; J. Mohammed Ali, India; Hugh Orchard, minister; Henry George, single-tax exponent; Senator George Norris, Nebraska; and many others.

Like vaudeville and other segments of show business the Chautauqua was passed by in the advancing pace of American life, but it cut a definite and revered niche, according to Horner. *Quin.*

### Wirtz Inks Donn Arden As Icer Choreo Chief

Chicago, Aug. 24.

Arthur M. Wirtz has signed Donn Arden as choreographer of the 20th edition of the Hollywood Ice Revue which goes into rehearsals here in two weeks. Carl Littlefield handled the terp layouts last year. Blader's tour starts in late October.

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## AGVA, Agents In Port. Muddle

Portland, Ore., Aug. 19. The American Guild of Variety Artists' situation here is rough and getting rougher by the day. Dean M. Jennings, rep for AGVA here, resigned his position earlier this week after taking over the office the first of the year. It seems as though reps come and go handily. The hassle with the local booking agents have a great bearing on the layout. Norman Anderson at one time was here. When things got rough he joined forces with Johnny Walker. Last month Walker bought out Anderson, who has retired from the field.

The Consuella Agency is also in hot water. Jack Partin, Republic Pictures salesman, and Jerry Owen, comic, were booking for Consuella without an associate license. After plenty of warning by Jennings, the board took action. Consuella has her franchise revoked and Partin and Owens were blacklisted. Both have left and the office now has a temporary franchise with an on-trial status. Monte Brooks never had an AGVA franchise but booked acts under his musicians setup after having an understanding with some AGVA brass years ago. Status now under check for clarification.

Local bookers and AGVA have more or less always been in a hassle. Dave Sobol, top Spokane agent, is set to open an office in town this next week with Jennings in charge.

Joe Daniels of Seattle has done a job as house booker for Amato's Supper Club here. He has booked the ace showcase for years and from all indications will continue. Other Seattle and California agents have been booking the Portland club dates and shows, leaving the local agents talking to themselves.

**Peggy Taylor to Dallas**  
Dallas, Aug. 24. Peggy Taylor is skedded to open here at the Mural Room of the Baker Hotel on Sept. 13. She will follow Martha Wright into the spot.

## Banks to Do Publicity For Kaycee Muny Aud.

Kansas City, Aug. 24. Municipal Auditorium, city-owned site of exposition, legit shows, ice-shows, athletic events and others, now has its own promotion and publicity man in Vernon Banks, who was appointed last week to the new post there by Clarence B. Hoff, director of the auditorium.

Banks formerly was general manager of the Pla-Mor Ice Hockey Team, and was recently with the Midwest Agency, advertising and booking setup for fairs and auditoriums.

## Claire Back in Pitt To Handle Booking Accts. Tho Tied to Vagabonds

Pittsburgh, Aug. 24. George Claire, vet local booker who recently left Pittsburgh for Miami Beach to go in business with The Vagabonds, is back here again and in active charge of his own office once more. Claire moved his entire family south after making a deal with the Vagabonds to book their cafe and represent them on one-nighters, but discovered that the biz he was losing in the Claire operation here wasn't being compensated for by his other venture.

He's still connected with The Vagabonds, but figures an occasional trip to Miami will be enough to take care of that end. His wife and children are back with him now and Claire is at his old stand here, repping Horizon Room, Vogue Terrace, Copa and a flock of other clubs. During his absence in Florida, his Pitt office was looked after by a sister, Lu Claire (Mrs. Vite Powell, wife of a local musician).

**Laine's Peak 11G Gross**  
Frankie Laine set a new record at the Frolies, Salisbury Beach, Mass., last week with an \$11,000 take.

He went over the old mark held by Johnnie Ray by \$1,000.

## Anti-Fluff Insurance

Chicago, Aug. 24. For his six personal appearances on the Chicago Theatre stage last Friday (20), Jack Webb brought along one of the tricks of the television trade, to wit, a Teleprompter. Instrument and its operator functioned in the orchestra pit (house orch) has been working on stage. It's believed to be the first time a Teleprompter has been used in vaude.

Webb's message to the stub-holders, who had come to see his "Dragnet" film, was delivered trippingly on the tongue, as if memorized. Actually, it was not. Much of Webb's spiel centered on data and statistics about Chicago which he was able to read, without audience awareness, from the illuminated Teleprompter below him.

## Cugat Orch, Abbe Lane Grossed \$52,500 in Rome

Rome, Aug. 17. Xavier Cugat's recent Foro Italico series of one nighters grossed about \$52,500, with the final show here topping all previous marks. The Tricra organization, which imported the Cugat-Abbe Lane package, has announced that the orch leader will soon return to Italy for three repeat shows in Rome's Sistine Theatre. While in Rome, Cugat and his wife (Abbe Lane) were also signed for a pic stint by producer Giuseppe Amato.

Cugat followed up is Rome dates with a series of shows in Naples, after which he flew to Barcelona, where he opened Sunday (15).

## Cugat Conquers Barcelona

Barcelona, Aug. 24. Xavier Cugat and his outfit of 45 landed here last week for an eight-day stint at the large local bullring, Le Monumental. Outdoor house holds 24,000 and hep publicity should insure a stay off sellout proportions judging from the welcome and first night turnout accorded the return of the prodigal son. Cugat was born here and left some 20 odd years ago.

This is his professional return and Spanish chauvinism plus his knowledge of the sectional lingo, Catalan, quickly eased him into the graces of his ex-countrymen. Pedro Balana, his manager, showed some of the shrewdest public relations sense seen on the Continent. The Cugat phizz adorned every kiosk in town, rode on the front of all trams and taxis, filled the newspapers and graced the fronts of the two top bullrings.

Balana had the press meet Cugat on arrival from Rome in a specially chartered plane. Also to see him at the local Vespa Club. Cuggie fired first by taking films of the assembled cheering fans. Then the appearance of bombastic Abbe Lane clinched it for the group. Ducats sold briskly at a \$3 top, and first show was a lesson in sustained entertainment and pacing. The Latins went for the Latino licks. Cugat has been besieged to do pix here by Spanish producers. One enterprising gent would like to film his life story, with Abbe Lane playing an important part in the story. Cugat has made no plans in this direction and still has European dates to fill.

## U.S. Name Acts

Continued from page 47

up in his several months' stay, and is due back for more next year.

A newcomer is Howard Keel, who made hit here at the Drury Lane as male star of "Oklahoma."

He is due here for five weeks, with options, opening soon in Glasgow. Georgia Gibbs also is due in shortly for a week in Glasgow and one concert in London, with other dates pending. Frankie Laine, who opens in Glasgow Sept. 19 for one week, with five more weeks to follow, is most likely to extend his stay to nearer 12 weeks.

In fact, most of the American stars prefer to run around over the provinces rather than have a lengthy stay in London. They claim that a provincial jaunt adds to their prestige because they make so many more friends, thereby extending their popularity.

Bernard Bros., who wind up at the Latin Quarter, N. Y., Sept. 4, resume at the Coconut Grove of the Hotel Ambassador, Los Angeles, Sept. 15.

## Panama City, Fla., Voters Nix Setup for Dog Races

Panama City, Fla., Aug. 24. With a thin majority, voters turned down a referendum on the question of establishing a greyhound racing track in the beach area here, most popular beach resort for Alabamians. The Florida State Racing Commission granted a permit for a track here, subject to approval of the voters. Pensacola is the only Northwest Florida city which has dog races at present.

## Another Top Show Biz Landmark in Saratoga Disappears in Blaze

Saratoga, N.Y., Aug. 24. Piping Rock, where stars entertained, name bands played, notables frolicked and gambling games ran high during the racing season from the 1920s through 1949, burned to the ground last week. Building had been shuttered recently.

Adolph Englert, Schenectady automobile dealer, who purchased the property and furnishings at an auction last year for \$19,650, said the building was insured for \$20,000. He had considered a sale imminent, one of three prospective purchasers being the operator of a recently burned out night club in the Albany area.

Spot was sold by the Bureau of Internal Revenue after its seizure by the Government to satisfy unpaid income taxes of \$1,058,000, alleged to have been owed by persons associated with Flat Rock Holding Corp., the titular owner. Piping Rock figured prominently in testimony before the Kefauver Senate Crime Investigating Committee and in the subsequent probe of Saratoga County gambling and political corruption which Governor Thomas E. Dewey ordered.

With the leveling of the swank after-dark spot, where Joe E. Lewis, Sophie Tucker, Morton Downey, Hildegard and other headlines appeared, another link to the high life of Saratoga's fabulous past was snapped. Tearing down last year of the Grand Union Hotel, in the heart of the city, and erection on the site of a shopping center, was in keeping with the movement to a different look for this resort.

## Vaude, Cafe Dates

### Chicago

Deejay Howard Miller bringing package of June Valli, Four Tunes, Leo De Lyon and Jerry Vale onto Chicago Theatre stage Sept. 3 for two weeks with option. Olsen & Johnson topping weeklong show at Electrical Workers Union here Aug. 30, following with 10 days at Lake Club, Springfield, Sept. 13.

Orson Bean replacing George Gobel for two weeks at Palmer House beginning Sept. 9 while Gobel's answers tv commitment; Helen Gallagher follows into Palmer House on Sept. 23 with Goofers also on bill. Gaylords to Rancho Don Carlos, Winnipeg, Sept. 25 for week. Denise Darcel playing week at Brown Palace, Denver, starting Sept. 15. Yma Sumac set for fortnight at Adolphus, Dallas, on Sept. 24. George Jessel into Elmwood, Windsor, Sept. 16 for 10 days. Rusty Draper in four-weeker at Roosevelt Hotel, New Orleans, Sept. 14.

Helen Gallagher set for Sept. 26 date at Palmer House on bill with Goofers. Johnny Conrad Dancers back to Chez Paree yesterday (Tues.) on Dick Contino two-weeker. Helen O'Connell to Eddys' Kansas City, through Sept. 2.

Baker Hotel, Dallas, starting new policy of record artist against name band, with Ann Crowley set for late September. Alan Dale to Shamrock, Houston, Sept. 16 for two weeks. Rusty Draper playing four weeks at Roosevelt Hotel, New Orleans, beginning Sept. 9 following with two weeks at Fazio's, Milwaukee, beginning Oct. 15.

### Omaha

Jack Marshall opened Friday (20) at Don Hammond's Seven Seas. He'll be followed by Ronalds Bros. Sept. 3 and Jack Durant Sept. 17. Joa & Stanley Kayne set for Eddy's in Kansas City, Sept. 3 along with Karl Wayne. Jerry Murad's Harmonists due at Offutt Air Force Base NCO Club, Sept. 13. Andriol Bros. opened at that spot Friday (20), to be followed by Johnny O'Leary and Ginger Kenny.

## Wanted: Femme Cocktail 88ers

Chicago, Aug. 24. Supplying the growing demand for femme cocktail pianists is a problem that long has had small unit agents desperately in search. With the gals on hand constantly dropping out of the field for marriage or other reasons, the shortage is growing more and more critical.

Pinpointing the scantiness is a booking antic that arose recently in Chicago. In an emergency, needing a pianist to fill an order, a local agent assigned an unemployed chirper to immediate piano lessons. In two lessons gal learned how to fake self-accompaniment with stock chords.

Booker explained the gal's deficiency truthfully to the cocktail lounge op, who said he'd give her a one-night trial. She clicked, got booked for 10 weeks, and now has four jobs booked ahead.

## Omaha Club Returns To Shows After Fire

Omaha, Aug. 24. Art Smith's Colony Club has returned to floor shows Friday (20) after being shuttered by a fire.

New setup has one act a month in for two weeks, with Pat Hamilton Trio on tap for dancing other two weeks. Nino Nanni opened last Friday, with Cross and Dunn set for Sept. 17 and Eddie Peabody coming in October.

Don Romeo of local Paul Moorhead agency is handling the room's booking.



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**Desert Inn, Las Vegas**

Las Vegas, Aug. 17.  
Hildegarde, Johnny Johnston, Skeets Minton, Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (14); no cover or minimum.

Top honors in current layout, which rates superlatives, must go to Donn Arden for staging and directing a trio of breathtaking production numbers that evoke terrific palm-slapping. The headliners are Hildegarde, partnered with Johnny Johnston, both clicks in combo and solo.

A study in blue satin, Hildegarde, with the laughing eyes and waving arms and audience savvy and the inevitable "Good Evening, ladies and gentlemen," opens with her familiar vocalistic in "Live and Let Live." The Milwaukee Chanteuse works from the 88's and after bubbling about with some minor key humor, she essays medley of her faves that includes "The Last Time I Saw Paris" and "I'll Be Seeing You." In "Merrily, Merrily," the headliner entices a male ringsider to dance with her in a sprightly bit.

Johnston is introed to open with a vibrant "Gonna Live 'Til I Die." He is still a socko deliveryman and a heavy scorer with "My Beloved" from "Kismet." Impeccably attired in tails, the singer takes to a guitar for his topper, a lusty "My Guitar," in which the audience vocally blends in the right places. Johnston kids and charms during his stint.

Hildegarde returns to deliver "Wonderbar," and Johnston comes back to waltz and whistle with her, dueting "Why Shouldn't It Happen To Us?" and "I've Told Every Little Star," a bit saccharine for Johnston but Hildegarde does very well by it. The gal seems to blossom out working with her partner as she never has before. They tackle "Old Soft Shoe" to gether vocally and afoot and are cute performing it.

Skeets Minton, young ventriloquist, returns to this room in the opening slot. His singing impressions of vocal stars through the dummy go over big, with Downey and Lanza standouts. The jokes, as delivered by the blonde ventro, are good and the act pleases all the way.

Arden's three production numbers may be said to be the solid hit of the show. The costumes and lighting are his nearest thing to a Broadway show he has displayed here yet. With production singer Art Johnson (he also plays the violin) doing a big job on the vocals, dancing illusions are deftly executed by the line.

Robert Norris, who conducts the Carlton Hayes orch for the pair of stars, is also a capable artist with the violin. The already tight show runs 85 minutes and further cuts may prove to be a tough chore. It plays here four weeks.

**Conrad Hilton, Chi**

Chicago, Aug. 17.  
"Skating Stars" with Margie Lee, Shirley Linde, Perky Twins, Jimmy Caesar, Polo, Cathy & Blair, Lohar Weidemann & Lola, Eileen Carroll, Ray McIntosh, Boulevard Dears & Dons (12), Frankie Masters Orch (11); \$2 cover.

Kickoff show of the newly refurbished Boulevard Room is as handsome and fresh as the decor. Shorn of its gingerbread, this posh inn now is easily the slickest looking one in town. Updated furnishings, wall drapes, pillar pillars, lowered ceiling and color have all been done in the peak of taste and modernity. Service remains customarily genial and attentive, with headwaiter Phil Ita as the ever-ubiquitous host.

On the ice rink, the well-populated spread spurts neatly through 50 minutes on the nose with plenty of snap and symmetry. Layout is based on an imaginative star theme which has each of the performers representing a sign of the zodiac. Eleven solid tunes were written to order by Hessian, and the house's new lighting apparatus hypnos the Bob Frelson staging.

Margie Lee, returning from previous show as topline, is spotlighted in two scenes. First is as the femme bait in a lighthearted caper between Virgo, Taurus, and Capricorn, and clincher is her sultry portrayal of Blue Flame in a sumptuous fire scene. Gal is catlike both in appearance and movement, and her masterful terp on the blades never ceases to charm. She's assisted handily by Fred Hirschfeld and Fred Napier in her first turn and by the chorus in the latter.

Shirley Linde, a figure-skating champion making her first professional appearance, spins and flourishes with polish in a solo stint at show's outset. She's fol-

lowed by the Perky Twins, identical gals who execute a fine mirror bit with precision and credibility.

European brother-sister juggling team of Weidemann & Lola amazes with swift and showmanly manipulations on ice, with male members juggling such unlikely items at one point as hat, umbrella, and bottle. In a ramp comic guise, Polo unloads a brace of hat tricks before attacking his nifty pal-spinning specialty which erupts a flush of applause. Barrel jumping of Jimmy Caesar is similarly received. He broadjumps tall keg stacks and climaxes with plunge through a flaming hoop.

One of the show's loftiest moments is the change-of-pace water ballet executed by sock adagio team of Cathy & Blair. Attractive couple works in fantasy mood with flawless grace.

Boulevard-Dears & Dons, six gals and six guys, form a capital chorus line that adds fullness and verve to half a dozen scenes. Group sets glad mood in leading off and resumes it in bright finale. Vocals behind scenes by Eileen Carroll and Ray McIntosh are fine, as is the showbacking of Frankie Masters orch. This unit is one fixture that hasn't been scrapped in the remodeling; orch is cutting its tenth annual Hilton ice revue with this show.

**Hotel Bradford, Boston**

Boston, Aug. 18.  
Rudy Vallee, Danni & Genii Prior, Moe Solomon's Orch (5); no cover or minimum.

Interrupting his strawhat tour of "Jenny Kissed Me," Rudy Vallee is making his second appearance at the Bradford Roof in less than two months, and as on previous occasion, is luring slick biz into this attractive rooftop room.

On for nearly an hour, Vallee dishes out a solid slash of entertainment which includes his trademarks, "Whiffenpoof," "Stein Song," the ad participation clincher, and "Allouette," all tied together with bits of chitchat, nostalgic play with the band-boys and assorted gags. He bows on to "As Time Goes By," which sends the tempo for a few quips about his age, segueing into his saxophone playing bit via banding-up with bandsman, Barney Mould.

Also included in the session are jokes of Irish genre, an Irish drinking song, a medley of oldies which he popularized, such as "Honey," "If You Were the Only Girl," "Kitty From Kansas City," etc., and a stint with a cleverly-constructed dummy that arches its eyebrows, wiggles its ears and squirts water through its teeth while Vallee makes like Edgar Bergen. Ventrilo bit gives Mrs. Vallee, a red-haired looker, an opportunity to make a brief appearance lugging the dummy onstage.

Lone supporting act is the youthful dance duo, Danni & Genii Prior, who register nicely with three nifty routines, the best applause getting a jazz version of Oriental stepping. Moe Solomon's band showbacks capably with the maestro, especially solid accompanying Vallee at the '88.

**Hotel Del Mar, Cal.**

Del Mar, Cal., Aug. 21.  
Dave Barry, Kathy Janis, Howard Everett Orch; no cover, minimum.

Starting its semi-name entertainment surprisingly late in the racing season, this trackside hostelry has a winner by several lengths in comic Dave Barry.

A smart pro, Barry has bottled-in his material for the horse-conscious clientele and offers some easy-paced patter. It's a standup routine with Barry firing shafts at such vulnerable targets as slow horses, marriage, women drivers and diction of English actors.

Barry also has a standard but well-handled batch of carbons, including Godfrey, Parsons, Churchill and Liberace. Save for Liberace, they could all be strengthened materially. But the Liberace is a showstopper, even in this cra of Liberace waggery from all sides. Barry uses no props and no exaggeration but his impression of the gentle-voiced pianist is astonishingly real. It goes beyond caricature into realm of superb mimicry. In sum, Barry's comedy is delivered in a deceptively simple style for sock appeal.

Kathy Janis, singer, comes up with an exceptionally good song-logic, "Taking a Chance on Love," "More Than You Know," "All the Things You Are," but weakens impact by curiously aloof air. Latter interferes strongly with a good voice and intelligent phrasing.

Howard Everett's house crew handles the showbacking and terminology in okay fashion.

**Waldorf-Astoria, N. Y.**

(FOLLOWUP)

Booking of the Perez Prado orch into the chic Starlight Roof of the Waldorf sparked a lot of intratrade gab along the lines that "it was a bad showcase for the mambo orch," "room's biz will fall off," etc.

An o.o. of the room during the last weeks of Prado's run (he wound up Monday (23) after four frames) by the music biz Cassandras would have dispelled much of the talk. On a rainy night last week (19), for example, room was jammed at the first show and the tablers reported that the mambo-happy terpsers crowded the floor at every opportunity. It's a tribute to any maestro, in the sweet or chile school, when he can drag the crowd away from its show or libations for a floor twirl. It's hard to resist Prado's beat and not many of the Starlight select held back.

Prado broke no records during his month's stay, but the management isn't complaining. It gambled on the mambo and an Afro-Cuban maestro and the payoff was in a biz rackup way above expectations for one of the slowest four-week periods in Gotham. The Prado booking may also pave the way for the room to ease up its color-line barriers on performers.

The mambo maestro's stint is split up for listening and hoofing. It's in the former department, with a half-hour show, that he's at his loudest, most progressive and most imaginative. His mambo arrangements are original and pop standards, such as "Young at Heart," place the rhythm section in a secondary position to the saxes which carry the beat. The melody is carried by the brass section and it's here that the boys hit hardest. To tone down the brass would probably take the edge off the Prado style. It's loud, all right, but it's always interesting and exciting. Lead trumpeter Bill Regis raises a special nod for his solo licks.

It's when Prado plays for terps that the crowd here really goes for him. It seems that everybody is doing the mambo and Prado's repertoire is what they want. He plays a couple of 15-minute sets and one half-hour before the second show and from the way the mambohunks packed the floor, he could probably stay on all night.

During the show portion, Prado features two specialty acts, The Montoya Sisters, thrashing trio, and the Alva Bros., terpsing duo. Both turns are just routine fillers. Mischa Borr, who alternates with Prado on the podium, provides a change of pace.

**New Golden, Reno**

Reno, Aug. 12.  
Woody Herman Orch (17) with Lea Mathews, Lenny Colyer, Golden Girls; no cover or minimum.

This is an experiment for both the New Golden and Woody Herman. The cooperative laboratory test will end up as a "go ahead" for the Golden to book more headlining orchs and for Herman to sign in more miteries.

Moving cautiously, Herman held his men in check opening night, especially for the first show at 10. His policy here is smart. Though the band is known as a driving vehicle, it could easily drive diners away from their entrees.

So at 10, the first show of the evening, the crew works pretty quietly. However, "Mambo the Most," placed toward the last, catches fire and spreads through the diners as the most appreciated number.

Appearance of this group is mostly spic note. The young, most crewcut, serious-looking assemblage marks a vast change from the big band brassness of the past. Dressed in conservative charcoal gray with white ties, it is a little surprising when one of these young men steps out in front to blow a raging chorus.

Herman's second and third shows grow naturally to their inevitable climax. As the late crowds gather, so do the number of blaring brass passages.

Maestro has a pleasant moment occasionally when he climbs a stool and holds a mike singing a medley of standard things, like "Laura." It's fine relief and gets good results.

Lea Mathews, is a small, sweet-voiced chirp who does well on this assignment. Up to now, a band vocalist who was another member of the group, she now becomes a feature of the show instead of the band. This leaves her with the job of making like a stylist. And having viewed hundreds of these in the past years, patrons are happy to accept her straight note-for-note singing.

The band has five trumpets, a

bass trumpet, two trombones, four sax, bass, drums, piano—and Herman. Highlights amount to nothing more than a standing section at times. Music is the feature—not display gimmicks.

Comic Lenny Colyer gives the band a rest except when he marches on a long line of singing impressions. Material is well-stocked with laughs, and he builds heavy demand for an encore.

Mark.

**Roosevelt Hotel, N. O.**

New Orleans, Aug. 20.  
Ted Weems Orch (15), with Red Ingle, Bonnie Ann Shaw, Les Charlivels Trio, Louis D'Amico Dancers; \$2 cover.

Seymour Weiss has come up with another topnotch stanza that's a belligerent in every department. New layout in his swank Blue Room provides an exciting hour of entertainment.

Weems and his musical crew, repeating favorable impress made in previous visits, dispense the beat for dancing and background the acts. Vet maestro keeps tunes well mixed to satisfy all tastes. For the most part the music played is sweet and mellow, deviating only when the band opened up with the frantic "Gambler's Blues." Crew highlights tunes recorded over the years, among them "My Cutie's Due At Two to Two," "Somebody Stole My Gal," "Piccolo Pete," "I Wonder Who's Kissing Her Now" and "Heartaches."

Les Charlivels, a trio of diminutive Frenchmen click big with repertoire that ranges from musical instruments to flying about the stage as if jet-propelled. Each is an agile performer and their speedy turn is a masterpiece of coordination.

Weems' chanteuse Bonnie Ann Shaw, working as an act as well as on the bandstand during the ankle-bending sessions, is a winsome thrush who clicks heavily in her songalot. The platinum-haired blonde whistles and sings such tunes as "Temptation," "Stardust" and "Heartaches."

Spelling her in the lyrics department is Red Ingle. With some help from the other Weems sidemen he gets a big hand for "Cigarettes and Whiskey and Wild, Wild Women" and other novelty numbers.

The sleek Louis D'Amico Dancers, six eye-appealing youngsters, interpret various terps in the Latin idiom in tantalizing style. They fit in nicely in the show and garner nice hand for their artistry.

Liz.

**Unit Review****Barnes-Carruthers Rev.**

Omaha, Aug. 19.  
Barnes & Carruthers' "Varieties of 1954," with Willie West & McGinty, Adriana & Charley, Craig's Chimps, Bokara Troupe, Julindas (5), Egony Bros., Three Goetschis, Maxonis, Evelyn Colby & William Ferguson, Line (16), Randolph Averil Orch. (12). At Ak-Sar-Ben Grandstand, Omaha, Neb., Aug. 16-18.

Barnes & Carruthers employ their time-tested formula in the "Varieties of 1954" unit that is heading for the fair dates after a three-day stint as Ak-Sar-Ben's midsummer revue & family show. The ingredients, per usual, are three production numbers interspersed with topnotch vaude and circus acts.

The 16-gal line has life and clever costume gimmicks on the "White" and "Southland" bits help sell the numbers. William Ferguson, who doubles as emcee, and Evelyn Colby are the singers and have stage to themselves for one standout piece, "Let's Do It Again."

Willie West & McGinty are the headliners and close first half of show with their vet building routine for big returns. Adriana & Charley click with their trampoline act in which gal is understander for male's gymnastics. Latter also is a boffo comic.

Craig's Chimps (3) is one of the top acts in its field and is helped on this show because it's the only animal turn. Three Goetschis wind up their unicycle turn with man playing diable while standing on top of cyclist's head for big send-off.

Egony Bros., high act, use novel anchor rigging then close with fine breakaway. Julindas are standard balancing turn with three girls, 9, 6, and 3, in on most of tricks. Bokara Troupe (8) offers expected teeterboard troupe and four of boys double as "The Maxonis" to open show with comedy acros that are just fairish.

At Ak-Sar-Ben, Omaha Pyrotechnic Co. supplied fireworks for program closer.

Trump.

**Flamingo, Las Vegas**

Las Vegas, Aug. 19.  
Pearl Bailey, Russ Morgan Orch (15), The Hightowers (2), Flamingo Starlets (12); no cover or minimum.

Alone Pearl Bailey and Russ Morgan have dealt well here. Packaged in a three-framer they should emerge a turnstile bonanza.

The show as a whole needs considerable tightening, especially in the maestro's department. It runs 85 minutes due mainly to Morgan's penchant for gab. He's a great showman but addicted to dragging valuable stage time with needless chatter. Once it's cut and show trimmed it will be genuinely socko. Watching Pearl Bailey here must remind of the saying: "Race horses for race courses." The songstress is a click in this room everytime she appears. Backed now by the full-bodied Morgan crew, she performs in slick fashion. Her innuendos, doubletalk and her low-toned jocularities which emphasize the last lines of her songs all but break up the house. As it is, she concludes 30 minutes to a solid reception.

Miss Bailey's familiar loose-arm motions are in evidence in the spicy "A Girl's Gotta Get Married," "I Wouldn't Walk Across the Street" clicks. "It Ain't Necessarily So" is delivered with fine feeling. Her "Mink Song" is hilarious. Faves are "I Get It When I Want It," "He's Gone" and "Laziest Gal in Town."

The Morgan portion of the show features the leader, his trombone and vocals, with a vocal assist from his slush-pump sidekick, Al Jennings. The brass section gets a workout in "Dark Town Strutters Ball." Morgan reeds his muted instrument in a familiar medley sparked by "Linger Awhile" and "Lumbering," and the ovation proves he still right there in his particular brand of music. "Johnsong Rag" is a rouser. Pianist Eddie Wiltser gimmicks "Tea For Two," playing the piano with one hand while accompanying himself on the cornet. Then Wiltser trots out a unique slide cornet for a pair of numbers that evoke accolades. "Hangin' Around" has Jennings on vocals for laughs and "Small Fry" is the maestro's own big vocal moment.

The Hightowers are a standout adagio team. The femme is tops in precarious stunts in which her contortionist abilities get full play while the male is a solid under-stander and pivot to lift, whirl and toss his partner about in an act tailored for thrills.

The Flamingo Starlets shine in a pair of production numbers backed by the fine tenor vocals of Don McKay.

Bob.

**Savoy Hotel, London**

London, Aug. 19.  
Peiro Bros. (2), Florence & Frederic, Ted & George Durante, Sydney Simone & Francisco Cavez Orchs; \$5 minimum.

Essentially, there has been no major change in cabaret policy at this No. 1 hotel since Frederick Lloyd assumed the mantle of entertainments director from the late Carroll Gibbons, and the only variation has been the elimination of the dancing line which used to do quickie routines between the acts. In other respects the format remains the same: a trio of acts, usually dependent on sight appeal.

The current layout, booked for a fortnight, is a typical specimen bill. The headliners are the Peiro Bros., a South American juggling duo who are being featured in the Palladium revue, with a strong comedy appeal in a slick routine. Their act is hallmarked by a shrewd combination of adroit timing and skillful manipulation to ensure appreciative reaction.

In their third return engagement this year at this swank hotel, Florence & Frederic (also in the current Palladium revue) register which they blend classical ballroomology with graceful acrobatics. This is a high-speed routine in which four numbers are crowded into 12 minutes, all of which feature fancy lifts and twirls, with an accomplished degree of precision timing.

Third act in the bill, Ted & George Durante, have a big local following and they, too, are featured in a West End revue. Their standard comedy acrobatics are always surefire and never fail to garner strong ringside miltings.

Entire layout is smoothly showcased by the Sydney Simone aggregation, with the Latin-American rhythm music contributed by the Francisco Cavez combo.

Myro.



**Edgewater Beach, Chi**

Chicago, Aug. 13.

**Freddy Martin Orch.** (15) with *Martin Men* (4), *Bil Curtis, Johnny Cochran, Abe Siegel, Manola Mera, Sid Krofft, Dorothy Hild Dancers* (10); \$1 cover, \$3.50 minimum.

Freddy Martin is here for his annual outing on the Beachwalk, this time on a four-weeker which wraps up the season for this cabaret ozoner. Business is automatic.

As usual, Martin and his fine orch comprise the nucleus for an original production, or musical-ette, devised by house producer Dorothy Hild. Current display, however, is slightly under sock standard of Martin's previous appearances. Format is not so well conceived as productions of other years, having in general less splash, balance and imagination. Still, it's a fairly diverting time-passer and one whose variety values can still keep a crowd engaged for 45 minutes.

Titled "Stage Door," the spread evolves as a matter of casting and rehearsing a Broadway show, which the affable maestro is presumably producing. Performers who occupy the fore of the stage are taken to be principals of the cast going through their routines. Accordingly, Bil Curtis sings a medley of Bing Crosby identities, with special lyrics, in an amazingly close carbon of the crooner. Johnny Cochran, another member of the Martin vocal staff, assists Curtis in this tidbit.

Manola Mera, Cuban chanter with a rich legit tenor, essays an appealing brace of Spanish tunes like "Granada" and "Estrellita" before capping with a well-lauded "Vesti La Giubba." Abe Siegel, bass player in the orch, fills in time with a snappy version of "Holiday for Strings."

Other than the house line, sole member of the lineup who is not in the regular Friday night package is marionette manipulator Sid Krofft. Krofft has a regular vaude segment wherein he brings forth a line of three Balinese dolls, a detachable skeleton in a macabre dance, a striptease and two sepiá dolls in jitterbug finish. Execution is smooth and convincing, and the turn's varied moods brings approval.

Sprightly Dorothy Hild Dancers, eight gals and two guys, give the show its only dash in three fine rep sessions. Very imaginative one is that which is a ballet supposedly seen by the audience from behind stage.

Neither the Martin orch nor Martin Men participate in the proceedings except on bandstand in showbacking. Show score is no easy one, ranging from jive to operatic. Unit is very danceable between shows. Owing to the five-day or so-called "Petrillo" week, Jack Cavan relief orch comes in for two days with same program, Martin's vocalists being permitted to work the full seven days. Les.

**Hotel Radisson, Mpls.**

Minneapolis, Aug. 21.

**Gisele MacKenzie, Don McGrane Orch.** (8); \$2.50 minimum.

Thrush Gisele MacKenzie returns a second time to this tony boile to convince again that she's a topdrawer swanky supper club entertainer. They had the ropes up opening night and she departed to ovations.

Singing comedienne seems the correct designation for Miss MacKenzie in her present surroundings. She sells several amusing numbers with deftness. Amusing as well as singer, she's equally proficient in handling the less gay vocal assignments. The infusions of graciousness and exuberance add up to buff vocalistic merchandising.

Miss MacKenzie's present routine embraces "The Coach," a French ditty, "The Right Singer for the Right Song" and a lampoon of "Little Things Mean a Lot." A reprise of past favorites also scores. She winds up with a very well done session on the fiddle. The verbal intros to her offerings are smart and polished.

Don McGrane and his musicians back up Miss MacKenzie excellently, also supplying customer dampsation.

**Black Hawk, Frisco**

San Francisco, Aug. 5.

**Erroll Garner Trio, Buddy Motesinger;** \$1 admission.

One of the most engaging personalities in the jazz world, and one with a strong local following, Erroll Garner in his fourth straight year at this bistro continues to show that you can satisfy both the jazz fans and the general public if you want to.

Garner belts out a pleasing

assortment of ballads and swing tunes, ranging from "I Can't Get Started" to "Red Top," at the while so obviously enjoying himself that it takes a hardbitten rounder not to break down and enjoy himself too. The Garner piano style, with its flourishes, solid beat and devotion to melody, bypasses the dissonance and much of the obscurity of most modern jazz pianists, with the result that a great deal more of the act gets across to the public.

Supported by Bull Reuther, bass, and Fats Heard, drums, Garner puts on quite a show while playing. He mugs, hums to himself and smiles at his own pianistic and the interplay between the musician provides plenty of kicks to the ringers.

Pianist Buddy Motesinger, while a solid intermission 88er, is spotted badly, as Garner is a tough man to follow on his own instrument.

Rafe.

**Gatineau, Ottawa**

Ottawa, Aug. 21.

**Fran Warren, The Hubbells (2), Lindsay Sapphire Dancers** (6) with **Gene Griffin, Harry Pozy Orch.** (8); \$1 admission.

Expert tune selection, strong staging and routing and top pipes give the current Fran Warren session in the Gatineau Club's Carnival Room a sleekness that brings persistent mitting. Chirper, backed by effective arrangements by the Harry Pozy house band, holds the customers with her freshness and savvy, and she handles this big room with ease. Standout tunes include "Sunday Kind of Love," "Man That Got Away," "Making Whoopee," "Lover Come Back to Me" and a collection of other oldies.

Joan & Tip Hubbell work a zingy chore with accordions, taps and some chanting to good response. Introduction of a couple of novelty items would improve the act and give it a touch of comedy.

Lindsay Sapphire Dancers, with chirper Gene Griffin, hold over three impressive routines. Harry Pozy band plays for both dancing and show. Al Costi is singing at the lounge 88s.

Gorm.

**Nautilus, Miami Beach**

Miami Beach, Aug. 21.

**Barry Sisters, Antone & Ina, Melodairs, Syd Stanley Orch.** \$2.50 minimum.

The Barry Sisters, since last appearance here several months ago, have been playing the plushier cabarets and fully evidence the polishing and confidence such experience brings to the intelligent performer.

Handsomely gowned, attractive and well poised, they work their harmonies in a style tailored to their talents with accent on the rhythmic. Items such as "Make Love To Me," "Side By Side," "Send Me A Man," with comic undertones interwoven, and special lyrics on "Whoopie" reflect careful preparation and adaption to their needs. For the change in tempo "I Believe" and "My Sister" serve as display for aptitude on ballads. Encore segment is outstanding with Italian, English and Yiddish version of "Darktown Strutters Ball" the topper. They keep tablers enthusiasm mounting all the way, to wind into a wrapup.

House dance team Antone & Ina purvey their ballroomology in smooth fashion, while Syd Stanley and his orch are apt, per usual, on the showbacks and for dampsation. The Melodairs trio round out matters with instrumental-vocal essays.

Lary.

**Yacht Club, A.C.**

Atlantic City, Aug. 11.

**Bobby Escoto & Band** (8), **Fabian Dancers** (5), **Mambo Aces** (2), **Olga, Lao & La Minerva;** \$3 minimum.

Since he bought Babette's from Dan and Babette Stebbins several years ago, Nat Goldberg has been seeking a formula to lure mobo trade. Lately onto the mobo vogue, he has brought in Bobby Escoto and his Cuban Carnival from Miami to whoop things up for the summer customers, with cuisine to match.

"Cuban Carnival" twice nightly, three times weekends, is an hour-long, Latin-American show featuring Escoto's singing. Bandleader emcees and keeps the pace fast.

Stars of "Cuban Carnival" are Lao & La Minerva in three Latin terps. Mambo Aces score with their vocal interpretations, working as singles and duo.

Olga (Mrs. Bobby Escoto) registers strongly in her "Fire Dance," given with support of Fabian Dancers, mixed quintet.

Escoto offers three vocals, with billing credits to Decca and Mercury for whom he waxed. Walk.

**Blue Angel, Chi**

Chicago, Aug. 16.

**"Calypso Follies" with The Charmer, Gigi, Lord Templar, Lady Eva, Louis Naylor, Al D'Lacy Gypsy Orch.** (4); \$3.50 minimum weekends, \$2.50 weeknights.

Jeau Fardull has assembled a youthful Calypso display for his intimate underground bistro that stands out over previous shows for flash, balance, and sex appeal. Present edition, in for eight weeks, is an eye-filling romp employing a front and a rear stage which brings the show into the aisles with minimum craning of the neck.

The Charmer, while not a very modest namepiece for the headliner (Gene Walcott), still is no misnomer. Lad's potentialities are good. He has warmth, a hep stage manner, and the vocal wherewithal to develop into a performer of high order in a rather limited field, Calypso being what it is. Fine lilted phrasing puts across the jest lines of the lyrics, and it's entirely to his credit that he gets laughs out of ditties like "Matilda," "Hold 'Em Joe," and "Man Smart, Women Smarter," which have been heard again and again during the 18 months of Calypso revues in this room. In general, show has need for sock new numbers, like those essayed by Lord Templar.

Templar, a sensitive looking guitar player who introduces and accomps each of the performers, sings a clever *entendre* piece "I Let Her Behind for You" with such contag that the community singing on the choruses comes easy. Also departs from the dominant West Indian mood to deliver sock version of "Roumania, Roumania" in Yiddish.

Two femmes in the cast hypo the bill with spunk and pulchritude. Lady Eva's peppery primitive dances in scant costumes are sexy and brightly received. Gigi, an attractive chirper, has a good way with song and coquetry as she demonstrates on "Panama M' Tombe" in French. Two gals clash in a hen-fight on "Better Woman" duet which affords a good comedy moment.

Louis Naylor is a muscular Afro dancer whose speed terp is punctuated with splits, leaps and frenetic head rolls. Dance antics are repetitive but probably because stage is confining for a bounding dancer. Finale is colorful with all hands returning in a buoyant carnival production.

Al D'Lacy's gypsy string orch backs the show nicely and plays dance sets. Victor Manuel, Argentine tenor, delivers excellent south-of-border ballads in interludes.

Les.

**Chaudiere, Ottawa**

Ottawa, Aug. 20.

**Trudy Richards, Marvellos (3), Marc Bollero, Miriam Sage Dancers** (5), **Jimmy Garrett Orch.** (8); \$1 admission.

Trudy Richards, blond looker with good pipes and effective stage savvy, works the Chaudiere Club Rose Room to begoffs. Even with fair band backing, gal lures solid mitting all the way with nice handling of "Red Riding Hood" and "Lady Is a Tramp."

Marc Bollero, who also emcees, registers strongly in a fast string of impressions ranging from Crosby to harbor noises, many on suggestions from customers, closing with an okay panto ball game routine.

Marvellos' offbeat offering effectively mixes magic, music and comedy. Two males and a femme operate at a fast pace to produce musical instruments from the air, switch gal's gown-color several times before tablisters' eyes and make themselves appear and disappear. Precisely-timed act is expertly staged.

Miriam Sage Dancers, preeming here this week, are on three times. Jimmy Garrett band showbacks and plays for dancing.

Gorm.

**Amato's, Portland, Ore.**

Portland, Ore., Aug. 4.

**Arthur Lee Simpkins with Felix DeCoda, The Glenss (3), Sparklets (5), Wyn Walker Orch.** (5) with **Rene Weiss;** no min.; cover, \$1.50.

Arthur Lee Simpkins opened a three-week date at this plush showcase for the sixth consecutive year, and as usual he's loaded with talent and showmanship, which he displays to the hilt. Singer's selections are varied and there is a tune to please every single payee before he signs off. His change of pace, sprinkled with comedy in good taste, makes this one of the best acts to appear here. He has to beg off after 45 minutes. Felix DeCoda takes over the 88s and batons the house band during the

stint.

The Glenss wow the audience with their smart acro-dancing. Two guys and one femme go through some better than standard acro stuff with gal holding down the middle spot. Trio have set difficult tricks into a routine filled with dance, and beg off after a neat audience participation stunt.

The Sparklets are on for two production numbers. Florence Pickett choreography and costuming make the five longest beauties more than something to look at. Wyn Walker and his boys play a nifty show and set the tempo for dancing. Orb-filling Rene Weiss knocks out some neat chirping during the dancing seshes.

Feve.

**Charley Foy's, L. A.**

Los Angeles, Aug. 19.

**Dick & Gene Wesson, Johnny & George, Charley & Mary Foy, Johnny Black's Trio;** \$2-\$2.50 cover.

The Wessons, Dick and Gene, are reunited after six years and their antics, mostly impressionistic, should set well with this valley trade. They'll have to make up with performance for the lack of name draw and lip service in these precincts can change the bookkeeping from red to black.

Charley Foy bemoaned the fact that he was opening against Martin & Lewis at Ciro's, but lack of marquee draft despite the billing "fabulous comedians," was more than a mite responsible for the sparse opening night turnout. The Wessons may catch on despite material that stays in one groove too long. Impersonations in their idiom are quite amusing but they seem capable of tapping other veins of comedy. If the response seemed cold, it could be charged off to the sameness of their routine.

To "break them down," Gene does the straight work and Dick is the comic and they complement each other well but they should get a few new comedy situations and jokes. Not that their carboning of famous figures, carboned so many times before it now belongs in parlor games, isn't good fun but how much can the payees take. This reviewer counted 17 impersonations.

To break the monotony, Johnny and George are back with their finger-snapping songology and whoever is the one away from the piano is a real-gone performer who works with skilled ease. The dancing Foy, who is Charley, and the singing one, Mary, team up for a few turns of the nostalgia faucet and Johnny Black's trio does a good job of backstopping the acts.

Helm.

**New Acts****BILL & BABS ADAMS**

Comedy

10 Mins.

Empire, Edinburgh

Youthful mixed pair are fairly new to the U. K. vaude loop, but already loom as possessing much natural comedy talent, tuned to English audiences.

Pace is fast, attitude friendly and warm, and script good, but couple score mainly through uninhibited approach to their comedy chores, with result that they actually seem to be enjoying the business of trying to put over comedy. Male has specially confident approach in a cheeky English style. Femme's hairdo is a bit off the mark and could be softened down somewhat to give her a homelier touch. Act is well-routined and timed, and is put over at a pace which never lets it flag.

Worthwhile booking for U. K. and Commonwealth vaudeuries, and worth attention as it progresses.

Gord.

**RUDDY BOLLY**

Wire Juggling

8 Mins.

Empire, Edinburgh

Male performer shows nifty footwork and hand agility on the slack wire. Opens with standard routine of juggling with hoops, cones, flags and balls, which brings warm mitting, and then demonstrates with balancing footwork on the wire.

Most hard-to-hand music for his one-hand balance on the slack wire. Follows by balancing an ordinary chair diagonally on the wire and proceeding to stand atop it. For versatility, brings on a unicycle and rides it competently to and fro on wire.

Okay act for most visual vaude situations, though stronger finish could be evolved. Needs sharpening for U. S. market.

Gord.

# Tahoe's Big Potential

Continued from page 2

casino and resort is Cal-Neva Lodge, a massive rustic structure with the California-Nevada state line running across its dance floor. On the Nevada side is one of the biggest casinos in the state, operating 15 tables and enough action to warrant five more. Charles Resnik, one of the operators of the casino, estimates an average of over \$100,000 a day is bet there. The theatre-restaurant, which seats 300, is a hunting lodge motif with high, exposed beams, and moose and deer head looking down on the diners.

**Dressing Rooms in Calif.** Once the stateline ran through the center of the dining room. Those seated on the California side found a sales tax on their dinner checks. Nobody knows how the line got up on the stage, 25 yards away. Now entertainers wait offshore in California and do their routines a few feet inside Nevada.

Cal-Neva was the first casino in Nevada to employ big name attractions. Judy Garland first sang here as part of the Gumm sisters. The late 1930s had a star roster as impressive as most niteries in Nevada today.

Bob Miller, w.k. Nevada hotel man and manager of the Cal-Neva Biltmore for the season, was the first to bring big talent to Reno, and that wasn't until 1943 at El Cortez Trocadero.

The Cal-Neva Lodge, and recently the addition of the Cal-Neva Biltmore, accommodate close to 500. The season, measured during the time of full scale casino and floorshow operation, is only 10 weeks long.

**Doug Ross and Sanford Adler** "We have an employee for every guest," says Doug Ross, manager of the combined operation. "This makes the Cal-Neva about the most unusual resort in the world. Imagine hiring 500 people for 10 weeks, most of whom have never seen the resort before."

Ross is an accented Englishman with a mustache who organizes each season in a few weeks. Except for an accident early this season when he locked himself in a deep-freeze locker, Ross has carried out the Cal-Neva's tradition of clicking efficiency without incident.

Owner of the Cal-Neva is Sanford Adler, who once owned the Flamingo and El Rancho in Las Vegas. Adler introduced 24-hour gaming to Nevada, and the Chuckwagon, a buffet which is now a tradition in most Nevada niteries. Adler bought Cal-Neva in 1948 from gamblers James McKay and William Graham. He inspected the premises by candlelight early one year, and bought it the next day.

The Cal-Neva as it stands today was built in 1937—in 32 days. This extraordinary feat was accomplished because the lodge burned down just as a season was about to begin, so 500 workmen were put on the job in round-the-clock shifts. The fire destroyed the lodge on May 27, 1937. The lodge opened again on July 2.

The Cal-Neva Biltmore is a strange, out-of-place hotel, which sits across the highway from the Cal-Neva proper and the lake. It is too slick to look like a mountain resort and too misplaced to catch much action. Its history is short but complicated.

Opened in 1948 it was bankrupt in 1949. The Reconstruction Finance Corp. sold it for \$225,000, taking a \$190,000 loss. It was bought by Joe Greenbach at an auction in September of 1952, although Sanford Adler outbid Greenbach. The RFC didn't like the arrangement for payment which Adler offered. So Adler bought the Biltmore from Greenbach in October of 1952 for \$350,000 and named it the Cal-Neva Biltmore.

The Biltmore's 210 accommodations are kept full during the season but the gambling still takes place in the lodge. A combination of various orchestras (currently Chuy Reyes), name attractions, and free buffets have failed to create any significant action at the stepchild. It is doubtful, anyway, that there is now enough gambling to support another big casino.

The Cal-Neva, as the lake's oldest casino, has always catered to San Francisco clientele. Most of its play still comes from this element, who maintain big homes on the California side of Tahoe. Every effort has been made to create a

sort of Post-at-Powell-intersection for the San Francisco vacationers. Pictures of the city are prominent throughout, and a perfect replica of a cable car shuttles between the lodge and the Biltmore all day and night.

**Joby Lewis' Showmanship** Only other real competition for the Cal-Neva is a smaller, class spot called the Cal-Vada, about a football field away from the lodge. Operated by Joby Lewis for the past several seasons, it is struggling into prominence with some first-rate shows. It is a much smaller niterie and casino and has only a few room accommodations, but it is grabbing a lot of play off the Cal-Neva doorstep, and vice-versa.

Lewis has a Las Vegas point of view regarding this. "A good show anywhere on the lake means business for everyone," he thinks.

His lineup this season has included the Mills Bros., Nat (King) Cole, Joni James, Mel Torme and Dorothy Shay.

His nextdoor neighbor has had Frankie Laine, Eartha Kitt and Sophie Tucker.

A Lewis innovation for Tahoe is the introduction of a name attraction for after-hours. Carmen Cavallaro plays at the piano bar from 2 a.m. There is an obvious pitch to late rounders and gamblers and is keeping the place in a fair hum to the dawn.

Between the north and south ends of Tahoe, on the Nevada side, there are only two filling stations. This pretty well makes up the commercial part of the lake on the Nevada side, except, of course, the two booming borders. Otherwise there are only secluded resorts, beach cottages and homes.

The California side of Tahoe is quite different. Surprisingly, this is definitely the commercial part of the lake. Extending from the Nevada border into California, at both ends, are hundreds of motels, stores and business places.

This commercialism is most prevalent at the southern tip of Tahoe, where a speed limit of 25 miles an hour exists through most of a 10-mile stretch of motels and resorts.

**Tourists Important Now** Tourism is the most important phase of Tahoe's new activity. This tourist tide has not only been ignored at the north, but in fact discouraged by resort prices and the size of the bets.

The teeming tourist activity begins just inside Nevada at Stateline. A half dozen gambling clubs are operating here, catching a daily pass-through traffic which Tahoe estimates at 5,000. These are travelers who do not even stay at the lake overnight. Many of them make the north end of the lake too, but the easy route over Highway 50 through Stateline gets the biggest percentage.

Most of these clubs have entertainment, but only Stateline books a floorshow of any dimensions. Xavier Cugat, Duke Ellington, Ted Lewis and the Ames Bros. have shown there this year.

George's Gateway Club, owned by George Cannon and Phillip Musso, and Harvey Gross' Wagon Wheel, both across the road from Stateline, enjoy big and consistent action from this new Tahoe tourist trade. The Gateway books unknown musical groups for its 150-seat dining room. Right now, an eastern combo, The Four Horsemen, packing four shows a night. The Horsemen are spelled by another group, The Three Of Us.

The Wagon Wheel next door does the same size entertainment business with well known singing and instrumental groups. The Ink Spots closed recently, and The Jokers are the current headliners, trading off with The Eastman Trio. Delta Rhythm Boys are scheduled.

The Wagon Wheel keeps nine tables busy in its rustic room, the atmosphere, as it is everywhere at this end of Tahoe, is informal. Employees in this community are usually year-to-year, whereas at the north, they are mostly new each year.

Stateline and the south part of the lake are more concerned with making Tahoe a year-round operation than up north, too. Both the Gateway and Wagon Wheel are open through the winter, without shows. The Redwood Room of Stateline keeps its tables uncovered, too.

According to George Cannon of

the Gateway, the only real bottleneck in a year-round operation is the road around Emerald Bay.

This is one of the most scenic parts of Tahoe but the road is winding and narrow. An average snowfall closes it almost immediately. This would be the route most northern Californians would use.

The Highway 50 Association, a group dedicated to making this route more popular than Highway 40 over Donner, which bypasses the Lake, is working on the problem. A bridge across the narrow inlet of Emerald Bay has a third priority rating in California's Esmeralda County.

Stateline Club, in the throes of licensing problems and a perpetual change of hands, has not been able to do its best business for a few years. As of two weeks ago, there were six owners.

Its 250-seat restaurant, which plays top names, is responsible for luring plenty of business from other parts of the Lake. Its gambling operation is big and goes full tilt until 4 or 5 each morning.

**Year-Round Horizons** But Tahoe, with all its individual problems and overall headaches, such as weather and divided action and short seasons, is growing steadily to what could become Nevada's most important summer gaming and entertainment biz. It can also lengthen its season, eventually to become a year-round playground.

Although the number of businesses and motels continue to grow, there are no immediate plans for new casinos or niteries. A mile inside Nevada from Stateline is the Casino de Paris, formerly Tahoe Tavern. Operators around Stateline see a growth, over the next 5-10 years, which will fill up the roadside all the way to this bad luck spot. As Lou Walters' Casino, it failed in two tries in 1952 and 1953. Here again the influence of children was felt. Observers say one of the main reasons the Casino couldn't attend the semi-nude floorshows with their kids.

But the balance of power is gradually shifting from these summer cottages and home families to the increasing flock of tourists. As with anything that gains in popularity, a certain amount of seclusion and natural beauty disappears.

The Shangri-la accessibility and beauty of Lake Tahoe remains. Any approach over the surrounding mountains reveals suddenly an inspiring sight of this second largest lake in the world at this elevation. The stretches of commercialism at its shore are sometimes glaring in contrast.

This very contrast seems to be Tahoe's greatest potential. Success depends on a proper balance between nature and a natural.

## Tap S-W

Continued from page 3

with Thomas and Merian C. Cooper in the making of "This Is Cinerama," will be associate producer in "Seven Wonders," with Ted Tetzlaff as the director. According to current plans, Thompson is slated to move into the vacancy created by the death of Joseph Bernhard, Stanley-Warner v.p. in charge of Cinerama theatre activities.

"Seven Wonders" will be the third Cinerama pic to be completed. It was started by Cooper and suspended when Stanley-Warner purchased Cinerama control. Since then, S. H. Fabian has greenlighted plans for completing the film by constructing a plot that would fit the pattern of the footage already shot. The new footage would be taken in various capitals, including—if that's possible—Moscow and Peiping.

Next Cinerama film due for release is "Cinerama Holiday," made by Louis de Rochemont. Also set for Cinerama treatment is the Lewis & Clark expedition picture to be made by Warner Bros. It's understood that the film will also be Cinemascope. Thompson is currently on the Coast repping Cinerama in confabs with WB on the production.

Reversion of Cinerama Productions to an active production status is not seen as setting a new pattern in the overall relationship of the Cinerama companies. Cinerama Productions has passed on its license to Stanley-Warner. In the case of "Seven Wonders," it does have a say-so in the script, budget, etc. However, it's emphasized that this holds true for this one picture only.

# VARIETY BILLS

WEEK OF AUGUST 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

**NEW YORK CITY**  
 Music Hall (I) 26  
 Marilyn Murphy  
 Corps de Ballet  
 Jarry Griswold  
 Glee Club  
 Rockettes  
 Sym Orchestra  
 Milan Timothich  
 Palace (R) 27  
 Mr. Ballantine  
 Cell Cabot  
 V & G Haydock

George Martin  
 Tommy Dale  
 Archie Lewis  
 Empire (I) 23  
 Harry Shiel  
 Harry Dawson  
 Astaire  
 Leifson & Gately  
 Remy Ferri  
 3 Tolados  
 Patie Joyles

## Cabaret Bills

### AUSTRALIA

**COLAC**  
 Regent (T) 23  
 Vienna Boys Choir  
**MELBOURNE**  
 Tivoli (T) 23  
 Allan Jones  
 Roy Barbour  
 Harry Jacobson  
 John Vaughan  
 Margaret Brown  
 Julian Somers  
 Chasell  
 Bouna  
 Max Blake  
 Ed Cox & Myrna  
 John Bluthal  
 Tivoli Choir  
 Dancing Boys  
 Ador  
**ST. KILDA**  
 Bob & Astor  
 Hippodrome (I) 23  
 Roy Rollands  
 Jimmy Gray  
 A. B. & J. Joy  
 Diana Chapman  
 C. W. Ingram  
 Andrew Dancers  
**BIRMINGHAM**  
 Hippodrome (M) 23  
 Harrold & Evans  
 Dr. Crook & C  
 Joe Moreno  
 Bill Wattington  
 Pharo & Martina  
 Voland  
 Gensfield Smith  
 Lee Youngsters  
**BLACKPOOL**  
 August House (I) 23  
 Jimmy Edwards  
 Tony Hancock  
 King  
 Renee Strange  
 Lowe & Ladd  
 Lucienne  
 E. & Rodolphe  
 Kathryn Moore  
 Monte Norman  
 Corrie Ballet  
 20 Tiller Girls  
 Palace (I) 23  
 E. & J. Waters  
 Billy Russell  
 Donald B. Stuart  
 Robert & J.  
 Swan & Leigh  
 Slim Rhyder  
 Diana Niagara  
 E. & Collins  
 Merle & Marie  
 Tessa  
 Tour Circus (I) 23  
 C. Carrol & Paul  
 Knies Animals  
 August Natsch  
 3 Cradocks  
 Vivian & Tassi  
 Peter Cavanagh  
 2 Cherkis  
 Harold Gautier  
 C. Ramses  
 Douglas Kossmayer  
 3 Petrolis  
 George Ruzsa  
 7 Eagles  
 2 Ryssos  
 E. & J. Barrett P  
 Little Jimmy  
 Jimmy Scott  
 W. G. Paviloff  
 Terry Thomas  
 David Whitfield  
 Stella May  
 Freddie Frinton  
 3 Nais  
 Cycling Brookways  
 25 Langford  
 Herbert Wallis  
 Sonnie Walton  
 12 Jodelmakers  
**BOSCOMBE**  
 Hippodrome (I) 23  
 Jack Haig  
 Charles Elliott  
 Harkness & W  
 Bar Darney  
 Patricia Solis  
 Leslie Lowsey  
 Eddie Hart  
 5 Fishes Girls  
**BRISTOL**  
 Hippodrome (S) 23  
 Lita Rosa  
 B. Bascan  
 Dargie 5  
 Payne & Evans  
 B. Wareham & J  
 Arthur Haynes  
 Dennis Bros & J  
 Darryl Dags  
**BRUXELLES**  
 Empress (I) 23  
 Ike Hatch  
 June Tellers  
 Jacqueline McVee  
 8 G. Lawrence Girls  
**DIESELDA**  
 Palace (I) 23  
 Clarkson Ross  
 Stewart & Mathew  
 Billy Burden  
 6 Clarkson R  
**CHISWICK**  
 Empire (S) 23  
 Alan Alan  
 J. Johnson  
 Sensational Garcias  
 Cycling Mikowski  
 3 Spemacs  
 Denvers  
 Ladd West  
 Sam Rogers  
 Reggie Dennis  
**DERBY**  
 Hippodrome (S) 23  
 David Hughes  
 Len Martin  
 Valente & Austin  
 Morris & Saville  
 Scott & Foster  
 3 Lees  
 2 Carozells  
**EAST HAM**  
 Grand (I) 23  
 Raynos  
 Roy Hansen  
 Frances Duncan

**NEW YORK CITY**  
 Basin St  
 Ralph Young  
 Pirok  
 Art Waver Or  
 B. Harlowe Or  
 Mickey Deems  
 Marvin Davis  
 Calvin Ponder  
 Orson Bean  
 Tommy Adams  
 Bart Howard  
 Jimmy Lyons Trio  
 Copacabana  
 Al Berlin  
 Dolores Hawkins  
 Delta Rhythm Boys  
 Ramon Gons  
 M. Duro C  
 Frank Marti Or  
 No. 1 Fifth Ave  
 Cedrone & Mitchell  
 Bob Downey  
 Harold Fenville  
 Hans Webster  
 Hotel Roosevelt  
 Lenny Herman Or  
 Hotel Telf  
 Trude Address  
 Latin Quarter  
 Bernard Bros  
 Sonny  
 Jane Morgan  
 7 Ashtons  
 Black Orchid  
 Burl Ives  
 June Carroll  
 Dr. Arthur Ellen  
 R. Kerpays Duo  
 Blue Angel  
 The Chamer  
 Lord Templar  
 Lady Eva  
 Gloria Taylor  
 Al D'Lucy Quartet  
 Blue Note  
 Gerry Mulligan  
 Johnnie Cochran  
 Robinson  
 Chez Paree  
 Dick Contino  
 Billie Holiday  
 J. Conrad Ders  
 B. Farnon Or  
 Conrad Hilton  
 "Skating Stars"

### BRITAIN

**DUNCAN GRAY**  
 Metropolis (I) 23  
 Danny O'Dea  
 Al Connors  
 Franklyn  
 B. & R. Rema  
 Juanita  
 G. & Howard  
 8 Glamourettes  
**FINSBURY PARK**  
 Empire (M) 23  
 Al Martino  
 Dot & Maureen  
 Billie Holiday  
 Jose Moreno  
 Bill Wattington  
 Pharo & Martina  
 Voland  
 Gensfield Smith  
 Lee Youngsters  
**BLACKPOOL**  
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 Len Martin  
 Valente & Austin  
 Morris & Saville  
 Scott & Foster  
 3 Lees  
 2 Carozells  
**EAST HAM**  
 Grand (I) 23  
 Raynos  
 Roy Hansen  
 Frances Duncan

**CHICAGO**  
 Margie Lee  
 Cathy & Blair  
 Shirley Lindo  
 Weidemanns  
 Polo  
 Jerry Twins  
 Jimmy Caesar  
 Eileen Carroll  
 Dick D'Arcy  
 B. Dears & Dons  
 Frankie Masters Or  
 Edgewater Beach  
 Rudy Martin Or  
 Dave Leonard  
 Bill Curtis  
 Johnnie Cochran  
 Martin Men  
 Sid Kroff  
 D. Hillers  
 Palmer House  
 George Gobel  
 Billie Holiday  
 Cannon  
 Double Deuces  
 Three Hucks  
 Charlie Fisk Or

### LOS ANGELES

**Embassador Hotel**  
 Los Chavales Or  
 Espana  
 N. Wynne Or  
 Band Box  
 Billy Gray  
 Doris D'Amico  
 Dorothy Claire  
 Nicco & Barba  
 Larry Green Trio  
 Bar of Music  
 Romy & Romy  
 Allen & DeWond  
 Gene Gart Or  
 Biltmore Hotel  
 Weir Bros Or  
 Allan & Ashton  
 Bob Douglas  
 Fred Thompson  
 Earl Bailey  
 Bar of Music  
 Bill Jordan  
 Hal Fisher  
 Harvey Bell  
 Gene Galt  
 Gina Valente  
 Ethel Davis  
 Fred Thompson  
 Clover Club  
 Ralph Slater  
 Ted Lawrie  
 Marilyn Hightower  
 Tony Lopez Or  
 Selma Marjorie Line  
 Wanda Woodbury  
 Five O'Clock  
 Belle Barth  
 Hal D. Hall  
 Don Ostro Or  
 La Vie En Rose  
 La Vie En Rose  
 Tommy Miller Or  
 Leon & Eddie's  
 Lois De Ann  
 Rex & Bessie  
 Gary Miller  
 Roy Hansen  
 Allen Sellers  
 Michael Benline  
 Frances Duncan  
 Joe Warren  
**SHEFFIELD**  
 Empire (M) 23  
 Dickie Bird  
 Len Aster  
 3 Spemacs  
 Maureen Comfort  
 10 Valentine Girls  
**SUNDERLAND**  
 Empire (M) 23  
 Frankie Vaughn  
 Mearcamb & Wise  
 Radio Javeliers  
 Tobias 3  
 Shane & Lamar  
 Valente & Austin  
 Keefe Bros & A  
 Manning & Lea  
**SWANSEA**  
 Empire (M) 23  
 Morgan & Manning  
 Frank Preston  
 Gladys  
 B. Wright & Marion  
 Betty Driver  
 Chris Sands

**Los Angeles**  
 Dick Stable Or  
 Bobby Ramos Or  
 Charley Fey's  
 Dave Remy  
 Ann McCormack  
 J. Black Or  
 Mocambo  
 Eartha Kitt  
 Paul Herbert Or  
 Moulin Rouge  
 Chiquita & Johnson  
 Rudy Martin Or  
 DeCastro Sis (3)  
 B. Minervich H R  
 Wanda Woodbury  
 Barbettes (5)  
 Gina Gangel  
 Johnnie Cochran  
 Bob Snyder Or  
 Staffler Hotel  
 Ted Lewis Or

### MIAMI-MIAMI BEACH

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 Bill Jordan  
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 Harvey Bell  
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 Gina Valente  
 Ethel Davis  
 Fred Thompson  
 Clover Club  
 Ralph Slater  
 Ted Lawrie  
 Marilyn Hightower  
 Tony Lopez Or  
 Selma Marjorie Line  
 Wanda Woodbury  
 Five O'Clock  
 Belle Barth  
 Hal D. Hall  
 Don Ostro Or  
 La Vie En Rose  
 La Vie En Rose  
 Tommy Miller Or  
 Leon & Eddie's  
 Lois De Ann  
 Rex & Bessie  
 Gary Miller  
 Roy Hansen  
 Allen Sellers  
 Michael Benline  
 Frances Duncan  
 Joe Warren  
**SHEFFIELD**  
 Empire (M) 23  
 Dickie Bird  
 Len Aster  
 3 Spemacs  
 Maureen Comfort  
 10 Valentine Girls  
**SUNDERLAND**  
 Empire (M) 23  
 Frankie Vaughn  
 Mearcamb & Wise  
 Radio Javeliers  
 Tobias 3  
 Shane & Lamar  
 Valente & Austin  
 Keefe Bros & A  
 Manning & Lea  
**SWANSEA**  
 Empire (M) 23  
 Morgan & Manning  
 Frank Preston  
 Gladys  
 B. Wright & Marion  
 Betty Driver  
 Chris Sands

**Los Angeles**  
 Dick Stable Or  
 Bobby Ramos Or  
 Charley Fey's  
 Dave Remy  
 Ann McCormack  
 J. Black Or  
 Mocambo  
 Eartha Kitt  
 Paul Herbert Or  
 Moulin Rouge  
 Chiquita & Johnson  
 Rudy Martin Or  
 DeCastro Sis (3)  
 B. Minervich H R  
 Wanda Woodbury  
 Barbettes (5)  
 Gina Gangel  
 Johnnie Cochran  
 Bob Snyder Or  
 Staffler Hotel  
 Ted Lewis Or



**Chicago, Chi**

Chicago, Aug. 20.

Four Aces, Betty Madigan, Bobby Monahan, Mayo Bros. (2), Louis Basil House Orch (12); "Dragnet" (WB).

Lines wrapping around two corners for morning shows of opening day (20) were clearly for Jack Webb's p.a., though the ropes should be up often during this two-weeker largely for the pic's pull. Four Aces have played the B&K flagship twice before during the past year, when their disks were really hot, and they never brought big like this.

With Webb on bill opening day, each turn was clipped to barest minimum; and even with the thesp's personable lift-up-your-hearts recitation about Chicago, the whole thing barely spanned 45 minutes. Crowd was so enthusiastic for the slightest morsel of entertainment, it was a pushover for all acts.

Four Aces send 'em with what is identically the act they brought last January, except that at show caught they were limited to four numbers. Teenagers in the house dig that shuffle beat to the extent of clapping out the rhythms on group numbers like "Honey in the Horn." This is a sock, showmanly offering. Rest of the tunes are pretty much showcase for lead chanter Al Alberts, with trio backing vocally; and while his baritone excites some squealing from the frontrows, there gets to be too much Alberts and not enough Aces in the performance.

Stubbholders are equally responsive to chirper Betty Madigan, who essays three solid tunes and leaves them wanting more. Looker has a good way with a song, a lilting set of pipes, and hep stage deportment. Opener and closer are bounce numbers, "Gypsy in My Soul" and "Deed I Do," each nicely projected. In between is her M-G-M click, "Joey," which she sells to a hefty mitt.

There's a song in every act. Comic Bobby Monahan toasts his own physique with "Nobody Loves a Fat Man" and later gets off a very funny special version of "These Foolish Things Remind Me of Her." With no time allowed for warmup he wrings a fair degree of laughter out of two caricature monologs, those of a fizzy old sot and her likewise saturated husband. Getaway is an acceptable impress of Charles Laughton as the Hunchback of Notre Dame.

Mayo Bros. open with singing of "I Can't Give You Anything But Love," which is punctuated with their fine brand of flash terp. Working on platform, duo dishes up fast tap antics in synch before taking solo riffs. They're a slick pair of hoofers who shape as a sock opening act with some yock-worthy capers in the yard.

Louis Basil emcees cordially and cuts a fine show in fronting house orch.

Les.

**Empire, Edinburgh**

Edinburgh, Aug. 17.

Al Martino, Rey Overbury with Suzette, George Doonan, Anne Doonan, Yolandas (2), Ruddy Bolly, Bill & Babs Adams, The Mayfairs (2), Gordon Rolfe Orch.

Al Martino, backed by a fairly good company of vaude acts, keeps the customers in satisfied mood here. U. S. singer, lacking stage presence and looks of other male singers, impresses with sincere and talented rendition of current hits, exciting to nice mitting. He's not wow but passes muster to pleasure of all who know his voice through disks.

Opens with "Got My Love to Keep Me Warm," then into "Rachel," which garners solid reception. Segues into "Wanted," then does "As Time Goes By," "Get a Kick Out of You," "Shooting High" and "She's Funny That Way," winding with "Here in My Heart."

The Mayfairs are attractive openers, two girls in tight with agile terping. Bill & Babs Adams, youthful duo, offer comedy act that clicks with outfronters, and are followed by Ruddy Bolly, juggler on the high wire.

George Doonan, vet English comedian, works hard to establish friendly feeling with customers, and mainly succeeds. Some of his gag material is familiar, and there's an indigo flavor to part of his act. In first segment of bill, comedian works solo, and in second is joined by his attractive daughter Anne.

First half of layout is wound by Rey Overbury. His clowning musicianship is near the top grade, and his Gary Cooper impress singing "High Noon" a standout item. Dances while seated on moving chair, and is aided for prop

changes by a pert looker named Suzette.

The Yolandas have unusual act of clowning acro work, twisting and twining among themselves to confusion of the customers. Gord.

**Palace, N. Y.**

Russ & Joy Sobey, Lou Folds, Milt Douglas, Los Romanos & Lolita, Rospina Rollins, The Charioteers (5), Wally Vernon, Bernadette Phelan Dancers (3), Jo Lombardi Orch., "The Raid" (20th), reviewed in VARIETY, June 2, 1954.

The current Palace bill shapes up as one of the best in recent weeks, packing plenty of entertainment value right down the line. Most of the turns in this layout are returnees to the Palace and the professional savvy is evident. Only New Act on the bill is Lou Folds and he's okay also.

Russ & Joy Sobey, hoofing duo, get the show off to a good start with their tap-terping display. Team opens in unison but each does best in solo bits, the male partner clicking strongest with a snappy variety of steps and splits.

Milt Douglas, vet emcee and vaude comic, comes back to these boards with a routine that has an acceptable laugh layoff. Working with an unbilled straight woman, he sets up a running series of gags interspersed with some light hoofing and singing bits. He works smoothly and, even though his script isn't the strongest, he knows how to punch across a gag without milking it.

One of the high spots of the bill are Los Romanos & Lolita, flamenco turn executed by two men and a girl. Trio works with dash and flash in their native heel-clicking genre. Opening number is excellent and after a slight dip in pace, trio winds in high gear for a begoff hand.

Another vet performer, Rowena Rollins, adds comedy spice to this package. She opens with an okay special material number and switches to a series of takeoffs on Mrs. Roosevelt, a femme commentator on TV, and girls of the flapper era. Uses her long limbs and double-jointed arms for laugh effect in an overall good gain.

The Charioteers are an excellent followup act. Negro vocal quartet and piano accompanist are on for a fast three numbers, doing "Sunny Side of the Street," "I Believe" and "Dry Bones," off too soon. Combo could easily have done one more tune.

In next-to-closing, Wally Vernon comes back to this vaudeury for more good returns. Except for a slow and schmaltzy tribute to such show biz immortals as Cohan and Jolson, he hits solidly. One of his best bits is his slow-motion take-off on a punch-drunk pug. He also scores with some eccentric hoofing and miniature harmonic instrumentation.

Bernadette Phelan Dancers have also played this house before and close the show with a classy angio routine. Two males toss Miss Phelan around in graceful acrobatic leaps.

Herni.

**Olympia, Miami**

Miami, Aug. 20.

Bob Eberly, Bobby Sargent, Baron Buika, Holly Warren, Wally Wanger Girls (16), Les Rhode House Orch; "Battle of Rogue River" (Col).

There's pleasant summer fare in the lineup showcase here this week, in most cases a cut above what can usually be expected during the dog days.

Bob Eberly makes this vauder an annual spot and per usual works out his songaloy in easy, listenable style. Works up the mitting with revival of Tommy Dorsey days' familiars such as "Green Rye," "Maria Elena" et al. Off to hearty plaudits.

Comedy spot is held down by Bobby Sargent who racks up goodly portion of laughs with his dialectics and carbonings. Guy's smooth approach and showmanly handling of material add to overall impact. Songstress, Holly Warren is an attractive soprano who wins them all the way with smart blend of Latin and American tunes. Tastefully gowned she keeps interest building with her assortment, topped by rousing version of "Granada."

The novelty violin of Baron Buika is a standout. Utilization of trick stuff such as playing with instrument in odd positions, doesn't obscure virtuosity, the stubholders reacting enthusiastically to his winder "Hot Canary."

Wally Wangers troupe of dancers set up pair of routines to frame the layout, with the most elaborate, a French-angled concert. Les Rhode and house orch are in on the showbackings.

Lary.

**Casino, Toronto**

Toronto, Aug. 20.

Jimmy Boyd, Michael Chimes & Family (6), Frances Foster, Harold Barry, Massive Twins (2), Archie Stone's House Orch; "China Venture" (Col).

With Jimmy Boyd in for a hefty draw, surrounding 75-minute stage stint is sock. The youngster, with his studied infectious style, complete with hillbilly getup and nasal well-timed delivery, opens with his standard "I Saw Mommy Kissing Santa Claus," a vocal that, in mid-August, seems incongruous but had the customers pounding. On his guitar self-accompaniment, youngster switches from hillbilly laments to yodelling, with such sure-fire oldies as "Blambo," "Doggie in the Window," and "Ma, I Miss Your Apple Pie," with whammo finish in "Man With a Banjo."

Stage stanza opens with The Massive Twins in their golden gladiator costumes for a showmanly job that includes the old-time tableau poses interspersed with nifty balancing and handstands, all done in slow motion for dramatic effects.

Hefty audience returns also went to Michael Chimes & Family for their harmonic act, with the father bringing on his four sons, in descending ages from 12 to seven years, for solo stepouts in a swing arrangement of "Poet and Peasant," a hot "Bumble Boogie," "Hungarian Rhapsody" and a wham begoff with the father and the youngsters whipping out "Twelfth Street Rag."

Frances Foster, poured into a pink gown, had no trouble getting over in her boucny opening "Lover Come Back," seguing into her shout style and a Billy Daniels' blend for her "Talk to the Man Upstairs," "Down by the River" and "Row, Row." Harold Barry, in and out as emcee, is also over big on his own stint of patter, song parodies, and a bit of eccentric dancing. Much of his material was old-fashioned rhyming monolog.

McStay.

**Empire, Glasgow**

Glasgow, Aug. 20.

Dr. Crock & His Crackpots (12), Pharos & Marina, Mac & Harry Nesbitt, Al Wilson with Jimmy Plant, Gold & Cordell; Bobby Douds Orch.

Lineup showcased at this top Scot vaudey is an average bill minus any topline acts but containing just enough worthwhile acts to make for fairly attractive b.o. lure.

Dr. Crock & His Crackpots, entertaining British band combo, head up the contingent. This is a complete vaude entertainment in itself, being a bunch of crazy-style musicians who indulge in all manner of antics. Garbing in zany, members being attired in Scotch kilt, bowler hats, checked outfits, academic robes, etc. Much comedy business, even to descent of one guy into auditorium to pour out beer for customers. Musicians use orange-boxes for music stands. Combo contrasts with recent straight bandshows on the vaude stage. Charlie Rossi, comedian, garners nice mitting for his "Don't Laugh At Me" number.

Gold & Cordell, mixed terping duo, tee off the layout, scoring particularly in their second-half offering of dancing-in-miniature followed by their own "Costers' Swing," a London Cockney dance.

Al Wilson, Scot comedian, tilts strongly at American singers and their microphone gimmicks, earning solid mitting. Wilson's other routine, with foil Jimmy Plant, is n.s.g. Liveller pace would improve his patter spot. Max & Harry Nesbitt, singing comedians, please in song and comedy, and are best in goofy-style songs. Wind with medley of pops, some of their own composition.

Intriguing act of the layout is the mental telepathy, as it's billed, of Pharos & Marina, duo w.k. on British radio shows. This is male-and-femme twosome, both tall and graceful, and the femme a looker. Male simply moves around the auditorium asking customers to hand him articles which his distaff partner, on-stage, immediately identifies, even to initials on cards and wallets.

Okay showbacking by the Bobby Douds house orch.

Gord.

**Apollo, N. Y.**

Billy Ward's Dominoes (5), Jimmy Valentine & Rita, Charles Jones & Raymond, Albence, Clark Bros. (2), Earl Hines Band (12); "The Lone Hand" (U-I).

The headlining Billy Ward's Dominoes, let newsters down at current Apollo gesh, but Earl Hines and his sidemen, sharing top of the marquee, are okay. There are also

**Billy Murray Dies at 77**

Continued from page 44

from Field than from anyone else.

The troupe came east in 1903, and Murray tried his voice again at record making. He had no trouble getting an Edison engagement and his first cylinders marketed on a nationwide basis appeared in the August list. Both were "coon songs" — "I'm Thinkin' of You All the While" and "Alex Busby, Don't Go Away." (Can anybody living sing either from memory?) They made a hit because of the strong, penetrating quality of his boyish tenor voice and the extreme clarity of his enunciation. Years later, Cesare Sodero (Edison's recording director before he became conductor of the Metropolitan Opera Orchestra) said Billy Murray had the finest enunciation and breath control of any singer he had ever heard. Murray said the knack of proper breathing was taught him by a retired opera singer, making it possible for him to sing all the way through some of George M. Cohan's rapid-fire comedy compositions without ever seeming to take breath.

The young comic's Victor debut came in November, 1903. He was described as a "new singer of coon songs whose records are unusually clear; every word can be distinctly heard." The titles of his first four Victors are worth quoting: "I Never Could Love Like That," "My Little 'Rang Outang,'" "Under a Panama" and "Up in a Coconut Tree."

That was the beginning of an amazing career. Murray was soon known not only as the clearest singer but as the funniest man on records. Even topical songs that would have sounded banal or stupid from other lips were transformed into gems of ironic commentary when he cracked down. The Victor catalog editor, Sam Rous, tagged Murray as "The Denver Nightingale" (a complimentary variant of "Rocky Mountain Canary"). It was a sobriquet which stuck for years.

**Help Many 'Firsts'**

Murray probably has more "firsts" and million copy records to his credit than any other performer. In 1907 he became the first recorded voice heard on radio when Dr. Lee De Forest played his Victor record of "College Life" as part of his wireless experiments. That same year the tenor struck up a duet partnership with Ada Jones, a soprano whose records were among the sensations of the time, and the popularity of both singers zoomed. A couple of years later Murray became the lead in the male foursome known as the American Quartet on Victor waxings, and the Premier Four on Edison. Other members were John Bieling, first tenor; Steve Porter, baritone, and William F. Hooley, bass. This was usually considered the best quartet specializing in ragtime and comedy work. He was

four other acts, three of them distinctive and fresh.

Dominoes do a couple of their regular tunalog—"60 Minute Man," "Have Mercy Baby" and most recent "Three Coins" in reasonable vocal fashion. Accompanying body gyrations, however, growing bolder after a few seconds. Music by quintet is loud, with individual voices often lost.

The second act, Jimmy Valentine & Rita, is socko. Ofay brace of terpers, he with one leg, slide neatly through tango, Charleston, soft-shoe and even jitterbug to earn big mitt for intricate routines. In trey are Charles Jones & Raymond, reportedly fresh out of the Apollo's amateur contests but showing customers pro talent. They get New Acts p.o.

Following is Albence, magico, who works embroidered shell game, using live chicks instead of peas, or diverting 10 minutes. Light banter helps as he draws two from seats to aid feats of prestidigitiation.

After a full band opener (12), Earl Hines follows the magician back on stage with seven-man combo (two sax, trumpet and trombone plus guitar, drums and himself at keys). Group's versatility clicks. Brand of tooting in "The Web" and the tin-roof edition of "Make Love To Me" are especially good. Group also does some better-than-average vocalling.

Clark Bros' terping provides precision as well as energetic challenge stuff, but both could find less awkward use for hands.

Art.

also on occasion the duet partner of virtually every pop recording star—Ada Jones, Elizabeth Spencer, Gladys Rice, Elsie Baker, Helen Clark, Irving Kaufman, Will Oakland, Ed Smalle, Elida Morris, Henry Burr, Billy Jones and Walter Van Brunt—to name a few out of possibly 100.

After years of freelancing, Murray became exclusive to Victor in 1920 and was star comedian and master of ceremonies of the Eight Famous Victor Artists troupe, which drew packed houses throughout the U. S. and Canada. On Broadway or in tank towns the groups' appeal was the same. Henry Burr was manager and top ballad singer. At one time or another the troupe included such show biz notables as Albert Campbell, Arthur Collins, Byron G. Harlan, Frank Croton, Rudy Wiedoeft, Monroe Silver, Vess L. Ossman, and Theodore Morse—all dead now—and the still living Fred Van Eps, Frank Banta, Sam Herman and Carl Mathieu. Murray believed he was the first emcee on radio, having served in that capacity on a two-hour show by the Eight when WEA was first established at 195 Broadway, N. Y. City.

**Victim of Electronics**

Murray's popularity hit the skids when electric recording was introduced in 1925. He found it hard to change his intense, forceful style, which he called "hammering," for the "relaxed," casual quality called for by the mike. The early electric process murdered his voice, giving it a hard, rough sound it didn't really possess. When his Victor contract expired in 1928 it wasn't renewed, but he and Walter Scanlan formed a partnership and were moderately successful on records and in radio for several years. In 1940 Murray managed a brief comeback as a singer for Victor's Bluebird records, and also made a number of appearances on the National Barn Dance and other radio programs. He then developed a heart condition and was ordered by his doctor to quit work.

A modest, clean-living man who didn't smoke and was a teetotaler throughout his active career (although he probably sang more comic songs than anyone else concerning the alleged joys of booze-h'isting), Murray would never put on a front, "go Broadway" or have a press agent. It's safe to say no other recording artist has ever had more fanatical admirers.

These idolators range from his most intimate friend, James V. Martindale of Brooklyn, publisher of the Martindale-Hubbell Law Directory, who probably has the largest collection of Murray records, to a man in Chicago whose recorded treasures contain practically nothing but Murray disks.

Also typical are a 16-year-old boy in Portland, Ore., whose greatest longing, destined to remain ungratified, has been to meet Billy Murray, to a Massachusetts woman past 80 who spends hours every day playing Murray cylinders. A man in Detroit who had collected nothing but classical records heard his first Murray platters a couple of years ago and began trying to trade six Carusos for one Murray. This musicologist has been an ardent admirer of "The Denver Nightingale" since the age of six. I have more than 1,500 Murray recordings—only a small percentage, at that, of the 6,000 or more platters and rollers in which Billy took part.

Murray shunned night clubs and preferred watching big league baseball to any other diversion. Until he was around 50 he was himself a skilled amateur ball player. Frequently in his earlier days he slipped off from his recording engagements to join the N. Y. Yankees (then the Highlanders) on their spring training trips, and occasionally he played right field in exhibition games. For years he prided himself on knowing personally every player in the American and National leagues and he was always a welcome visitor on any club's bench. But show biz was always the biggest thing in Murray's life, so perhaps it was only appropriate that he should succumb to a heart attack while waiting at Jones Beach to see an outdoor presentation of "The Arabian Nights." After all, there was something of an "Arabian Nights" quality to "The Denver Nightingale's" life story.



## Price Policy, Plus Social Angle, Perks East Hampton; Other Barns

East Hampton, N.Y., Aug. 24. High at the ends and low in the middle is the way Ron Rawson slanted admittance rates to his John Drew Theatre here this year. The policy, surprisingly, has kept the 400-seat strawhat near capacity all summer.

Monday, Friday and Saturday evenings have the same scale, with a top of \$3.85. Tuesday, Wednesday and Thursday nights top at \$3.30, and a Wednesday matinee at \$2.20.

House-filling gimmick Mondays is a post-show reception in the theatre gardens, where subscribers can meet the guest stars of the week. The First Nighter subscriptions go for \$28.80 for the eight-show season as against \$23.76 for regular subscriptions to the mid-week performances. Subscriptions are invalid Fridays and Saturdays.

Receptions draw a sizeable number of the old families, and Monday night audiences are a picture gallery of socialites. Non-subscribers pay the upped opening night tariff almost as much to mingle with the upper crust as to see the show, though they're not eligible for the social aftermath.

The John Drew boxoffice functions almost without an advance sale. East Hamptonites are conditioned theatregoers who drop in at the Drew much as they would at a neighborhood film house.

Rawson, now in his second year at the Drew, operated the house last season as a split-week deal in combo with a silo in Westhampton. The Westhampton kick abandoned, Rawson figures the Drew's success is due about equally to growing acceptance by regular East Hamptonites and to increasing numbers of weekenders.

Theatre this week is staging the American preem of Noel Coward's "This Happy Breed." This "suburban Cavalcade," as it's been called, costars Martha Scott and Tom Hellmore.

**'Sabrina' \$14,400, Philly**  
Philadelphia, Aug. 24. Playhouse in the Park, Philly's municipally operated tent theatre, smashed a three-season record last week with a \$14,400 gross for "Sabrina Fair." Previous high was last summer's "Moon Is Blue," starring localite Grace Kelly.

Record-breaking gross of "Sabrina" was a sleeper for the management, which had been figuring on something of the sort with the current show, Margaret Truman in "Autumn Crocus." However, "Sabrina," which tried out in Philly last fall with Margaret Sullivan, Joseph Cotten, was an immediate click under canvas, having the best cash Monday opening of the season. The critics were unanimously enthusiastic and the cast, with John Baragrey, Paul McGrath and Georgiann Johnson top-billed, was favorably received.

For the first time in Playhouse history, the Wednesday matinee went clean, with several hundred turned away, and the Saturday mat, despite adverse weather, was almost as big.

From indications, the Truman vehicle, "Autumn Crocus," will duplicate "Sabrina," with only a matter of stances and extra chairs establishing a margin. "Crocus" has been extended a second week.

**'Kate' \$18,200, Toronto**

Toronto, Aug. 24. Rave reviews boosted Leighton K. Brill's production of "Kiss Me, Kate" to hefty attendance and a big \$18,200 gross last week as the Melody Fair's ninth theatre-in-the-round presentation this season, with midtown Arena Gardens (5,300-seater) scaled at \$2.50 top. Piece marked personal triumphs for Kathryn Albertson and Andrew Gayney, while Teddy Hart, Betty O'Neil, and Iggie Wolfington also drew praise.

Advance on the current "Show Boat," with Kaye Connor, Donald Clarke, Stanley Carlson and William C. Smith, was \$7,500.

**'Androcles' \$3,200, Rochester**  
Rochester, N. Y., Aug. 24. G. B. Shaw, an Arena stalwart, grossed a sturdy \$3,200 for the Dorothy Chernuck-Omar K. Lerma production of "Androcles and the Lion" last week. Comedy

played 11 performances at a \$2.20 top.

"Stalag 17," current and final show of the local theatre-in-the-round's eight-week summer season, shows signs of being the season's best grosser, thanks in part to an unusual publicity break.

**'Charley' \$5,500, Stockbridge**  
Stockbridge, Mass., Aug. 24. Brandon Thomas' perpetual "Charley's Aunt," starring William Roerick, brought a satisfactory \$5,500 gross last week at the Berkshire Playhouse here. Management noted a strong moppet and teenie draw. Betty Field is starring this (Continued on page 60)

## 'Sabrina' Profit \$45,000 on B'way

"Sabrina Fair," which closed last Saturday (21) at the Royale Theatre, N. Y., has been a multiple boxoffice hit. The Broadway production made a profit of about \$45,000 and the comedy has been cleaning up on the strawhat circuit.

Play was released to stock at the start of the season while still running on Broadway. Unique move was made by the Playwrights' Co. because of the improbability of a tour. Road trek considered a doubtful boxoffice bet not only because of the film version, skeddied for release next week, but also because of the poor reception accorded a Coast company last spring.

Stock release of the Samuel Taylor play has given the silos one of the hottest entries of the season. Show broke a three-year record at Philadelphia's Playhouse-in-the-Park last week, pulling in \$14,400 with a no-name cast. A package production, starring Constance Bennett, has also been doing solid biz. Of several dates played this season, two have been standout engagements.

Miss Bennett set a record at the Lakes Region Playhouse, Laconia, N. H., with an \$8,300 take and pulled in \$6,900 top for the season, at the Clinton (Conn.) Playhouse. Play has also been done this summer at the La Jolla (Cal.) Playhouse and elsewhere.

"Sabrina," capitalized at \$50,000, had a Broadway run of 317 performances. It racked up solid grosses in its first 28 weeks, with Margaret Sullivan and Joseph Cotten co-starring. However, profit during that period was denied considerably by the payment of 10% of the gross to each of the stars.

Following the takeover of the leading roles by Leora Dana and Tod Andrews the first week in June, receipts dropped to around the break-even point, failing to pick up for the remainder of the run. Coast company, which had a brief run in Los Angeles and San Francisco, was headed by Diana Lynn and Wendell Corey. Another production is current in London.

Paramount's screen edition of the comedy, costarring Audrey Hepburn, Humphrey Bogart and William Holden, opens next week, at the Criterion Theatre, N. Y., following the current feature, "Living It Up." Film rights to the script were acquired prior to the stage production.

## 'Wing' Revue Grounded; Seek Coin for B'way

Plans for a strawhat tryout of the American Theatre Wing revue, "On the Wing," have been dropped. Tuner, which was auditioning in New York several months ago, had been set to tryout this week at the Ivy Tower Playhouse, Spring Lake, N. J. High cost of mounting the presentation prompted the Wing to eliminate any barn showings, however.

A Broadway production is still contemplated, with the Wing currently trying to raise the necessary capital. Replacement bill at Spring Lake is "Put Them All Together," by Theodore Hirsch and Jeanette Patton, a pre-Broadway tryout starring Fay Bainter.

## Conditional Passes

Servicemen are checking their wardrobes these days before pitching for the cuffio legit tickets allotted them by Broadway managements.

In an attempt to camouflage papered houses, several managements have a sked that uniformed personnel using the free seats appear in civvies. Idea isn't new, but has never been as prevalent as during the recent b.o. slump.

## Bennett-Pleasant Tout No 'Obligatory Press' At McCarter, Princeton

Princeton, N. J., Aug. 24. New move to bring legit tryouts back to Princeton's McCarter Theatre has been announced by New York publicists Isadora Bennett and Richard Pleasant. In four-page memo to Broadway producers, the new team notes the "advantages" of opening in Nassau rather than such standard tryout towns as New Haven, Boston, Philadelphia, Wilmington, etc.

Among alleged benefits are high-scaled house, proximity to New York, savings in transfer, no penalty musicians, reasonable union rates and ad costs, discriminating gentry and "absence of an obligatory press." It's indicated the latter point means exclusion of critics from "first (or all) performances." This in spite of the promise that the house will have local press and radio cooperation.

Bennett — Pleasant have also circulated queries to local civic groups as to what type of shows, prices, subscription rates, etc., would bring response.

This is not the first try by the University to make a go of the McCarter. The house, opening in 1928, has been dark much of the time. Despite ample storage and production space backstage and in the basement, the auditorium is regarded as too large for straight plays, and has poor heating and acoustics, and no air conditioning.

In recent years, a star-system summer stock organization quit after a few lackluster seasons. Last spring, Richard Skinner took over booking for the University, but failed to get shows, and took a job as general manager for Coast theatre owner-producer Huntington Hartford.

## Ex-B'way Detroiters In Musical 'Rehearsal'

Detroit, Aug. 24. Detroit Theatre Club, newly-formed legit group, will preem a new musical, "Dress Rehearsal," at the 1,200-seat Art Institute here Oct. 1-2. Music and lyrics for the tuner were written by Pierre LaMarre, who also contributed sketches along with Dan Smith and Robert Coughlin. Sets are by Joanne Mozer and choreography is by Dar Knight. Annette Link is costume designer and James Altman is musical arranger.

Production will be directed by LaMarre. Group is comprised of performers who've returned to Detroit after trying to hit paydirt in New York.

## Current Road Shows

(Aug. 23-Sept. 4)

**Caine Mutiny Court Martial** (Paul Douglas, Wendell Corey, Steve Brodie)—Opera House, Central City, Col. (23-28); H. S. Aud., Pocatello, Ida. (30); Civic Center Aud., Helena, Mont. (31); Fox, Spokane (1-2); Georgian Aud., Vancouver (3-4).

**King and I** (Yul Brynner, Patricia Morison)—Capitol, Salt Lake City (23-28); Aud., Denver (30-4).

**Peter Pan** (Mary Martin) (tryout)—Philharmonic Aud., L. A. (23-4) (Reviewed in VARIETY, July 21, '54).

**Picnic** (Ralph Meeker)—Pabst, Milwaukee (23-28); Cass, Detroit (30-4).

**Porgy and Bess**—Shubert, Boston (23-28); Royal Alexandra, Toronto (31-4).

**Seven Year Itch** (Eddie Bracken)—Geary, S. F. (23-4).

**South Pacific** (Iva Withers, Webb Tilton)—Royal Alexandra, Toronto (23-28); Her Majesty's, Montreal (30-4).

**Time Out for Ginger** (Melvyn Douglas)—Harris, Chi. (23-4).

**Wonderful Town** (Carol Channing)—Shubert, Chi. (23-4).

## Inside Stuff—Legit

Backers of "All Summer Long," Playwrights Co. production of a drama by Robert Anderson due Sept. 23 at the Coronet, N.Y., include producers Rita Allen and Archie Thomson, \$1,300; literary agent Maxmillian Becker, \$650; orchestra conductor-contractor Meyer Davis, \$650; lyricist and Metro ad-pub v.p. Howard Dietz, \$1,300; realtor-theatre owner Robert W. Dowling, \$1,300; Sylvia Drucker, of Theatregoers, Inc., a ticket subscription group, \$325; William Fields, playwright-pessagent, \$650; producer Mary K. Frank, associate with the Playwrights in the presentation of Anderson's current "Tea and Sympathy," \$1,300; producer James W. Gardiner, \$650; Leonard Goldenson, president of American Broadcasting-Paramount Theatres, \$1,300; off-Broadway producer David Graham, \$650; producer Huntington Hartford, \$1,300; Theresa Helburn and Lawrence Langner, co-administrators of the Theatre Guild, \$650 each; Armina Marshall (Mrs. Langner), \$650; talent agent William Liebling, \$1,300; tv producer Max Liebman, \$1,300; attorney Herman Meltzer, representing a client, \$1,300; attorney Myer D. Mermin, representing the Limited Angels syndicate, \$650; attorney Morris Schrier, representing Music Corp. of America, Anderson's agent, \$650; theatrical accountant J. S. Seidman, \$1,300; Actor's Fund prez Walter Vincent, \$3,900; Malcolm Wells, assistant to Playwrights general manager Victor Samrock, representing the firm, \$488; Irwin D. Wolf, president of the Pittsburgh Civic Light Opera, \$1,300; Edward Hahn, of the 45th St. Theatre Ticket Office, \$650; Thomas Legate, representing Broadway Angels, a syndicate, \$2,600; and Robert Weiner, assistant to pessagent Arthur Cantor, representing a group of friends, \$325. Production is capitalized at \$65,000, with provision for 20% overall, and the general partners are producer-realtor Roger L. Stevens, a Playwrights member, and Samrock and Fields.

Dick Maney is frustrated. As pessagent for "The Moon Is Blue" during its long Broadway run, he amassed a sizable collection of feature material on Barbara Bel Geddes, its femme star. Over the last two summers, however, when the actress was playing strawhat dates in the F. Hugh Herbert comedy and in "The Little Hut," anguished pleas from bar pessagents for material on Miss Bel Geddes depleted Maney's file. Now, as p.a. for Gilbert Miller's upcoming production on Graham Greene's "The Living Room," to star Miss Bel Geddes, Maney has no bio or feature stuff on the actress. He wonders, plaintively, if some of the silo reps won't please return the material he lent them.

Jefferson Hotel in Washington is making a strong bid for show biz trade with a series of extra services. Recently facelifted, the hotel teed off on theatrical biz when Helen Hayes and Julie Harris discovered the advantages of its suites-with-kitchen services. Latest stunt was a party hosted by manager Jeanne Sweetland to say "farewell to 'South Pacific' and welcome to 'Golden Apple'." Besides the casts of both musicals, reps from every segment of local show biz including niteries, Arena Stage, National Symphony, Olney strawhat and even films, showed up for the midnight-to-dawn affair.

After local papers reported that the Arena Theatre, Rochester, needed German uniforms for its current production of "Stalag 17," an offer came from Edgar VanValkenberg, an actual former inmate of the German P.O.W. camp where co-authors Donald Bevan and Edmund Trzcinski were confined during World War II. The ex-G.I. was invited to o.o. the technical aspects of the production, and the incident drew considerable space in the Rochester press. "Stalag," incidentally, is the windup summer production at the year-round stock outlet. Biz for the season has been fair.

Lucille Lortel's White Barn strawhat showcase in Westport, Conn., recently had a tryout of British playwright Norman Hudis' "Here Is the News," a play about an editor of an unidentified country who fights suppression by a totalitarian government. Drama was based on the well-publicized La Prensa case in Argentina. One of the White Barn visitors was the actual anti-Peron editor of La Prensa, Alberto Gainza Paz, now living in New York. Paz, who came to Westport with a group of fellow exiles from Argentina, had never known a play had been inspired by his epic until he got an invite from Miss Lortel.

Cheryl Maxwell, producer of the Quarterdeck Theatre, Atlantic City, N. J., is making public relations pitch by inviting mayors of various Jersey towns to Friday and Sunday evening performances at the spot. Officials already hosted include Joseph Altman (Atlantic City), Eugene A. Tighe (Margate), Leon Leopardi (Longport), W. Scott Ireland (Pleasantville), Joseph Spero (Brigantine), George Frances (Linwood) and Fred Chapman (Somers Point). Mayor Titus (Ventnor) will attend the barn's final performance next Sunday (29).

Paul Vroom, co-producer of "The Fragile Fox," denies a statement in last week's VARIETY that the Norman Brooks play is a grim drama. He notes that it is not located in a prison camp, but in various spots in Northern France during the Battle of the Bulge. "Fox" is primarily an action play, he claims, with considerable broad comedy. He has already booked 16 theatre parties, and more are being set. Show opens Oct. 12 at the Belasco, N.Y.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

**All Summer Long** (D)—Playwrights' Co., prod.; Alan Schneider, dir.

**Boy Friend** (MC)—Cy Feuer & Ernest H. Martin, prods.; Vida Hope, dir.

**Fanny** (MC)—David Merrick-Joshua Logan, prods.; Logan, dir.; Ezio Pinza, Walter Slezak, stars.

**Fifth Season** (C) (Reopening)—George Kondor-Sherman S. Kreibberg, prods.; Gregory Ratoff, dir.; Chester Morris, Joseph Buloff, stars.

**Moon Is Blue** (C) (Road)—George Brandt, prod.

**On Your Toes** (MC)—George Abbott, prod.; Abbott, dir.; Vera Zorina, Bobby Van, stars.

**Reclining Figure** (C)—Martin Gabel-Henry M. Margolis, prods.; Abe Burrows, dir.; Mike Wallace, star.

**St. Joan** (D) (Road)—Producers' Theatre, prod.; Harold Clurman, dir.; Jean Arthur, star.

## 'Dish' Picks Up, London; Cast Back on Full Pay

London, Aug. 24. After the cast had accepted salary cuts to the Equity minimum for two weeks, "The Wooden Dish" played to improved business at the Phoenix Theatre last week and the company is now back on full pay. The production, presented by E. P. Clift, by arrangement with Aldrich & Myers and Julius Fleischmann, premed on July 27, with Wilfred Lawson and Joan Miller as leads.

## Late Start This Season For Shubert, New Haven

New Haven, Aug. 24. Shubert Theatre here gets off to a late start this season, first booking being Sept. 15. House opened in late-August in the last several years.

Opener is preem of "Reclining Figure," due for a five-performance breakin Sept. 15-18. Only other announced booking is tryout of the "On Your Toes" revival, Sept. 25-Oct. 2, following a week of final rehearsals here.

## Tighter Purse, Roster Shifts Hobble N.Y. Terp Troupe for Its Fall Bow

By ARTHUR BRONSON

The six-year-old N. Y. City Ballet, now America's No. 1 ballet company, opens a fall season of four weeks at City Center, N. Y., next Tuesday night (31), in less than its usual aura of pomp and glitter. For one thing, the troupe isn't as strong as it was, talent-wise, last season and before. For another, the losses in previous seasons and a new economic retrenchment policy are holding down new productions—always the lifeblood and raison d'être of a major company—to make the repertoire seem skimpy.

Actually, this isn't quite the case. Company is planning two premieres, "Western Symphony" on Sept. 7 and "Ivesiana" Sept. 14. (Larger number of preems are usually skedded in a season). Elaborate sets or costumes will be eschewed, to save money, but on the other hand some of the best works in the NYCB repertoire are sceneryless, practice-clothes ballets. Both new works are dance creations of George Balanchine, troupe's artistic director.

"Ivesiana" is set to five symphonic pieces by the late U. S. composer, Charles Ives. "Western Symphony," with music by Hershey Kay (who arranged the music for the NYCB's "Cakewalk" hit), is also based on traditional American themes. This one has costumes by Karinska and scenery by John Boyd.

Maria Tallchief, lead ballerina since the troupe's founding, is absent this year, being "on loan" to Columbia Artists Mgt. for its reactivated, touring Ballet Russe de Monte Carlo. Nora Kaye has left, to return to Ballet Theatre. On the other hand, Diana Adams, who was out most of last season on loan to films, is back. Tallchief's roles will likely be distributed among Miss Adams, Tanquil LeClerc and Patricia Wilde.

Troupe plans two and possibly three short seasons in N. Y., and then will take off to Europe again, in March. Four-week early-fall season will be followed by another run in November, with perhaps another engagement in January-February. European tour, as before, will be managed by Parisian impresario Leon Leonidoff.

"Nutteracker" the NYCB's biggest hit and its only full-evening-length ballet, which premed last season, won't be given during the upcoming four-weeker. It's being held out for the November-December run, to take advantage of the pre-Xmas children's trade. Management doesn't want to take the edge off it in September.

## Ownership of 2006 Stock At Issue in Latest Suit Over Shubert Holdings

Struggle over control of the Shubert financial holdings has erupted into a suit in N. Y. Surrogate's Court between executors of the estate of the late Mrs. Dora Shubert Wolf and Jacob J. Shubert. At immediate issue is ownership of over \$200,000 in securities allegedly belonging to Mrs. Wolfe but held by the late Lee Shubert and now in the possession of his brother and sole remaining partner, J. J. Shubert.

Mrs. Wolf was a sister of Lee and J. J. Shubert. The executors of her estate and plaintiffs in the court action are her husband, Milton Wolfe, and their daughter, Mrs. Sylvia Wolf Golde. Will of Mrs. Wolf left \$379,415, of which \$328,914 is in cash and preferred stocks and bonds.

It's alleged that Mrs. Wolf, at her death, owed \$202,807 to the Shubert firm, but that J. J. Shubert now holds securities worth \$202,016 belonging to Mrs. Wolf. Return of these assets and liquidation of the account are sought. Shubert claims, through attorneys William Klein and Adolph Lund, that the \$202,016 belonged to the partnership and should not be included among the Wolf estate assets.

An angle of the situation is understood to be that Lee Shubert represented Mrs. Wolf in stock market dealings and that at least part of the \$200,000-plus securities he held actually belonged to her.

## Man of Parts

Newport, N. H., Aug. 24. Former co-workers at the Newport post office held a testimonial dinner last week at the Holland House in East Lempster, for Charles L. Jobes, who retired recently after 34 years as a mail carrier.

Guest of honor was no ordinary postman, however. During his long service for Uncle Sam he doubled for more than 20 years as a professional actor with the New London Players, a summer stock company in this area. He has also frequently been pianist and master of ceremonies.

## Mgt. and Angels Split Tallu's 25% 'Charles' Share

Tallulah Bankhead's 25% share of the profits of the "Dear Charles" production will be absorbed equally by the management and backers. Latter have agreed to the arrangement as suggested by producers Richard Aldrich and Richard Myers and their associates, John Wildberg and Julius Fleischmann.

Although it's customary for management and backers to split equally any share-of-the-profits paid to stars, director, author, etc., there was a complicating factor in the case of "Dear Charles," since the production had been capitalized last year under a different partnership agreement, with no such deduction involved. The play, previously a hit in London with Yvonne Arnaud as star, was tried out on the road last spring by Aldrich & Myers.

When it got a tepid reaction out of town, the producers withdrew it and announced that it would be recast and redirected, opening Sept. 15 on Broadway without a tryout. It was stated at the time that no additional financing beyond the original \$75,000 would be required, and that the same Donald Oenslager set would be used. When Aldrich & Myers succeeded in persuading Miss Bankhead to star in the show, first for a straw-hat tour and then on Broadway, they approached the backers to accept a revised splitup on the show.

Miss Bankhead's terms for several years have been a straight 15% of the gross, plus 25% of the net. If and when "Dear Charles" pays off, the star will get her usual 25% of the profits, with the management and backers getting 37½% each. In accepting the reduced slice, the backers presumably figured that it was preferable to take a smaller share of a hit than half of a flop.

"Charles" opens Sept. 15, as announced last spring, at the Morosco, N. Y. Whether it can remain there indefinitely isn't certain. The house is operated by Producers Theatre, Inc., which has booked its own production of "The Flowering Peach," by Clifford Odets, to open there Oct. 27.

## HAYWARD ILLNESS K.O.'S 2D 'TEAHOUSE' COMPANY

Touring company of "Teahouse of the August Moon," which was set for production by Leland Hayward, is now off, at least before the end of the year.

Rights for a touring edition of the Pulitzer and Critics Circle prize-winner were dropped when Hayward became ill recently.

Producers Maurice Evans and George Schaefer have received several other bids for the road rights but have no immediate plans for leasing out the John Patrick-Vern Sneider comedy.

Show, with David Wayne and John Forsythe co-starring, is currently in its 46th sellout week at the Martin Beck Theatre, N. Y. A British edition, with Eli Wallach, is having a successful run at Her Majesty's Theatre, London,

## Stewart to Stage 'Sing' For Phoenix Opener

Paul Stewart will stage "Sing Me No Lullaby," Robert Ardrey drama to be produced by T. Edward Hambleton and Norris Houghton as the season opener at the Phoenix Theatre, N.Y. It will open Oct. 5 for a six-week run. Ben Edwards will design the scenery, but no one is set for the three major leads or six other roles. Stewart is an actor-director in legit, films, tele and radio.

"Sandhog," a musical by Earl Robinson and Waldo Salt, will be co-presented with Rachel Productions as the second offering of the Phoenix season.

## Abbott Adding 'Adult' to Sked

"A for Adult," comedy by film and tv writer Robert Soderberg, has been optioned by George Abbott and the firm of Frederick Brisson, Robert Griffith and Harold Prince for production on Broadway this season. Further plans for the show depend, however, on script revisions.

Abbott will not only stage the play, as he did the current "Pajama Game" for Brisson-Griffith-Prince but will be partnered in the production. At the moment, the director-producer is readying his own revival of "On Your Toes," with Richard Rodgers as silent partner.

Already listed as a prospect for this season is a musical to be written by Abbott and William Saroyan, with songs by a composer to be selected. It will also be presented by the Brisson-Griffith-Prince combo, but whether it will precede "A for Adult" depends on which script is ready first.

## 'Champagne Tool' Treks Mapped by Producer On Future Legit Tryout

Success of the "Champagne Tool" expedition to the premiere Monday night (23) of "Champagne Complex" at New Hope, Pa., has convinced producer Alexander H. Cohen that the idea can be used for legit tryouts at regular spots like New Haven, Philly, etc.

Jaunts along somewhat similar lines, but minus the free champagne, gifts and exploitation hoopla, are tentatively planned by Cohen for future out-of-town openings of productions of other managements. He figures there's a large following for such trips, which would involve a price of about \$12 per person for two-way bus fare, dinner and theatre tickets.

Cohen, who arranged the "Champagne Tool" primarily as a national publicity-exploitation stunt, was well satisfied with the way it worked out. It drew 112 patrons, who occupied two buses (45 passengers each) and two station wagons for those who missed the buses. Charge was \$8.95 per person for the roundtrip, drinks, dinner and gifts.

Stunt cost about \$1,250 and the income was about \$900. Free champagne (60 quarts) was supplied by Heidsieck Dry Monopole (Park & Tilford). Dinner was served at Monte Proser's Playhouse Inn, adjacent to the Bucks County Playhouse, New Hope, where Cohen's production of the Leslie Stevens comedy is trying out this week and next.

Gifts included small bottles of perfume for the femmes and cigars for the men. Detailed questionnaire was given the patrons, to be filled out on the trip back to New York. Cohen plans to pattern future such jaunts along lines suggested by the replies.

A sort of hair-of-the-dog trek of the same kind will be run by Cohen for next Monday night's (30) performances of "Complex," with an added gimmick of a few selected patrons making the trip by helicopter. He may also repeat it for the opening nights of the pre-Broadway tour of Hartford and Boston. In any case, there will be free champagne for the entire audience for the openers, including the premiere Oct. 26 at a Broadway theatre to be booked.

## Pro Theatre Mushrooms in Canada; Stratford Tops Surge; TV a Factor

### Diplomacy

Saratoga, N.Y., Aug. 21. If you can't lick 'em, enlist 'em, is apparently the revised policy of John Huntington, operator of the Spa Summer Theatre here. For his revival next week of "Pygmalion," with Estelle Winwood as star, the producer has engaged Barara Searle, legit-film critic of the Schenectady Gazette, as a member of the cast. She occasionally writes rather tough reviews of Spa shows.

Bob Stone, former vaude performer who conducts a daily interview and comment series on WRGB-TV, Schenectady, will cover the "Pygmalion" opening for the Gazette.

## 'Pan' Due in N.Y. Despite Vamp Of Hayward

Although Leland Hayward has withdrawn from the project because of illness, "Peter Pan" will be brought to Broadway this fall by Richard Halliday, manager-husband of Mary Martin, star of the show. Backers, who have already invested \$125,000 in the venture, are being urged to go along with the revised setup.

"Pan," a musicalized version of the James M. Barrie classic, is currently playing a tryout engagement in Los Angeles as part of the Civic Light Opera subscription season. The date was originally set for five weeks, but has been extended an additional three weeks to permit extensive revisions on the show. Business has been sell-out, as it was for the break-in stand in San Francisco.

Following the Los Angeles closing, Oct. 8, the production will be brought east and is set to open at the Winter Garden, N.Y., during the week of Oct. 18, probably Oct. 20. Halliday will be billed as presenter of the Edwin Lester production, with Abe Cohen as company manager and Michel Mok as press-agent.

Besides the general cutting, tightening and redirection, several new songs are being written by Betty Comden and Adolph Green, and by Jule Styne. Cyril Ritchard is continuing as featured player and no other major cast changes are in prospect.

Meanwhile, Hayward is to leave today (Wed.) for Honolulu, where he has taken a three-month lease on a house. Except for occasionally viewing rushes of his film edition of "Mister Roberts," which is being shot in and around the Hawaiian Islands, he will take a complete rest.

## WAYNE, FORSYTHE SET FOR JOINT VACATIONS

"Teahouse of the August Moon" costars David Wayne and John Forsythe will take concurrent vacations starting Sept. 20, with Scott McKay replacing the latter. Sub for Wayne hasn't been decided on yet. Layoff of the two stars will be for eight-to-10 weeks.

Wayne had originally put in a bid for a 10-week getaway to start Sept. 13, but Forsythe subsequently pitched for an eight-week leave of absence to begin Sept. 20. Latter will make a picture, "The Trouble With Harvey," for Alfred Hitchcock during his absence, while Wayne is set to appear in a series of vidpix for Eastman Kodak.

Their contracts originally stipulated that both could not be away at the same time and each could lay off only with the other's okay. Producers Maurice Evans and George Schaefer, however, decided to let both vacation simultaneously after receiving the conflicting request.

Professional legit in Canada is booming. Surge of recent years is continuing, with tv rated as a major impetus. Dramatic offerings on video have been largely credited with whetting performer appetites for a broader display of their talents in stage productions.

Typical of legit upbeats are the number of pro theatres that have been opening in the Toronto, Ont., area. Up until four years ago there were no professional companies there. Since then three theatres, working on a regular basis, have been formed. Half-dozen others function spasmodically. Count is made up primarily of summer theatres, of which there are approximately 20 operating in Ontario.

The three regular Toronto outlets are the Crest Theatre, the Jupiter Theatre and the New Play Society. Kingston, Ont., has a permanent company and there's a full pro British outfit performing in Niagara Falls, Ont.

Also, Vancouver, has a year-round star operation, the Avon Theatre, and several barn outlets including the Totem Playhouse and Pacific Playhouse. Major legit operation, however, is the Stratford (Ont.) Shakespearean Festival, established as a potent grosser.

Approximately 90% of professional theatre in the Dominion is unorganized. Growth of Canadian legit and the lack of organization in that field recently spurred Actors Equity to move in on the territory. Until now the union has never fully exercised its jurisdiction there.

Equity has established a joint office in Toronto with the Assn. of Canadian Television & Radio Artists. Latter's business administrator, Dennis Sweeting, will serve as Equity's Dominion rep.

Most of Canada's legit performers belong to ACTRA. Members of that association, who appear in legit in Canada, will not have to pay the \$100 Equity initiation fee but will only be subject to pay regular Equity monthly dues.

ACTRA members appearing in legit in the U. S., however, will have to pay an initiation fee of \$50. Future ACTRA members who perform in Dominion legit will have to pay a \$50 Equity initiation fee in addition to regular monthly dues.

## D.C.'s Arena Stage Ends 4th Year in the Black; Preemed 'Summer Long'

Washington, Aug. 24. Arena Stage, Capital's robust theatre-in-the-round, last week wound up its fourth year of operation of no-star, resident company policy, firmly in the black. In the midst of a long run of "Room Service," second biggest b.o. click in the troupe's history, Arena also marked a continuous 52 weeks' operation.

The last year has been particularly solid for the 247-seat venture, with a new record of long runs helping to keep it firmly on credit side of the b.o. ledger. Of its nine productions this year (45 during four years' operation), three were new scripts. None of these has thus far made the big time, though each added at local prestige to the group.

One of the tryouts, Robinson Jeffers' "The Cretan Woman," which had its world preem here last spring, has had a good run on the barn circuit this summer and is having an off-Broadway production in New York currently, with a prospect of moving to Broadway this fall. The other two, Joel Hammill's "Bad Angel" and American debut of Jean Anouilh's "Thieves' Carnival," received thumbs down verdicts here.

Greatest laurel in show biz cap of managing director Zelda Fichandler and her staff was the Arena tryout two seasons ago of "All Summer Long," by Robert playwright's click with "Tea and Sympathy." Critical acclaim and b.o. success of the drama brought it Broadway attention and a forthcoming production under Playwrights' Co. aegis, with a Washington preem at the National Theatre skedded for Sept. 6. Alan Schneider, who directed the Anderson

(Continued on page 59)



## Strawhat Reviews

### Champagne Complex

New Hope, Pa., Aug. 23.  
Michael Ellis production, by arrangement with Alexander H. Cohen and Gayle Sline, a comedy by Leslie Stevens, starring Frank Albertson, Patricia Smith, Elliott Reid. Directed by John Gerstad, setting, Ralph Alswang, lighting, W. Broderick Hackett, costumes, Jocelyn, At Bucks County Playhouse, New Hope, Pa., Aug. 23, '54.  
Carter Bowen ..... Frank Albertson  
Alynn Macy ..... Patricia Smith  
Helms Cooper ..... Elliott Reid

First-nighters at the Bucks County Playhouse, liberally spiked with free champagne, may possibly have been in on the birth of a new hit. But it's only a gleam in the author's (and producer's) eye, at the moment.

For stock purposes, "Champagne Complex," written by Leslie Stevens, needs no more than routine tightening up and the injection of a few more gags to prove successful. Broadway, however, is something else again.

"Complex" may click or miss largely on the production values. It badly needs rewriting after the middle of the second act, but most of all, it needs proper casting. The right people in this three-character three-act could spell the difference, all other things being equal.

The story line is negligible: A middle-aged budding politician or calls on his nephew, a psychiatrist, to cure his young fiancée of an unnatural affinity for drinking champagne—too much and at the wrong times. As per formula, the psychiatrist fails to achieve a cure, but gets the girl, and the rejected suitor then pulls a fast fade.

As the fiancée, Patricia Smith is the only one who makes nearly enough fun of this lightweight material. She could, perhaps, even stand a little toning down.

Frank Albertson, as the suitor, is adequate in a part that requires considerably more than the Elliott Reid grimaces his way uncomfortably through the role of the psychiatrist.

In its obviously unpolished present form, "Champagne Complex," is a dubious bet for Broadway. But it can't be ruled out entirely. Properly brought along, it could ring the bell. Alexander H. Cohen, who has scheduled it for an Oct. 26 opening in New York, has his work cut out for him. *Henry.*

### Brother Cain

Spring Lake, N. J., Aug. 19.  
Rea John Powers production of drama in three acts, by Jerome Chodorov, directed by Terese Hayden, set Marshall Yokelson. At Ivy Tower Playhouse, Spring Lake, N. J., Aug. 16, '54, \$3.30 top.  
Edna Forest ..... Terese Hayden  
Al Forst ..... Stephen Elliott  
Mrs. Forst ..... Grace Powers  
Joe Walsh ..... Michael Strong  
Walsh ..... Milton Selzer  
Malkowsky ..... Rudy Bond  
Officers ..... Tony Spalding, Frank Barrett

Accustomed to writing in harness, Jerome Chodorov solos with "Brother Cain," an introspective drama, large in concept and theme. It is, however, insufficiently compelling to rate good commercial prospects.

Given a thoroughly professional production at the Ivy Tower Playhouse, it has some of the aspects of a sociological tract, for which its acres of good intent do not compensate.

The simple story tells of a young couple whose serene family existence is interrupted by the intrusion of the husband's former Air Force buddy now on the lam from a hold-up and jailbreak. Having saved the younger man's life during the war, the husband feels compelled to help again, despite the risk to his family.

Chodorov builds with merciless precision to an inescapably poignant climax. He gets an assist of a high order from Terese Hayden's painstaking slice-of-life direction, which gives scrupulous regard to each detail. If there is a fault, it is that the staging accentuates, rather than minimizes, the script's slowness.

The acting is good. As the wife, Frances Heflin is touching, first as she tries to shield her husband and then home, then to understand and abet her husband as he tries to redeem his former buddy. Her small, sure touches as she struggles in a lost cause are deeply felt.

Stephen Elliott plays with less finesse as the husband, but with telling effect, as he tries to reconcile security with conscience. Michael Strong is the pariah who cannot adapt to society, and whose dementia threatens even his friends. Although his pantomime seems excessive at times, he is believable as he shifts mood with dangerous rapidity.

Grace Powers plays with amusing truth as the husband's mystified and meddling mother. Milton Selzer's detective leans toward the

stereotype, but remains threateningly forceful. As a fellow detective who hasn't let life on the force rob him of the human touch, Ruddy Bond's performance is uncommonly perceptive, the scene in which he warns that the escapee may return to kill being quietly harrowing.

Tony Spalding and Frank Barrett appear briefly as cops. Designer Marshall Yokelson has placed on the small stage a remarkably authentic cross-section of a Stuyvesant town apartment.

"Cain" is a problem play dealing in adult terms with the question of individual responsibility. Chodorov says that man has not yet found a good answer to the ancient question, "Am I my brother's keeper," but "Cain" seems a baffling resolution. *Geor.*

### Ten O'Clock Call

Laguna, Cal., Aug. 17.  
Britton-Paul production of comedy in three acts, by Finlay McDermid. Stars Maury Hill, Sandra Stone, Elizabeth Glavin, Glen Wells, Georgia Horvath, Stephen Colt, Howard "Hap" Graham, Kenneth Britton. Directed by Demetrios Vilan. Summer Theatre, Aug. 17, '54, \$2.75 top.  
Silm ..... Horace Critchlow  
Woodward Elrich ..... Maury Hill  
Claire Dennis ..... Berenda Cullins  
Robert Schofield ..... Scott Ross  
Harold Brewster ..... Elizabeth Glavin  
Elizabeth Glavin ..... Sandra Stone  
Polly Elrich ..... Sandra Stone  
Zephyr Clum ..... Glen Wells  
Alfred Stargate ..... Kenneth Britton  
Maude Gately's Niece ..... Ann Allen  
Ray Branton ..... Howard "Hap" Graham

Farce potential is apparent here, but as this new play by Finlay McDermid comes off the elements are lost in an unprofessional and frantic talking piece, "Ten O'Clock Call" stands little chance in its present form.

Taking the subject of a strawhat troupe forced to put on a hammy play by a budding author or dish out \$1,500, the comedy has standard characters. It's badly in need of a rewriting job, offering the actors little they can sink their teeth into or make themselves farcically believable.

The basic premise twirls around the efforts of an ambitious young stage director to shape something out of an awful script, after his naive partner, under the influence of a willful sister, has pledged its production, or else. His wife, a Hollywood actress, unexpectedly arrives on the scene and he enlists her aid in a star role.

Maury Hill and Sandra Stone top the cast as the director and his battling spouse, but it's too much for them. Outstanding portrayal is contributed by Kenneth Britton, Laguna Theatre co-producer, in the brief but funny role of the bewildered playwright.

Play isn't one of Demetrios Vilan's better directorial excursions, but the two settings by Paul Rodgers are atmospheric. *Whit.*

### Life With Father

Coonamessett, Mass., Aug. 19.  
Richard Aldrich production of comedy in three acts, by Howard Lindsay and Russel Croft. Stars Lindsay and Dorothy Stickney. Directed by William Lantau. Setting, William Roberts. At Falmouth Playhouse, Coonamessett, Mass., Aug. 19, '54, \$3.35 top.  
Annie ..... Dorothy Stickney  
Clarence ..... Andrew Ford  
Harlan ..... James MacArthur  
Billingsley ..... Richard Kelly  
Harlan ..... Billy Quinn  
Father ..... Howard Lindsay  
Margaret ..... George E. Stone  
Cora ..... Ruth Hammond  
Paul Skinner ..... Sue Randall  
Lloyd ..... Vincent Rourke  
Delia ..... Lida Milford  
Dr. Humphreys ..... James Van Wart  
Dr. Somers ..... William Lantau  
Maggie ..... Eleanor Ann Moynihan

Richard Aldrich and Patricia Butler, his associate producer at the Falmouth Playhouse, have come up with another prize package to follow the success of their Helen Hayes Festival. This time, Miss Butler persuaded the original stars of "Life with Father," Howard Lindsay and his wife, Dorothy Stickney, to re-create their Broadway roles for a week at the strawhat.

The Falmouth production, aside from its top-notch presentation, also has interesting sentimental overtones. First of all, Lindsay and Miss Stickney are celebrating their 27th wedding anniversary. Second, besides the original Father and Mother Day, the cast includes Ruth Hammond, who played Cora the entire record-breaking 3,224-performance Broadway run.

Lindsay and Miss Stickney have a logical explanation for Falmouth's being able to offer an exclusive week of "Life with Father" with its two original stars "Nobody else asked us," Lindsay says. "It was as simple as that. We love the play. We wanted to see how the lines and laughs stood up."

The comedy stands up very well. All the familiar episodes which delighted Broadway still get laughs. Miss Stickney in the Moth-

er Day role which she played for five years, seems as expert and lovable as ever. Her Vinnie is never brittle than that of others who have played the role. She is never wishy-washy, and always gives the impression of being able to handle the sometimes irascible Father with one pretty hand tied behind her back.

Lindsay's portrayal is also a memorable one. Plague by laryngitis during the latter part of his Falmouth engagement, Lindsay has to tone down Father's bellowing, which robs the lines of some of their effect, but his timing is good, and his handling of this domestic tyrant with a fundamentally soft heart shines through.

William Roberts' handsome set contributes admirably to the period-piece quality of the production. Director William Lantau has managed to obtain some first-rate performances from the rest of his cast. Miss Hammond, for example, is as solid as ever. Andrew Ford does an engaging bit as Clarence, Jr., and ames MacArthur (Helen Hayes' dopted son), Richard M. Kelly, and Billy Quinn are delightful as the rest of the Day menage.

In minor roles, Sue Randall makes an attractive and provocative Mary Skinner, Georgia Harvey is good as the long-suffering Margaret, and Vincent Rourke scores as the rector.

From the results at Falmouth, it seems likely there'll always be a spot for a revival of "Father." Originally produced for \$25,000, the comedy, according to "Show Biz," has grossed \$9,908,000 in its Broadway and road engagements. There's obviously more to come. *Dias.*

### The Stronger Sex

Hyde Park, N. Y., Aug. 18.  
Polly Jo McCulloch and George Quick production of comedy in three acts, by Laslo Vadnay. Stars Charles "Buddy" Rogers. Directed by Ray Boyle. Set, George Dembo. At Hyde Park (N. Y.) Playhouse, Aug. 17, '54. Carol Gustafson Water ..... Michael Lewis  
Irving Burnside ..... James Maloney  
Robert Bowers ..... Charles "Buddy" Rogers  
April Blake ..... Elizabeth Zabor  
John Balog ..... Laslo Vadnay  
Blanca Valenti ..... Dorothy Giff  
Allen ..... Ray Boyle  
Diana Lord ..... Virginia Lafayette

Sex is a come-on in any language and much of Laslo Vadnay's new comedy at the Hyde Park Playhouse is good for that kind of chuckle. Starring Charles "Buddy" Rogers as a middle-aged matinee idol who resents reaching the male change of life, "The Stronger Sex" has enough ingredients to titillate the matinee trade. It is improbable as a potential Broadway bonanza, however, lacking the spontaneity of payoff comedy.

Having lived with his fetching manageress for five years, the graying Lothario yens to prove himself with youth. Piqued at being bouled, the gal realizes she loves the guy, and also the coin he earns. Gritted her teeth, she sheds him personally selected chicks, vowing them to chastity, and sticks around herself until he's ready to act his age.

"Buddy" Rogers is a good bet for the star part, being handsome enough to send the ladies with his winning smile, and revealing easy charm. Unhappily, after a long vacation from the stage his acting technique is rusty. For breathers, he frequently sits down at the piano, and there's no doubt that he can play and sing.

Carol Gustafson is the tolerant organizer of the actor's affairs. She gives a performance that would challenge any leading man, getting laughs by the fistful, and garnering repeated exit hands. As a neat trick whom she employs to keep the idol on the qui vive, Dorothy Jolliffe is pretty and pert. Her attempts to maintain a purely business relationship reduce her to cold baths and the actor to a marriage proposal.

Ray Boyle is ingratiating as a young architect who falls in love with the hired girl, rescuing her from a compromising position of false virtue. James Maloney dons horn-rimmed glasses to play a ubiquitous Hollywood mogul, Elizabeth Zabor tosses a mean torso as the first in a series of young things, and the author appears briefly as her indignant and somewhat lecherous father. Virginia Lafayette as a rich redhead and Michael Lewis as a waiter complete the cast.

Ray Boyle's direction is snappy. The production suffers, however, from over-long scene shifts which are made more hearable by the p.a.-ing of popular Rogers platters. George Dembo's unit set is intended, by slight changes, to represent three different suites, but it is difficult to differentiate without reference to the program.

Vadnay comes to the sales from Hungary via M-G-M. Before the war a dozen of his plays were done abroad and he has since achieved an impressive list of film credits

in the U. S. Despite his talent for the risqué, however, and even with Rogers as the debonaire star, "Sex" seems unlikely to survive beyond its barn trout. *Geor.*

### The Private Affairs of the Grand Duchess

Westport, Conn., Aug. 22.  
White Barn Theatre production of opera in two acts, with music by Charles Gounod, based on "Le Grand Duchess De Gerolstein," by H. Meilhac and L. Halévy. English adaptation and lyrics by Ruth and Thomas Martin, by Charles Friedman. Settings, lighting, Doris S. Einstein; choreography, Paul Sillard and Joan Morton; costumes, Hazel Roy; musical director, Thomas Martin. At White Barn Theatre, Westport, Conn., Aug. 21, '54.  
Grand Duchess ..... Ethel Barrymore  
Peasant Girl ..... Jeanette Scovotti  
Fritz ..... Robert Barry  
Gen. Room ..... Maurice Mandell  
Princess Paul ..... Don Blackey  
Baron Groz ..... Sydney Smith  
Ladies-in-waiting ..... Cecile Dalgault  
Joyce Jarvis, Eugene Tanner, Daphne Vane

As adapted into English by Ruth and Thomas Martin, Offenbach's "The Private Affairs of the Grand Duchess" operetta is too quaint in its plot and too hokey in its humor to have any Broadway future, but with a star in the name role it might be successful in civic opera summer productions and musical tents.

The book and lyrics do not often reflect the lightness, style and wit of Offenbach's music, nor does the Charles Friedman staging catch the spirit of the composition. Friedman, however, has performed a minor miracle in achieving any kind of staging at all, since he had only five days to work on the production. Also missing is the "musical satire" angle of the work, reflected in such numbers as the Wagnerian-type "Song of the Sabre."

In the role of the Grand Duchess too attentive to a lowly private who really loves a peasant girl, Ethel Barrymore Colt displays an attractive stage presence, though her singing voice is somewhat thin. Her vocalizing and thesping in the "Send My Love" aria are enchanting.

Highlight of the evening is the stand-out comic trio of Don Blackey, David Aiken, and Maurice Mandell. Their song and dance rendition of "Tonight's the Night," their plot against the hero, is a show-stopper. Ingenue Jeanette Scovotti is acceptable as the peasant girl, while Gerry Matthews brings style to the role of a harassed aid-de-camp, and Eugene Tanner contributes bright moments with his dancing. As the romantic lead, Robert Barry is unconvincing.

White Barn Theatre has given the work a good production, which shows to advantage on theatre's newly enlarged stage. Doris S. Einstein's airy settings, using back projection skillfully, and Hazel Roy's tasteful costumes for the principals, are assets.

Musical direction by Thomas Martin, with an assist in the chorus vocalizing by John-Charles Miller, is tops, and William Tarrasch and Franz Bibb at the pianos provide an excellent rendering of the Offenbach score. *Gibb.*

### Yiddish Actors Union

#### Preps Getaway Oct. 7

Miriam Kressyn, Edmund Zayenda, Michal Michalesko, Max and Rose Bozik will head a cooperative troupe of Jewish actors whom the Hebrew Actors Union will present in its first production, "Will They Remember?" a new Yiddish comedy-drama by Harry Kalmanowitz, directed by Nathan Goldberg, which will open on Oct. 7 at the Parkway Theatre, Brooklyn, N. Y. The union, in a current drive to reactivate the Yiddish-language theatre and create employment for its members, will also present other groups there in a complete change of productions every month or so, throughout the 1954-1955 season.

### Her Majesty's, Montreal,

#### Looks for Good Season

Montreal, Aug. 24.  
New legit season at Her Majesty's Theatre here is shaping up as best in recent years. Touring "South Pacific" with Iva Withers and Webb Tilton, opens Aug. 30 for two weeks. That will be followed Sept. 13 by "Porgy and Bess" for one week with a possible second being negotiated.

Dates are in the offing for the touring edition of "Caine Mutiny Court Martial," "Seven Year Itch" and "Mrs. Patterson."

All bookings are being handled by Phil Maurice, general manager of Consolidated Theatres, owner of the house.

## Legit Followup

### Peter Pan

(PHILHARMONIC, L. A.)

Los Angeles, Aug. 17.

Not even Mary Martin's abundant stage magic can save this musical version of "Peter Pan" from tediousness. An uninspired score and unimaginative treatment of the James M. Barrie classic doom this expensive production to a limited Broadway run, if and when it opens there.

Without Miss Martin, it's doubtful that this L. A. Civic Light Opera Assn. presentation of Edwin Lester's production could last more than a few weeks in Gotham. Miss Martin's personal draw alone might carry it for a moderate run. But this overly-precious musical adaptation is a waste of both a fine property and Miss Martin's talent.

"Peter Pan" opened in San Francisco four weeks ago and it doesn't appear as though much in the way of effective repairs has been achieved. Certainly the score contains nothing of distinction or commercial calibre. The second and third acts are slow and ponderous, and practically all that jazes up the first act is the mechanical trick of flying Miss Martin and the kids for the first time.

As a play, "Peter Pan" is an actress' tour de force, and that it retains that single dimension in the musical version is not in its favor. Nothing distinctive is provided for Cyril Ritchard, English comedy star playing the dual role of Mr. Darling and Captain Hook with a miming manner.

Miss Martin's daughter, Heller Halliday, playing Liza the housemaid; Kathy Nolan, as Wendy; Margalo Gillmore, as Mrs. Darling; Sondra Lee, as Tiger Lily, and Norman Shelly playing both the shaggy dog Nana and the clock-ticking crocodile, have the most to do and do it well.

Lyricist Carolyn Leigh and composer Mark Charlap, unknown in the legit musical field, have failed to provide a single outstanding song. Since the Frisco opening, other songwriters have been called in, and Fred Green and Adolph Green have contributed "Never Land," while Nancy Hamilton and Morgan Lewis are getting credit for "The Old Gavotte." Other new tunes, it's understood, are being written and will be inserted in the show during its run here.

A major disappointment is Jerome Robbins' direction and staging. Besides its static quality, there isn't anything in the show in the way of a dance number that has any relation to Robbins' top name in the choreography field.

This musical fantasy's only bright moments are principally in the second half of the first act, when Miss Martin makes her first entrance a captivating Peter Pan in the traditional costume of the character. As a minor variation of her "South Pacific" bob, this time she has a boy's shingled haircut and, of course, also the opportunity to show her gams in opera lengths.

Star puts more into "I've Got to Cry," "Never Land" and "I'm Flying" than is on the sheet music, but later on "Pirate Song," "A Princely Scheme" and "The Old Gavotte," the latter running much longer than an audience should be forced to bear. *Scho.*

## Current London Shows

London, Aug. 25.  
(Figures denote premiere dates)  
After the Ball, Globe Theatre (4-30-54)  
Airs Showsting, Royal Col. (4-22-53)  
Angels in Love, Savoy (2-11-54)  
Both Ends Meet, Apollo (6-5-54)  
Boy Friend, Wyndham's (12-1-53)  
Cockles & Champagne, Piccadilly (5-28-54)  
Dark Lady, Engham, Aldwych (4-30-54)  
Day By Day, Haymarket (11-26-53)  
Duenna, Westminster (7-28-54)  
Fanny Bratter, Piccadilly (6-24-53)  
Guys and Dolls, Lyric (5-28-53)  
Hippo Dancing, Lyric (4-7-54)  
I Am a Camera, New (3-12-54)  
Intimacy At 830, Criterion (4-29-54)  
Joyce Grenfell, Fortune (6-2-54)  
Keep In Good Place, Saville (8-16-54)  
King and I, Prince of Wales (4-30-54)  
Love Match, Vic Palace (11-10-53)  
Man of Northstead, Duchess (4-28-54)  
Mousetrap, Ambin (7-21-54)  
Murder Story, Cambridge (7-22-54)  
Never Too Late, Strand (6-3-54)  
Not Just a Pretty Face, Lyric (4-30-54)  
Relations Apart, Garrick (8-3-54)  
Sabrina Fair, Palace (4-5-54)  
Salad Days, Vaudeville (4-30-54)  
Teahouse on Moon, Her Maj. (4-22-54)  
Vienna Operetta, Stoll (8-16-54)  
Wings Over the World, Lyric (4-30-54)  
Witness Protection, W. Gard. (10-28-53)  
Wooden Dish, Phoenix (7-27-54)  
You'll Be Lucky, Adelphi (6-25-54)

### SCHEDULED OPENINGS

Dry Rot, Whitehall (8-31-54)  
Ory of a Nobody, Arts (8-1-54)  
Gone with the Wind, Lyric (8-2-54)  
Witch Errant, "G" (8-7-54)  
Macbeth, Old Vic (8-9-54)

### CLOSED LAST WEEK

Salome & Prostitute, St. Mart. (7-20-54)  
Six Characters, St. Jas. (7-20-54)  
Your Entertainment, Lindsey (7-27-54)



## Legit Bits

**Patricia Butler**, associate producer this summer at **Richard Aldrich's** Falmouth Playhouse, Coonamessett, Mass., will be production associate for **Mary K. Frank's** presentations of "Abracadabra" and "America, With Love." **Charles Strakosch** will be company manager, **Marian Graham** pressagent, **Irving Buchman** stage manager, **Jill McAnney** assistant and **Edwin Gifford** assistant producer for **J. B. Joselow's** presentation of "The Pony Cart," by **Roger Garis**, opening Sept. 14 at the Theatre de Lys, Greenwich Village, N. Y., with **Louisa Horton** and **Lamont Johnson** costarred.

**Elsie Perry** has finally cleared up the legal wrinkles and is planning a Broadway production this season of "Tatiana," **Marcelle Maurette-Guy Bolton** drama done in London last year as "Anastasia." **Nina Vance**, producer of the Alley Theatre, Houston, is the subject of an article in the September issue of *Charm* mag. **Ben Rosenberg**, who was company manager for "Sabrina Fair," will have a similar assignment with the Playwrights Co. production of "All Summer Long."

**Jennifer Jones** will make her Broadway debut in the **Lyn Austin-Thomas Noyes** production of "Portrait of a Lady," **William Archibald's** adaptation of the Henry James novel, to be staged by **Jose Quintero**. The **William Morris** agency and producer **Rita Allen** have donated two of the four new scholarships in the American Theatre Wing training program. **Nancy Andrews**, who returned last week from Europe, is playing **Sister Bessie** in **John Carradine's** production of "Tobacco Road" next week at the **Grist Mill Playhouse**, Andover, N. J., and is writing a new cabaret act for herself.

**Elliot Silverstein** will direct the Arena Stage, Washington, production of "The Crucible," skeddled to open Sept. 8. **Irving Schlein** will compose the music for "Blue Grass," skeddled for Broadway production by **Floyd Worthington** and **William Kaye**. **Milton Lyon** due back in New York around Labor Day after directing the Sacramento (Cal.) Light Opera season, June 14-Aug. 29. He also doubled as conductor on windup show, "Oklahoma."

**Eva Rubinstein**, 21-year-old daughter of pianist **Artur Rubinstein**, will appear in the off-Broadway 4th Street Theatre's production of "The Dybbuk," production rights to **Ann Wilson's** "Do You Remember?" have been acquired by **Walter Weiclar Productions**, with a Coast opening skeddled for the fall. **Don Taylor** replaces **John Ireland** as **Dane Clark's** co-star in the **Paul Vroom-Bernard Straus** upcoming Broadway production, "Fragile Fox."

Director and co-producer **Shepard Traube** in Chicago to rehearse **Albert Dekker**, who took over Monday (23) as star of "Time Out for Ginger," at Harris, while **Melvyn Douglas** takes a three-week vacation. Legit-tv actress **Patricia Jenkins**, who returned to her native Philly for an appearance in "Sabrina Fair" at the Playhouse in the Park, has been signed for a role in "Fifth Season" on Broadway. **Georgiann Johnson**, also in "Sabrina" at the municipal tent, gets the sole femme part in "Retrieving Figure," due Oct. 7 on Broadway after a Philly tryout.

"The Vintage Years" is the new title of the **F. Hugh Herbert** adaptation of **Eduardo de Filippo's** comedy, a success in Italy as "Filumena," to be produced and directed by **Otto Preminger**. Comedy-sketch writer **Ronny Graham** will have his first non-revue part on Broadway in "The Tender Trap." **Paul Stewart** will stage **Robert Ardrey's** "Sing Me No Lullaby" as the first production of the season for the Phoenix Theatre.

**James Thurber's** what-it piece headed "Get Tired of a Monastery" in the *THREE* column of last week's New Yorker mag, has the trade guessing. Actress **Renee Gadd**, w/o on the London stage before coming to New York, has received her final U. S. citizenship papers. Following news item, in full, appeared in the Aug. 5 issue of *The Stage*, British theatrical publication, "Although to comply with union regulations **Abe Feder** and **Robert Mackintosh** have been engaged to supervise the scenery and costumes of the Broadway production of 'The Boy Friend,' the original designs by **Reginald Wiley** will be used again."

**Ruth Gordon** and **Sam Levene**, playing leads in **Thornton Wilder's** "The Matchmaker" originally done on Broadway in 1933 as "The Merchant of Yonkers," drew personal check notices from a Newcastle, England, where the comedy was breaking in prior to its presentation at

the Edinburgh Festival. "That's Life," the Coast revue, is due on Broadway in November, with a second company to be formed to continue the run in Los Angeles.

"The Pony Cart," penned by **Roger Garis**, son of **Howard R. Garis**, who recently retired after 50 years as a Newark (N.J.) Evening News staffer and editor, prems Sept. 15 at the off-Broadway Theatre de Lys.

## Arena Guild Steps Up Drive for Affiliates

Stage & Arena Guild of America is pushing expansion of its summer and winter circuits. **Alexander White**, former producer-director of the Town and Country Playhouse, Indianapolis, will be SAGA rep in the establishment of affiliate theatres in cities not on the Guild's circuit. His initial target is New Orleans, where a star stock tent theatre is contemplated.

White sold his interest in the Indianapolis strawhat, a SAGA circuit member, to Town and Country Playhouse, Inc., which put the backing for the operation. Spot, financed at \$10,000, will continue functioning with a star policy. Season is slated to wind up the week of Sept. 14 with **Edward Everett Horton** and **Marta Linden** in "Nina."

## Strawhat Tryouts

(Aug. 23-Sept. 5)

**Champagne Complex**, by **Leslie Stevens**—Bucks County Playhouse, New Hope, Pa. (23-4). (Reviewed in VARIETY this week).

**Champagne for Two**, by **Thomas Barbour**—Hilltop Theatre, Lutherville, Md. (24-29).

**Darling, Darling**, adapted by **Anita Loos** from French of **Pierre Barillet** and **Jean-Pierre Gredy**. Pocono Playhouse, Mountainhome, Pa. (23-28). (Reviewed in VARIETY, Aug. 18, '54).

**Dear Charles**, by **Alan Melville** from **Mark-Gilbert Sauvageon-Fredrick Jackson**—Lakes Region Playhouse, Lacombe-Gilford, N. H. (23-28); **Ogunquit (Me.) Playhouse** (30-4). (Reviewed in VARIETY, July 14, '54).

**Home Is the Hero**, by **Walter Macken**—Westport (Conn.) Country Playhouse (30-4).

**It Takes a Miracle**—Gateway Theatre, Bellport, L. I. (25-29).

**Kittywake Island**, musical comedy, by **Arnold Sundgaard** and **Alec Wilder**—Pleasant Mill Playhouse, Hammoncton, N. J. (24-29).

**Last Tycoon**, by **Kraft** dramatization of **F. Scott Fitzgerald** novel—Woodstock (N. Y.) Playhouse (31-5).

**Maid to Order**, by **Alfred L. Golden**—Ramsdell Summer Theatre, Manistee, Mich. (1-5).

**Michael and Lavinia**, by **John Matthews**—Theatre-by-the-Sea, Matunuck, R. I. (30-4).

**My Aunt Daisy**, by **Albert Halper** and **Joseph C. Schrank**—Westport (Conn.) Country Playhouse (23-28). (Reviewed in VARIETY this week).

**On Stage**, musical comedy—Timberland Theatre, Pottersville, N. Y. (23-28).

**On the Wing**, revue—Ivy Tower Playhouse, Spring Lake, N. J. (23-28).

**Other Devil**, by **Jacques Fink** and **Louis Pelletier**—Pocono Playhouse, Mountainhome, Pa. (30-4).

**Out of the Blue**, musical, by **Bryan Turner** and **Edward Ochsen**—Windemere Summer Playhouse, Seal Harbor, Me. (24-28).

**Put Them All Together**, by **Theodore Hirsch** and **Jeanette Patton**—Ivy Tower Playhouse, Spring Lake, N. J. (23-28). (Reviewed in VARIETY, Aug. 4, '54).

**Strictly French**, revue—Cecilwood Theatre, Fishkill, N. Y. (31-5).

**Taste of Sherry**, by **A. B. Shiffrin**—Litchfield (Conn.) Summer Theatre (23-28).

**Temple Is a Town**, musical comedy by **Frederick Lansing Day** and **Gail Gould**—Peterborough (N. H.) Playhouse (24-28).

**This Happy Breed**, by **Noel Coward** and **John Drew**—Theatre, East Hampton, L. I. (23-28) (Original London production reviewed in VARIETY, June 16, '43).

**Unfinished Portrait**, by **Madeline Davidson**—Hedgerow Theatre, Moylan, Pa. (24).

**While the Cat's Away**, musical—Boothbay (Me.) Playhouse (24-28).

**White Sheep of the Family**, by **L. du Garde Peach** and **Ian Hay**—Triple Cities Playhouse, Binghamton, N. Y. (30-4). (Reviewed in VARIETY, July 7, '54).

## 'Picnic' \$13,700, Mpls.

Minneapolis, Aug. 24.

In hot weather in the non-air conditioned 1,800-seat Lyceum at \$3.85 top, "Picnic" was helped by glowing notices and favorable word-of-mouth, building to just under \$13,700 for five nights and two matinees. **William Inge** prize-winner was traveling from Seattle here the previous weekend and missed the Sunday and Monday night performances (15-16).

Theatre Guild-Joshua Logan production opened the local leg season much earlier than usual and was the first of six promised Guild-ATS subscription offerings.

## 'Pan' Record 66G, 'Life' \$9,000, L.A.

Los Angeles, Aug. 24.

**Mary Martin**, starring in the musicalized "Peter Pan" as the closing bill of the Civic Light Opera Assn. subscription season, is the Assn. subscription season, drew the best opening week take in CLO's History. Despite mixed notices, the show is doing big business and the scheduled five-week engagement has already been extended an extra three weeks, during which revisions will be made for the transfer to Broadway in the fall.

**Estimates for Last Week**  
**Peter Pan**, P. Harmonic Aud (1st wk) (2,670; \$5.50) (Mary Martin). Final offering of the CLO subscription season got away to an SRO \$66,000; run has been extended three more weeks for a total of eight.

**Jose Greco**, Greek Theatre (1st wk) (4,407; \$3.60). Caught a neat \$53,000, despite cool foggy nights. **That's Life**, Las Palmas (9th wk) (400; \$3.30). Jumped to \$9,000.

## 'APPLE' GOLDEN \$70,000 FOR AL FRESCO 9, D.C.

Washington, Aug. 24.

**Carter Barron Amphitheatre**, 4,000-seat stadium in Rock Creek Park, took in a smashing \$70,000 for nine performances of "Golden Apple" closing last Wednesday (18). Musical played to standees last three nights and would have been held another week if not for rink installations for the preem next Thursday (26) of "Ice Cycles of 1955," for an 18-day run.

**Feld Bros.**, who took over the Amphitheatre this summer, report an "excellent" season.

## D.C. Arena Stage

Continued from page 57

**Anderson**. That was before the play at the Arena, repeats his chores for the Broadway-bound version, and 13-year-old **Clay Hall**, juve featured player of the original production, repeats his role. Another Arena graduate, **George Grizzard** will understudy **John Kerr** the male lead.

With the relatively high weekly nut of \$2,200, or two-thirds of its \$3,581 potential gross, it's frequently been touch-and-go for the Arena. Despite this, the house has not only been self-sustaining, but has garnered an unusual amount of civic support from this voteless town. In addition, Embassy Row patronage has not only brought prestige, but has paid off in actual biz.

Except for **Schneider**, a Catholic U. grad who went from Arena Stage to his directorial click last season with "The Remarkable Mr. Pennypacker," the group has not yet spawned a Broadway name. It did catapult 26-year-old **Frances Sternhagen** into local fame, however, as leading lady of the Olney Theatre strawhat troupe. And now **Miss Sternhagen** and **Marian Rendon**, another Arena favorite, are Broadway bound this fall to try their luck in the big league.

## 'Volpone' Closes Season For Margo's Theatre '54

Dallas, Aug. 24.

**Margo Jones** will stage **Ben Jonson's** "Volpone" as the fifth and closing production of Theatre '54's first summer season. Three-week run, next Monday (30) through Sept. 19, will star **John Denny**. Local stage will then shutter until **Miss Jones** starts her ninth regular season in November.

Arena stage currently offers "Sea-Change," farce by **William Case**.

## B'way Continues Seasonal Upbeat; Shirley \$29,300, 'Cadillac' \$24,800, 'Anniversary' \$16,200, 'Hearts' \$11,800

## 'Pacific' Placid \$25,000, Opening Week, Toronto

Toronto, Aug. 24.

"South Pacific," with **Iva Withers** and **Webb Tilton**, grossed a disappointing \$25,000 at the 1,525-seat **Royal Alexandra** here last week, at hefty \$5 top.

Piece is continuing a second week and, in spite of public's price squawks, had a \$12,000 advance on the holdover.

## Town' \$38,200, Chic; 'Ginger' \$12,400

Chicago, Aug. 24.

Loop's two shows continued to perk last week with the mid-August convention trade a possible factor. Wednesday matinees continued strong, as do Saturday nights.

**Estimates for Last Week**  
**Time Out for Ginger**, Harris (32d wk) (\$4.15; 1,000) (Melvyn Douglas). Over \$12,400 (previous week, \$12,200).

**Wonderful Town**, Shubert (7th wk) (\$4.60; 2,100) (Carol Channing). Over \$38,200 (previous week, \$36,900).

## 'NANETTE' MILD \$45,000 AT STARLIGHT, KAYCEE

Kansas City, Aug. 24.

"No. No. Nanette," ninth entry in the Starlight Theatre's "fresco season" in Swope Park proved a lightweight, winging the week's run Sunday (21) to a moderate \$45,000. **Ann Crowley**, **Rudy Tene**, **Bob Smith**, **Romo Vincent**, **Xenia Bank**, **Gillian Grey**, **Joan Mann**, **Mildred Hughes** and **Marion Weeks** song leads, with **Helene** and **Heward** as a specialty entry.

Finale of the season is "Oklahoma" which opened last night (Mon.) for a two-week run, only musical among the season of 10 to play a fortnight. In line with show's success in other summer outdoor ventures it's expected to gross about \$75,000 for the first week and perhaps as much for the holdover. Cast includes **Miss Crowley**, **Jim Hawthorne**, **David Burns**, **Joan Kibrig**, **Walter Donahue**, **Michael Kermoyan**, **Muriel O'Malley** and **Joseph Macaulay**, with **Maggi Nelson** and **Robert DeVoye** as dancing leads. It closes the 80-night season Sept. 5.

## 'Hattie' Smart \$37,500, Holdover Week, Dallas

Dallas, Aug. 24.

"Panama Hattie," State Fair Musicals' fifth production, grossed \$37,900 for its second and closing week through Sunday's matinee (22). That brought the show's two-week total to \$75,100.

**Vivian Blaine**, **Buddy Ebsen** and **Arthur Treacher** starred in the Cole Porter revival, supported by **Beverly Bozeman**, **Karin Wolfe** and **Billy Van**.

Final offering of the season, "Wonderful Town," opened last night (Mon.) in its first stock production, to run through Sept. 5. Starring are **Imogene Coca**, **Edith Adams**, **John Tyers** and **Arny Freeman**, supported by **Margaret Irving**, **Norbert Winkler** and **Dody Goodman**.

## 'Okla' Boffola \$63,000 In First Week, St. Louis

St. Louis, Aug. 24.

"Oklahoma" racked up about \$63,000 last week in the initial frame of a fortnight's stand at the Municipal Theatre Assn. playhouse in Forest Park. **Rodgers & Hammerstein** tuner drew 71,000 payees with a season record of 12,027 for a single performance, registered Saturday (21). Show, with **William Johnson**, **Pamela Britton**, **Jerry Mann**, **Elsie Rhodes** and **Hal LeRoy** heading the cast, is the windup bill of the al fresco season.

**Johnson**, incidentally, was wounded in the leg by a blank cartridge at the opening performances Monday (16) but played through the week.

Biz on Broadway continued its comeback climb last week. Upward trend is expected to hold this session, with a traditional Pre-Labor Day dip forecast for next week.

Hike in receipts for five shows topped \$1,000 each, and one straight play soared \$8,100. B.o. takes remained sparse at only a few shows. "Caine Mutiny Court Martial," "Pajama Game" and "Teahouse of the August Moon" did standee business.

There was one closing last week, "Sabrina Fair," which bowed out Saturday (21).

**Estimates for Last Week**  
**Keys:** C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax. b.w. crosses are net; i.e., exclusive of tax.

**Anniversary Waltz**, Broadhurst (C) (20th wk; 155; \$4.60; 1,160; \$28,000) (Macdonald Carey, Kilty Carlisle). Over \$16,200 (previous week, \$13,400).

**The Beautiful Sea**, Majestic (MC) (20th wk; 156; \$6.90; 1,510; \$58,000) (Shirley Booth). Over \$29,300 (previous week, \$27,000).

**Caine Mutiny Court Martial**, Plymouth (D) (31st wk; 244; \$5.75-\$4.60; 1,062; \$33,331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Held at over \$33,500, with standees.

**Can-Can**, Shubert (MC) (63th wk; 540; \$6.90; 1,361; \$50,160). Just \$48,700 (previous week, \$48,000).

**King of Hearts**, Lyceum (C) (21st wk; 162; \$5.75-\$4.60; 995; \$23,389) (Donald Cook, Jackie Cooper). Over \$11,800 (previous week, \$11,000).

**Mismet**, Ziegfeld (O) (38th wk; 200; \$6.90; 1,528; \$57,900) (Fred Drake). Over \$56,400 (previous week, \$56,600).

**Oh Men, Oh Women**, Miller (C) (35th wk; 294; \$5.75-\$4.60; 920; \$23,248) (Lloyd Bridges). Over \$20,600 (previous week, \$8,900).

**Pajama Game**, St. James (MC) (15th wk; 116; \$6.90; 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Clean again at over \$51,700.

**Sabrina Fair**, Royale (C) (40th wk; 317; \$4.60; 1,172; \$24,000). Nearly \$11,600 (previous week, \$11,000). Closes Saturday (21) at a profit of about \$45,000 on a \$50,000 investment.

**Seven Year Itch**, Fulton (C) (92nd wk; 733; \$5.75-\$4.60; 1,063; \$24,000) (Tom Ewell). Over \$18,200 (previous week, \$17,000); Elliott Nugent replaces Ewell tonight (Wed.) for indefinite period.

**Solid Gold Cadillac**, Music Box (C) (42nd wk; 333; \$5.75-\$4.60; 1,077; \$27,811) (Josephine Hull). Almost \$24,800 (previous week, \$16,700); star out of the cast again, with understudy **Ruth McDevitt** back as sub.

**Tea and Sympathy**, Barrymore (D) (47th wk; 373; \$5.75-\$4.60; 1,060; \$28,300) (Joan Fontaine). Almost \$22,200 (previous week, \$20,700).

**Teahouse of the August Moon**, Beck (C) (45th wk; 364; \$6.22-\$4.60; 1,214; \$33,608) (David Wayne, John Forsythe). Capacity as usual at nearly \$34,100.

## 'KING' MAJESTIC \$76,785 IN 10 SHOWS, SEATTLE

Seattle, Aug. 24.

"King and I" hit the roof here last week, grossing \$76,785 in 10 performances (three matinees) Monday-Sunday (16-22) at a \$5 top in the 2,700-seat Orpheum.

Anticipating the huge public turnout, **Hugh Beckett Attractions** booked the larger house instead of its own regular legitier, the Metropolitan.

## 'Itch' \$26,700, Frisco

San Francisco, Aug. 24.

San Francisco's hottest legit season in years, cooled off last week with only one house running. Business there picked up over the previous week, however.

**Estimate for Last Week**  
**Seven Year Itch**, Geary (3d wk) (\$3.85; 1,550) (Eddie Bracken). Solid \$26,700. (Previous week, \$27,000).

## East Hampton's Other Barns

Continued from page 56

week in "Ethan Frome," with Thomas Coley featured.

Producer-director William Miles has added an extra week to his original 11-week schedule. Muriel Kirkland will star the week of Sept. 6 in the whodunit, "A Dash of Bitters," by Reginald Denham and Conrad Sutton-Smith.

### 'Kate' 19G, Wallingford

Wallingford, Conn., Aug. 24. Top gross of its initial seasonal date was clicked off last week by the Oakdale Musical Theatre here with seven performances of "Kiss Me, Kate," which ran close to capacity. Figures hit just under \$19,000 in this sixth week of a 12-week season.

House is staging an abbreviated campaign for subscription biz on the last four weeks of the season, ending Sept. 26.

### 'Charley' at Fort Wayne

Fort Wayne, Ind., Aug. 24. Fort Wayne Opera Festival, Inc., will offer four performances of "Where's Charley?" in the Frank Park Outdoor Theatre next Thursday-Sunday (26-29). A new sound system, costing \$3,500, has been installed in the outdoor theatre, as a further gift of the News Publishing Co., which donated the \$135,000 playhouse to the city in 1949.

Leo L. Beranek, Cambridge, Mass., who was in charge of the sound system for the concerts in Aspin, Colo., the Tanglewood Music Festival in the Berkshires, and other major entertainment centers, devised the improved sound plan for the Outdoor Theatre.

### 'Mice' \$6,800, New Hope

New Hope, Aug. 24. Bucks County Playhouse here grossed slightly better than \$6,800 for eight performances of Sam Spewack's "Two Blind Mice" last week. Take was down slightly from the weekly average for barn. "Mice" was the final play of the Bucks season for resident Jerome Cowan, who leaves for star role in George Brandt's road production of "Moon Is Blue."

"Champagne Complex," currently at Bucks, has been extended a second week. New Leslie Stevens comedies due Oct. 26 on Broadway.

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### 'Syracuse' \$9,500, Hub

Boston, Aug. 24. Following the record smashing \$14,471 grossed two weeks ago by Margaret Truman in "Autumn Crocus" the Boston Summer Theatre returned to normalcy last week with near \$9,500 for "Boys From Syracuse." "Stalag 17" was not too staunch at the Marblehead Summer Theatre, winding with slightly under \$7,500. Both spots operate with a \$3 top.

On tap at the BST is "The Vegetable," starring Wally Cox with Joe E. Brown in "Show-Off" at the Marblehead silo.

### Joe E. \$7,100, Spa

Saratoga, N. Y., Aug. 24. Joe E. Brown in "The Show-Off," drew a moderate \$7,100 last week at the 587-seat Spa Summer Theatre here at a \$3 top.

Producer John Huntington announced last night (Mon.) that the spot's best season to date closes next week with "Pygmalion," starring Estelle Brody.

E. J. A. tonight, including a scheduled "Dark of the Moon," with Jack Palanca, the week of Sept. 6, has been cancelled.

### Wally Cox 24G, Salt Creek

Hinsdale, Ill., Aug. 24. Although the show was roundly panned by the Chicago critics, Wally Cox, starring in "The Vegetable," set a two-week record at Salt Creek Theatre with just under \$24,000.

Brian Donlevy and Maria Riva are starred in "Country Girl" as the spot's current and final show of the season.

### Terry Moore 8G, Drury

Chicago, Aug. 24. Drury Lane Summer Theatre grossed over \$8,000 last week with Terry Moore starring in "Story For a Sunday Evening." Current is Pat O'Brien in "Front Page." Drury operator Tony De Santis and producer Phil Tyrrell plan to extend their season for at least another two weeks beyond the original Sept. 5 finale.

### 'Heaven' \$5,700, Ivoryton

Ivoryton, Conn., Aug. 24. "Heaven Can Wait," starring Steve Cochran, grossed \$5,700 at the Ivoryton Playhouse last week. Previous week's take was \$8,200 for Mary Astor in "Late Love." Week before that, "Sabrina Fair," co-starring June Lockhart and Paul McGrath, pulled in \$8,200. "Mamba's Daughters," with Ethel Waters, is current.

### 'Heartbreak' \$6,200, Olney

Olney, Md., Aug. 24. Second week of Shaw's "Heartbreak House," starring Margaret Phillips, brought in \$6,200 for the Olney's best stanza of the season. Play is being held for a third week, to be followed by the summer finale, "Male Animal," with John Dall; to run through Sept. 12.

### 'Darling' 12½G, Westport

Westport, Conn., Aug. 24. "Darling, Darling," Anita Loos comedy adapted from the French of Pierre Barillet and Jean-Pierre Gredy, drew a profitable \$12,500 last week at the Westport Country Playhouse, despite a critical drubbing. Capacity for the house is about \$15,000. Gypsy Rose Lee was starred in the production, which is playing this week at the Pocono Playhouse, Mountainhome, Pa.

Another tryout, "My Aunt Daisy," by Albert Harper and Joseph Schrank, is this week's offering at the Lawrence Langner-John C. Wilson straw hat here.

### 'Angels' 2G, Reading

Reading, Pa., Aug. 24. Berks Players, at Green Hills Theatre near here, took in almost \$2,000 last week for the second stanza of a fortnight's run of "My 3 Angels." Previous session's take was nearly \$2,200, with two-week run registering as season's best. Theatre, which usually plays Tuesday-Saturday nights, added an extra performance Monday (16) because of heavy demand and purchase of the house for theatre parties.

"Dear Brutus" is current.

Jeon Stapleton, who drew critical attention on Broadway last season in a character-comedy role in "In the Summer House," will have a principal singing part next week in a revue, "Strictly French," at the Cecilwood Theatre, Fishkill, N. Y. Susan Reed and Mary Lou Taylor will also be in the show.

## Operating Statements

### THE GOLDEN APPLE

(As of July 3, '54)

Gross, last four weeks, \$87,731. Loss, last four weeks, \$8,023. Unrecouped cost to date, \$87,893. Capital available, \$14,413.

### ANNIVERSARY WALTZ

(As of July 31, '54)

Gross, last five weeks, \$53,885. Loss, last five weeks, \$1,229. Operating profit to date, \$24,370. Unrecouped cost, \$4,546. Repaid to investors, \$15,000. Cash available, \$41,556.

## Barn Biz Healthy, As Only 6 Fold

Only six Equity-bonded straw-hats have folded this summer. That's believed to be the lowest number in years and is regarded as further indication of the generally healthy biz on the barn circuit this season.

Spots that prematurely shuttered this month were the Mountain Theatre, Braddock Heights, Md., and the Deer Lake Theatre, Owingsburg, Pa. July bowouts included the Westhampton (L. I.) Playhouse; Strand Theatre, Wilmington, Del., and the Musi-carnival, Lake George, N. Y. Initial hayloft to call it quits was the Hunterdon Hills Playhouse, Jutland, N. J., which threw in the towel in June.

Countering the silo closings is the growth of Equity's barn roster, which now totals 142 theatres, with the recent addition of the Milford (Pa.) Playhouse. Outfit switched from an amateur policy to pro standing for the last two weeks of its season. Another plus factor is the report that severer summer theatres contemplate extending their seasons, such as the Bucks County Playhouse, New Hope, Pa., which plans running through November.

## Emerson-'Lady' Silo Try Being Brought to B'way

"The Lady Chooses," comedy by William McCleery, is being brought to Broadway this fall, probably by the Theatre Guild and George Kondoff. Faye Emerson, who appeared in tryout engagements at the Westport (Conn.) Country Playhouse and Newport (R.I.) Casino, will remain as star and Edward Andrews has been asked to continue as featured male lead.

Luther Kennett, who staged the tryout production, will also have the same assignment for the Broadway presentation.

## Ballets Espagnols Set

### For November on B'way

David Libidins has booked the Ballets Espagnols, headed by Teresa and Luisillo, into the Hellinger Theatre, N. Y., for a Broadway engagement limited to one month, opening Oct. 31 and running through November.

European company is being brought to the U.S. for its first American tour by Michaux Moody, yet impresario of Richmond, Va., by special arrangement with Jules Borkon, head of Les Productions Parisiennes Arts et Spectacles, troupe's European manager. The company is now in South America.

## London Legit Bits

London, Aug. 17.

"Book of the Month," by Basil Thomas, is being produced by Emile Littler with a cast headed by Hugh Williams, Judy Campbell, Margaretta Scott and Jane Griffiths. It opens Aug. 30 at Folkestone and will play a six-week tour before coming to the West End. James P. Sherwood's production of "The Pot Shop" by William C. Martin, currently touring the provinces, opens Sept. 7 at the St. Martin's theatre.

Marijan Maricle will make her 400th appearance in "Paint Your Wagon" at the Neptune Music Circus, Asbury Park, N. J., next week in the role she originated on Broadway. Jerry Mann, currently appearing in "Oklahoma" at the Municipal Theatre Assn.'s Forest Park playhouse, St. Louis, will appear as Ali Hakim in the upcoming bus-and-truck tour of the Rodgers & Hammerstein tune, marking his sixth year in the role.

## Shows Abroad

### Keep in a Cool Place

London, Aug. 19.

James P. Sherwood's production of comedy in three acts (six scenes) by William Templeton. Stars Roger Livesey and Hy Hazell. Directed by Jevan Brandon-Thomas. At Saville Theatre, London, Aug. 17, '54. \$2.25 top.

By stretching a single situation over three acts, William Templeton has conjured up some creaking comedy in "Keep in a Cool Place." The overall result is a contrived play which limps along with little surprise and which has hardly been helped by the slow, deliberative direction of Jevan Brandon-Thomas. Production has slim prospects of survival.

Play is staged in the Scottish highlands and the central figure (Roger Livesey) is a proud, arrogant clansman who lives alone in his big house while his four sons are carving careers in different parts of the world. The eldest is a diplomat in Hungary, another is a cop at Scotland Yard, a third is in the navy and the fourth is in the army. All is comparatively quiet until the arrival of a daughter-in-law from Budapest. In quick succession, there follows the sailor's bride (a soubrette in a touring revue) and the policeman's wife (daughter of a forger). Finally, the soldier son returns from the Far East. His bride is a local girl, although the already harassed papa gets a mild shock when she makes her entry in Japanese costume.

With little plot substance and overweighted with pedestrian dialogue, the comedy never really gets off the ground although the cast extracts every bit of humor available.

In his first appearance since illness compelled him to ankle the Broadway production of "Escapade," Roger Livesey, kilted and bearded, holds the stage most of the time with a creditable performance. Hy Hazell, a blonde looker who has made a name as principal boy in panto, is restricted by a pseudo Hungarian accent. Doreen Richards is over-exuberant as the showgirl while Pamela Wright has little scope as the forger's daughter. Jean Cadell contributes a neat cameo as a dour housekeeper and Margaret Dickie infuses some color into the role of the local girl. Other parts are adequately filled. Myro.

### No News From Father

Glasgow, Aug. 17.

Hubert Woodward and Harold Keule (on behalf of Poseidon Productions Ltd.) presentation of new comedy in three acts by Leonard Ruiz, adapted from the Dutch by the author in collaboration with Donald Bull. Stars Bernard Braden; features Eleanor Summerfield, Robin Bailey. Directed by Warren Jenkins. Setting, Anthony Waller. At King's Theatre, Glasgow; \$1.20 top.

Comedy-fantasy adapted from the Dutch proves a useful laugh vehicle for Canadian actor and British radio comedian Bernard Braden. Smooth-talking thespian, camouflaged in fiery mop of red hair and lengthy red beard, plays a callous young scientist who leaves his wife and daughter in London to carry on tribal research among the Eskimos.

London apartment of the scientist is shown almost 10 years after he left on his polar trip. The wife, delicately if not too confidently played by Eleanor Summerfield, has reshaped her life, and has landed a lover into the bargain. But she still maintains a belief in the possible return of her husband, to the chagrin of her new lawyer-suit and hidden grief of her eligible young daughter. Crisis arises through daughter's wish to marry and mother's hope of approving the suitor if the Eskimo-

happy pere will only return to give his okay.

Hokum is stretched to great lengths when, with mother the only occupant of the room, the scientist-explorer walls in behind his hair foliage, calmly regrets his 10-year absence, apologizes for lateness, and asks: "What's for dinner?" Casual wisecracking characterization is skillfully handled by Braden, with laffs arising from his amorous disposition and his description of love-live among the Eskimos.

Vagabond scientist agrees to pose as Mr. Roberts, explorer-friend of her husband. Fun perks up when he meets up with the suitor, who tells him he plans to marry his wife "to legalize existing conditions."

Braden is a click in the lead, his Transatlantic accent giving vim to role that has humor-packed bravado. Miss Summerfield copes well with a role not easy to portray. Robin Bailey, tall, suave actor, shines as the third man while Gerald Harper is particularly good as the younger suitor in the alcoholic scene.

As a nitery bouncer Norman Pierce scores in an episode with Braden which brings the biggest laughs to the customers. Direction by Warren Jenkins is adept, with Anthony Waller's apartment set intriguing in an overcrowded style. Once the play is pruned, three-act shapes up as lightweight laughter contribution to British legit. Would be worthy of viewing as a possible film subject.

Gord.

## Line Up Name Lecturers

### For Wing Thesp Courses

Top theatre names are being lined up for the American Theatre Wing's fall acting courses. Arthur Hanna, who's supervising the class in Comprehensive Review of Styles of Acting, has already snared Sir Cedric Hardwicke, Joseph Kramm, Eva Le Gallienne, Cyril Richard and Margaret Webster.

Alfred Lunt will participate in the course following the Broadway opening Nov. 3 of Noel Coward's "Quadrille," in which he and his wife, Lynn Fontanne, will star. Maurice Evans may also lecture during the semester.

Hanna is currently in London conferring with Stanley Holloway and Robert Helpmann, of the Old Vic's "Midsummer Night's Dream" company, about their participation in another professional course, Acting is A Business. The actors are due in New York next month when "Dream" begins a limited run Sept. 21 at the Metropolitan Opera House. Helpmann will lecture on the dancer's transition to drama.

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## Literati

### Curtis' TV Weekly in Nov.

Name of Curtis Circulation Co.'s new TV magazine is to be TV Program Week, the first major entry against the dominant TV Guide, due on the stands the first week in November.

Eugene L. Pollock reps the mag for national advertising sales as well as local sales for N. Y. and Philadelphia editions. Douglas Steinbauer has been named art director, and he's currently huddling with editor-publisher Robert D. Wheeler and m.e. Jonathan Kilbourn in formatting the book.

### N. Y. News' Tiptop Job

Newspapermen for some time have been talking up a possible Pulitzer prize or other recognition of kindred calibre for the N. Y. Daily News' aggressive job on two municipal problems: juvenile delinquency and the dope-pushers. In the latter category the News has so far paid \$250 out 115 times for as many arrests and convictions resulting from News' tips to the N. Y. police.

On the juvenile phase, the News was long far in front in spotlighting the hoodlumism in public and in several continuing series put the unglamorous spotlight on the punks.

### Comic Books' 'Czar'

Top comic-book publishers decided at a meet held in New York last week to appoint a "Czar" to censor their publications. Publishers hope to get a prominent jurist for the job. Salary will be around \$40,000, which industryites feel will eliminate the possibility of payolas for favorable handling of material.

Position would be patterned after Hollywood's Production Code Administration and the baseball "czar."

### Mary Frazer's Series

Mary Frazer's "Conrad Hilton Story" virtually occupied the entire P. 1 and 2 of the Houston Press, on the heels of his Shamrock Hotel takeover. Subcaptioned "Meet 'The Cisco Kid' who delights the Duchess, two Waldorfs, one Shamrock and one ZsaZsa."

The Press boxed Hilton's first-hand commentary on Texas: "We never go into a 'dead' city. Houston and Los Angeles are the 'lives' in the whole U. S. A." On women: "When it's 6 p.m. it's time to have fun. Yes sir. When the clock strikes six, all business is 'out' for men. I go dancing—of course, with a pretty girl." On hotels: "You've got to spend money to make money in a hotel. And most certainly you can't attract big spenders with cheap entertainment. The Plaza Hotel in New York was like a wonderful, aristocratic old lady when I took over. And I've kept her that way. I don't take over a hotel unless I like its personality and I always keep that personality. Hilton Hotels are not a chain. They're never standardized."

Miss Frazer's new series is a five-part on "El Rancho Grande," a "dream tour to the ranch hide-aways of Houston's big rich."

### Irish Reverse Tabus

The Irish Censorship of Publications Appeals Board has cancelled the ban imposed by Censor Board on Samuel Shellabarger's "Lord Vanity," "Mary Anne" by Daphne Du Maurier, "Against Whom?" by Phyllis Bittleme, "Fontanara" by Ignazio Silone, "The Sage of Canudos" by Lucien Marchal and "Voice of the Crowd" by Frank Tinsley.

### Gario's Chores

The London firm of Hansom Books will publish, starting in October, a new monthly, Films and Filming. Varying mugs: Luigi Gario is Lisbon, Madrid and Barcelona correspondent. Gario already covers the companion monthlies, Dance and Dancers, Plays and Players and Music and Musicians for the same cities.

### CHATTER

Al Hine giving up his film column in Holiday.

Harold L. Call in Hollywood to gander the film lots for the Portland (Me.) Press-Herald.

Hedda Hopper profiling Judy Garland in the September issue of Woman's Home Companion.

Marge & Gower Champion have written a book, "How to Dance," for publication by Grosset & Dunlap.

N. Y. Sunday Mirror running an eight-part serialized version of

United Artists' "Apache" in national edition.

A. L. Fierst literary agency has opened an office in Hollywood to handle motion picture, television and radio material.

Richard Fletcher, director of "20,000 Leagues Under the Sea," wrote a yarn for College mag detailing his experiences on the picture.

Hy Gardner's piece on the borscht road to stardom, tagged "Want to Be a Star? Try Route 17," is in the October issue of Point mag.

William D. Barnetson is new editor of the Edinburgh Evening News. James Seager, editor, was upped to editor-in-chief and general manager.

Ben Stegner, Chi Sun-Times re-writer and nitery columnist, filling Irv Kupcinet's daily S-T gossip column for three weeks while Kip vacations.

"Not As A Stranger," bestselling novel by Morton Thompson which Stanley Kramer is screening, is being reprinted in the September issue of Women's Home Companion.

Clifford Fouke, industrial correspondent of the Scotsman, Edinburgh, named by Roy Thomson, boss of Scotsman Publications, as editor of one of his chain of Canadian newspapers.

Testimonial dinner for Mogens Skot-Hansen, departing United Nations L. A. rep, was set for last night (Tues.) by the Hollywood Foreign Correspondents Assn. at the Bel-Air Hotel. Among guests skedded to attend were Mr. & Mrs. Samuel Goldwyn, Marge & Gower Champion and Mr. & Mrs. Stanley Kramer.

"East Side Boyhood," NBC musical executive Samuel Chotzinoff's article about the lower East Side of New York around the turn of the century, currently in the September issue of Holiday magazine, is to be a part of a forthcoming autobiography which Knopf will publish. Several months ago, another part of this book was published in the New Yorker under the title, "Mr. Harris."

Saturday Evening Post on Sept. 5 has article on the Eli Bridge Co. of Jacksonville, Ill., which manufactures the ferris wheels. Liam Sullivan, an actor now in New York, is the grandson of founder and son of present owner. He was trained to be manager of the company, but has made a career in N. Y. acting and theatre. Sullivan played a year in "The Constant Wife" with Katharine Cornell and has done tv work.

Lillian Ross doing a piece on The Hedges, East Hampton, L. I., N. Y., roadhouse just acquired by Henri (Le Pavillon) Soule, as a summer replacement. Incidentally, a group of The New Yorker people had been eyeing The Hedges—named for a pre-Revolutionary Hedges' family, although there is a distinguishing white hedge around the inn—as a summer retreat for the staff. But Soule, himself a long-time Montauk Point summer commuter, had been eyeing the place as a summer spot (40-day operation) and just debuted his initial season as a Long Island auberge boniface.

## Strong U. S. Films

Continued from page 2

Spain. Sam Spiegel is expected here to personally supervise show-up of his "Waterfront" while Marlon Brando and Eli Kazan are also slated to junket to Venice for pic's opening.

As expected, some last-minute changes have altered originally-announced entry list. Poland and Hungary, previously booked to run, have notified the festival that they now would not participate, claiming their films were "not ready yet," but this excuse is felt doubtful. Bulgaria thus remains the single curtain participant, as Russia and other satellites abstained this year. In to replace Hungary is Spain, which sends "El Beso de Judas," and "Sierra Maldita," the latter out of competition. France has confirmed "Air de Paris" and "Ne Touchez Pas Au Grisi" as its entries, but a last-minute change here is possible, as the pic are not considered very strong.

Italy stays with its original announcements, "La Strada," "Senso," "La Romana" and "Sesto Continente" running. Germany shows "Koenigliche Hohel," Austria runs "Punkchen und Anton," Sweden

has "Som y Drommaer" and India participates with "Surang."

"Father Brown" is the single British entry, with the participation of "Romeo and Juliet," a British-Italian co-production still in doubt. Though overweighted with Italians, the International jury is made up of the following: Roger Manvell (Great Britain), Luis Chauvet (France), Idestan Bengt Almqvist (Sweden), Fernandez Cuenca (Spain), and five Italian members—Mario Gromo, Filippo Sacchi, Piero Regnoli, Pasquale Ojetti and Ignazio Silone.

There are noticeably fewer behind-the-scenes controversies this year, although new festival director Ottavio Croze is faced with a programming problem as many final prints of entries have not arrived yet. There's also a fight on between Italian participants for pic playdates, with the favored late-in-the-festival showings coveted by all. One Italian participant is thought to be stalling for a late date by saying its pic is not ready yet.

### Boycott Threat

A report a few weeks back that foreign companies in Italy would join Italian producers in boycotting the Venice fete (by yanking their entries) to protest the Italian government's 20% supplementary tax was immediately denied. But other countermeasures, such as temporary or total shuttering of showcase, is being mulled these days. One Italian producer, who has two pix in the Venice stakes, is said to have told the government (which helps finance the fete) that he would pull out his two pictures (both strong contenders) unless it allowed another pic of his, held up many months in censorship, to pass the censor without much more delay. But his pix are still in.

Rumor mill is grinding slowly so far, and no single outstanding contender for Grand Prize has been whispered. However, first reports place U.S. strongly in the running for several awards. Much is expected of "Waterfront," "Rear Window," "Caine Mutiny" and "Executive Suite," with the acting award or awards understood to be a U.S. walkaway.

However, Japan is expected to push very strongly for a fourth consecutive Venice prize, with two of its entries particularly potent. Italy's four pix are also very much in the top running at this point, and are considered Italy's strongest Venice participation in many years, its "La Strada" reported a probable prizewinner. France for the first time finds itself weakly repped.

The Spanish-speaking countries may come up with a dark horse, meaning Mexico, Argentina, or Spain, while Sweden, Finland, Great Britain or India may also surprise.

## Chapman Solo

Continued from page 1

academic issue to the public, but I wonder why Mr. Chapman, who says he's ready to cover a play at any time, is so outraged at having to go to them at 8 o'clock.

Several days later, the same critic wrote, "It must be a matter of considerable indifference to readers of play reviews whether we reviewers have to get to our openings at 8 o'clock or can linger over our luxurious dinners for almost another hour. But I happen to like the early curtain and, since I've never denied the personal element in my criticism, I'd like to give one of my reasons for my preference."

"The manners of firstnighters are frequently not of the best, and, no matter what the curtain time is, many of them will arrive late and disorderly. But I do think they behave just a bit better when they haven't had too long to dawdle over those final brandies."

Ward Morehouse, drama columnist of the N. Y. World-Telegram, agreed with Watts, but for his own reasons. He wrote, "I'm one who likes the 8 o'clock openings for the Broadway plays and I know scores of other playgoers, professional and otherwise, who feel the same way about it. Like the English, who have now become accustomed to early curtains six nights weekly, I enjoy a meal after the performance."

Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, who are known to favor the 8 o'clock opening, have not commented in print on the subject recently.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Has anybody here not seen Kelly? Grace, that is.

Never have I watched a girl climb upward with such undiminished power, unaided by scandal or any other agencies of the sort of notoriety that the modern world all too frequently confuses with fame.

Up to "Rear Window" she seems to have done it wholly on her merits as a lady. In that one an attempt was made to show she had some of the more flagrant forms of sex appeal as well as rarer talents.

Acting in the picture biz is usually such a succession of starts and stops that it is hard, after all these years of watching the trick done, to believe it is anything but a synthetic product. Yet every now and then an inherent talent does emerge.

It's much like the splitting of an atom. However fine the thing is chopped, positive and negative poles will always show in the division, proof that even the smallest divisions are neither dead nor sleeping, but alive.

The cells that make up people split and multiply in this way, but why some cells see: ingly concentrate on beauty and some on brains and others manage to hold their position in both fields remains God's mystery. Those especially favored ought to be His humblest children, but rarely are.

The techniques of buildup make it terribly difficult for young and beautiful things to keep their heads under such precision-built flattery. A sense of proportion is the rarest sense in the world, and when all around you are shouting that you are sensational, it is almost impossible to resist the belief that there may be something to it.

### It Sure Does!

The theory of heredity is one the human race likes to believe is so. It has, of course, proved its validity in breeding horses, but human beings in the main are not mated like racehorses. Love louses up people and while no wellbred stallion will divorce a thoroughbred mare, our courts are full of what "quality" people think of each other.

It is therefore heartening to observe now and then a family which seems to improve from generation to generation. If it does so for five generations the result is accepted by geneologists as a minor miracle. As far as I know it has never happened, though royal historians, (Hollywood pressagents of an earlier era, really) have tried to make it appear that reigning families have shown it in the past.

I've been interested in the Kelly dynasty of Philadelphia as far back as 1910. At that time there was a Grace Kelly, the late aunt of the current queen of the Kellys, but my interest was in the present star's father. A schoolmate of mine named Tom Rooney switched from being a very good interscholastic miler to rowing. In two years it looked as if he would be the national singles sculls champion.

But in the finals he had to meet a Philadelphia youth named Jack Kelly. Jack was a kid brother of Walter Kelly, the Virginia Judge, and of George Kelly. This was long before George wrote "The Torch-bearers," "The Showoff" or won the Pulitzer Prize with "Craig's Wife."

### The Kellys And The Rooneys

Jack Kelly beat my Tom Rooney and went on to compete in the Diamond Sculls, a feature of the Henley Regatta. There he got the brushoff. It might have pleased me if he had been defeated, but the reason for his failure to win sent all my Irish blood coursing to his defense.

He was bairred because he was not a "gentleman." It seems he worked for a living.

Some weeks later he met the winner of the Diamond Sculls, a "gentleman" named Beresford, in the Olympic Games and defeated him, vindicating the old classic that revenge is best when served cold.

Of course everybody knows that years later he trained his son, John Kelly Jr., to win not only the American and Canadian championships, but the Diamond Sculls as well. I believe the British changed the rules, but even if they hadn't, Jack Jr. would have been eligible because by then his father was no longer a working stiff. He had become a bigtime contractor, married and fathered four of the handsomest brood Philadelphia or any other town has ever seen.

The family was loaded with great athletes, but Grace showed no great prowess in any sport. She did some swimming and field hockey, and today plays pretty good tennis, but her mother and the rest of the family thought she was lazy and shy.

Maybe so, but she had an instinctive skill for getting attention even so. I remember a family photograph at the 25th wedding anniversary of the Kellys. Grace wore a striped dress. It was a silky thing of blue, grey and pinkish-fuschia. She told me she had designed it herself.

### Reading From Left to Right

It took the play away from everybody else at the party. What perhaps was a little smarter was the fact that she stood at the left of the family group, and anybody who knows anything about pictures to be published knows that captions always begin: "Reading from left to right." That gave Grace prior billing.

It has been remarked that no star in Hollywood history has quite matched her skill for surrounding herself with top male stars. She has just starred in six pictures in less than two years and the film men in her life were Bing Crosby, Bill Holden, Gary Cooper, Ray Milland, Clark Gable, Jimmy Stewart, and coming up, Cary Grant. When she returns in November to Metro, her home lot, from a well-earned holiday, Stewart Granger will be her leading man. She has yet to star opposite Laurence Olivier or Charles Boyer—her favorite actors, incidentally.

In "The Birdies of Toko-Ri" she has a few names well worth dropping in any conversation. There are William Holden and Fredric March, Mickey Rooney, no relation to my old hero Tom Rooney, is also in the picture.

This sort of design for a glamorous living began several years ago. In fact her first Broadway show, "The Father," was completely in character. Opposite her was Raymond Massey.

Eddie Schallert, who has covered Hollywood for years for the Los Angeles Times, expressed a view I share about the unwisdom of taking a girl who obviously is a quiet, wellbred young lady, and building paris for her which fit better the gumchewing gals who wear loud clothes and have louder manners. Since, by good fortune, they have a lady, they ought not to trifle with their luck. It's much easier to vulgarize than it is to refine.

### The Norma Shearer Of Her Era

All the producers who have studied Grace Kelly agree that what has made her such a great hit is her obvious good breeding. She projects as a girl any man would be proud to introduce as his wife. Of course, this doesn't make her an actress, but if she has it to begin with, what's the sense of trying to destroy what is hardest to acquire in the belief that this will make her "more popular?"

Alfred Hitchcock, who has starred her in several pictures, says she is a fine actress. Yet he is the one who, in "Rear Window," had Jimmy Stewart kiss her 37 times in one three-minute scene, and I, for one, found all that schmooing embarrassing. Certainly a Hitchcock picture is so full of excitement and suspense that it would hardly need a labial marathon to save it.

I haven't seen "To Catch a Thief," which is her last picture for Hitch, and so can't say whether he had decided to sex her up even further in VistaVision, but if he has, I can only hope that when she returns to M-G, they will return her to the role of a lovely lady.



## Broadway

Clarabelle Walsh back from summering with the John Charles Thomases at their Hollywood home. Ed (& Pegeen) Fitzgerald in Paris this week on the last lap of his European quickie, returning on the S. S. United States.

Songsmith, Abner Silver has a gag song he plans placing with music publisher Ben Bloom, and if it turns out to be a "confidential" hit he'll call it "Sh'Bloom!"

Jan and Syd Silverman, *VARIETY*, aboard the S. S. Queen Elizabeth, arriving next Tuesday (31), following their six-week honeymoon trip which took them, by Jaguar, from London through Germany, Italy and France.

George Maurer, head of Metro sales development in N. Y., to wed Joan Walden, ice-skater who recently starred at the New Yorker Hotel and on Arthur Godfrey's ice show. Marriage will take place Sept. 25, in Buffalo.

N. Y. Sunday News has a feature on Gareth Hughes, former Broadway and Hollywood star, disclosing his activities as Brother David, a Protestant Episcopal missionary, devoting his life to the welfare of a group of Indians near Reno, Nev.

Julie Wilson, just back from studying voice for a year in Europe, shifts her niter base to the Persian Room of the Hotel Plaza in September. It's her first cafe date since September '52 when she was at the St. Regis Malesonette, long her Gotham stand.

Gene Cavallero is now 50-50 owner with his father of the Colono, having bought out George Fiorentino, longtime partner of Cavallero Sr. Fiorentino, now in his 70s, retiring to divide his time between realty holdings in Montreal and his Malta, L. I., home.

Bandleader-composer Leonard Sues departs Las Vegas for Hollywood for possible film backing on "Brooklyn Bridge," the musical comedy he plans producing on Broadway this fall; book and lyrics by Thomas Del Vecchio, score by Sues. Latter is rounding out a stint with Milton Berle at The Sands.

Rev. Malcolm (Mal) Boyd, former producer and partner of Mary Pickford in radio and tv, visits N.Y. Monday (30) for the first time in four years, since he left the industry to become an Episcopal clergyman. He's on his way to England for an additional year of advanced theological study at Oxford. Until he sails Sept. 8, he'll stay with the Marry Wayne McMahans (McCann-Erickson agency vee).

## Scotland

By Gordon Irving

Al Martin's topped bill at Empire, Edinburgh.

"People Are Funny" series recorded for Radio Luxembourg at Playhouse, Glasgow.

Princess Margaret to attend preem of Old Vic's "A Midsummer Night's Dream" at Edinburgh Festival.

John A. Service bowed out as manager at Gaumont Theatre, Ayr, after 35 years with the Gaumont group.

John Huston accepted invitation to become honorary prexy of 1954 International Film Festival at Edinburgh.

"Half-Past Eight," with Jack Radcliffe and Stanley Baxter, nothing up solid coin at the Alhambra, Glasgow.

Albert Mackie, Scot freelance, penning words and lyrics of late-night revue, "On the Tiles," set for the Edinburgh Festival nightly.

Harry Gordon and Jimmy Logan switching north from King's Theatre, Edinburgh, to His Majesty's, Aberdeen, in strawhat revue, "Half-Past Eight."

## Paris

By Gene Moskowitz

(28 Rue Huchette—Odeon 49-44)

Benny Goodman orch slated for a concert at Salle Pleyel in December.

George Guetary and Bourvil back into the longrun musical hit, "La Route Fleurie" (The Flowered Way) at the ABC.

Mouloudji in for three-week stint as topper at the Olympia Music Hall in September; will be followed by Georges Brasseur.

Charles Boyer here for star chore opposite Martine Carol in the Christian-Jaque filmization of Emile Zola's "Nana." This is the third French version.

Sugar Ray Robinson signed for a role in a French pic starting this week in Marseilles. Film is directed by Edmond Greville and stars Jean Gabin and Henri Vidal.

Mitchell Leisen here readying sites for his forthcoming pic, "The Paris Story" (M-G). This will be the first major studio film to be

made entirely in France; even scenes with an American locale will be shot here.

Next King Bros. pic on the Continent will be "Backfire" (RKO), with Gary Cooper, Ava Gardner, Maria Schell and Michele Morgan, according to Herman King. Film will be made in London, Berlin and Paris next season.

Helen Partello, 16-year-old Hollywood starlet, made the cover of Paris-Match this week, and heads for Rome to start her first important film role. She is also up for a top spot in the new Jacques Deval play for next season, "Noumona."

Suzie Delair back into full swing, after a temporary show biz hiatus, as star of pic, "Un Fil a La Patte" (A Fly in the Ointment). Then she has a straight legit lined up, a top-line stint at the Bobino Musichall and possibly the lead in the London version of "Cancan" next spring.

Jacques Becker's "Touchez Pas Au Grisi" ("Don't Touch the Coin") is one of the French entries at the Venice Film Fest. Film got special dispensation, for, technically, it is not qualified because it already has played in other countries. Other French picture in fete is Marcel Carne's "L'Air De Paris," also stars Jean Gabin, who thus will be the star of two pix.

Maurice Chevalier happy at getting his U. S. visa, but feels he won't be able to go to the U. S. until 1955 due to commitments here. In October he does 55 performances at the Theatre Des Champs-Elysees to commemorate his 55 years in show biz and is then open to offers. His new status will probably put the proposed film on his life, starring Danny Kaye, back on the agenda.

## Fire Island

By Mike Gross

The Ira Steiners celebrated their 14th anniversary with a big bash Saturday (21).

Freddie Wayne readying a trek to Egypt on a pic assignment for Boulton Bros.

Rube Dorin weekending at Ocean Beach between his column chores for Morning Telegraph.

Arnold Perl, author of last season's off-Broadway click "Sholem Aleichem," penning a new play.

Selma Tammer, Lem Ayres' aide, to the Coast Sept. 7 to assist the designer on his chores for the Rosalind Russell starrer, "The Girl Rush."

Among the weekenders: MGM Records' artists & repertoire staffer Dick Lyons, gag writer Coleman Jacoby and legit pressagent Merle Debuskey.

## Cape Cod

By Earl J. Dias

Rudy Vallee at Dennis in "Jenny Kissed Me."

Bill and Cora Baird vacationing at Chatham, sans puppets.

Barbara Bel Geddes appearing in "The Little Hut" at Falmouth Playhouse.

Apprentices at Cape Playhouse, Dennis, offering their annual production, several of Noel Coward's one-acters.

John O. Crane, of Woods Hole, announced programs for Coanmesett Summer Music Festival, to begin Sept. 10 at Falmouth Playhouse.

John Cecil Holm at his North Chatham home to do rewriting on his new play, "The Southwest Corner," recently strawhat-tested and due for Broadway in December.

Charles Mooney, associate producer at Cape Playhouse, Dennis, will be company manager for "Dear Charles," scheduled for Broadway opening Sept. 15, with Tallulah Bankhead starred.

## Philadelphia

By Jerry Gaghan

Violinist Ludy Van Love named to membership in ASCAP.

Harry Carroll's West Philly show spot, Carroll's, celebrated its 21st anniversary last week.

Madeline Davidson's "Unfinished Portrait" given world preem at Hedgerow Theatre, Rose Valley, Pa., Aug. 24.

Cumberland Music Bar has changed hands with Songwriter Billy Uhr, Sam Fishman and Sid Brooks as new owners.

George Golden, of Tico Records, signed Bobby Escoto for eight-week tour at windup of his run at Atlantic City's Yacht Club.

Accordianist Andy Arcari engaged as soloist for summer concerts of Ocean City (N. J.) Symphony, Clarence Fuhrman conducting.

Anne Thomson, daughter of a former president of the Pennsylvania Railroad, left \$100,000 to the Philadelphia Orchestra's endowment fund.

## London

Harold Mirisch, Allied Artists exec, to Fishguard to gender location lensing on "Moby Dick." Larry Allen inked for a tele-recital next Sunday (29), with a program of classical and contemporary music.

Charles Vidor in town prepping his upcoming biopic of Niijinsky which he plans to lens in London next year.

Rudolf Friml, composer of "Rose Marie," due here for the London preem, which is set for the Empire, Leicester Square, Sept. 2.

Ciss and Ben Henry entertaining his oldtime boss at Universal, the Joe (Rose) Seidelmans, following the latter's leisurely European trip.

Sir Michael Balcon, Ealing Studios boss, signed Michael Redgrave for lead in "The Night My Number Came Up," Air Marshall Goddards' story.

Sailing on the Mary to N. Y.: Carmen Mathews, producer of Kraft Television Theatre, and Alistair Cooke, journalist and broadcaster.

Herman King here for confabs with Robert S. Wolff, RKO topper, on the release of "Carnival Story." He is scheduled to plane back to the U. S. Sept. 3.

Irene Worth, the American actress now appearing in the Haymarket hit, "A Day by the Sea," to star in a radio production of "All's Well that Ends Well."

A closeup of Sir Carol Reed, to be aired by the BBC tonight (Wed.) will feature Phyllis Calvert, Trevor Howard, Margaret Lockwood, Wolf Mankowitz and Michele Morgan.

## Omaha

By Glenn Trump

Nino Nanni opened at the Colony Club Friday (20).

Morris E. Jacobs, 58, boss of Bozell & Jacobs ad agency here, elected to State Board of Education.

"King and I," with Yul Brynner and Patricia Morrison, scheduled for Paramount Theatre Sept. 6-11, will be first legit offering here in more than a year.

Jimmy Stewart here to attend Air Force Assn. reunion. Actor is a colonel in the Air Force Reserve and has just completed "Strategic Air Command" film.

Camila, island tv villainess, named to play role of underworld queen in Omaha Centennial historic spec, "Omaha: Chuck Wagon of America" at Ak-Sar-Ben Field opening this week.

Acts booked for the Iowa Centennial State Fair, Aug. 28-Sept. 6, include Will Mahoney, Hollywood Sky Ballet, Elly Ardely, Great Beckett, Baudy's, Goetschis, Olveras, and Oranto Duo.

## Cleveland

By Sanford Markey

Esther Williams skedded to top Palace Theatre stage show.

Fletcher Peck and Ray Malone opening at the Cabin Club.

Wendell Tracy and Starlight Roof Trio scheduled for Alpine Village.

Susan Johnson signed to do feature role in Muscarnival's "Annie Oakley."

Ray Anthony due at Crystal Beach Aug. 29; Tex Beneke comes in Sept. 5.

Mello-Larks, exiting Custom Inn, will move into the Sky-Way Lounge for week-end stints.

Hotel Hollenden room, closed for summer, will reopen in mid-September with manager Bob Joyce booking George Duffy and floor show.

## Rome

By Robert F. Hawkins

Silvana Pampanini here from Spain; then to Paris via plane.

U.S. Air Force Band giving free concert at Basilica di Massenzio.

Niagara Follies, aquashow touring Europe, played the Foro Italo.

Josephine Baker did three-night stand at Belvedere delle Rose niter.

Nine first-run film houses shuttered for summer move to follow as Romans head for resorts.

Xavier Cugat and Abbe Lane to Barcelona by air, after series of Italo dates.

Mel Ferrer, making an Italian pic in Sardegna, planned to Zurich for quick visit to his sister; then returns to island location.

## Chicago

Kim Novak, native Chicagoan, here to plug "Pushover."

Dinah Shore circling town last week for Jubilee disk of "Roast of Town."

Liberace feted by Lane Bryant

women's stores with dedication of new Liberace Room.

Johnny Ambrosia, personal manager to singer Tommy Leonetti, set up offices on State St.

Maria Riva and Brian Donlevy in lead roles of "Country Girl" at Salt Creek Summer Theatre.

Terry Moore appearing in "Sissy for Sunday Evening" at Drury Lane Summer Theatre for one week.

Nat Hale, Columbia Records contact man here, resigning from Sampson Distributing Co. to join promotional staff of Liberace.

Playwrights Theatre Club wrapping up summer Shakespearean festival with "Romeo and Juliet," kicking off this week under Henry Weinstein direction.

## Miami

By Lary Solloway

Ava Gardner in town briefly, as was Howard Hughes, both heading Havana way.

Ralph Stolkin, who (with associates) briefly controlled RKO here setting up new 10,000-home project which he will head.

Harry D. Smith, former road company treasurer for "Great Waltz," in charge of Beach Civic Auditorium boxoffice. He's only theatrical treasurer in the country on civil service.

Martha Ray and husband Ed Begley off to Bimini for several days before heading north for Atlantic City 500 Club date. Beachcomber, unable to book topline as replacement for her, shuttered until winter season.

Lavish new Fontainebleu, largest modern resort hotel in U. S. had "roof-raising" party Friday (20) with local luminaries in attendance. It will feature a 500-seat niter as well as smaller cafes when completed near end of year.

## Bucks County, Pa.

Gorden Jenkins here to discuss trying out "Seven Dreams" at Playhouse in October.

Bob Caldwell, long stage manager at Bucks, leaving Sept. 1 to stage manage Helen Hayes' new production of "What Every Woman Knows."

Bucks-Music Circus co-op extends to the boxoffice. Young Lennie Mulhern mans the Playhouse cage with Fran Curley while his parents occupy the Lambertville booth.

Jerome Cowan, resident mainstay at Bucks, departed over weekend to take touring spot in "Moon Is Blue." Sent off with warm curtain, speech and program blurb by producer Mike Ellis.

## Portland, Ore.

Dean Jennings, Northwest rep for AGVA, resigned last week.

Herb Larson, Oregonian Drama Editor, seriously ill with pneumonia.

Arthur Lee Simpkins sang a special two-hour concert at Amato's Supper Club last Sunday (22), and then left for date at Latin Quarter in N. Y. He packed Amato's for three weeks.

The Minsky Follies with Hopy Gestures, Ben Wrigley & Co., Ilona Adams, Lottie Brunn, Maxine Furrman, Charley Gray and Minsky Girls at Amato's Supper Club for 21 days. Sophie Tucker inked to follow.

## Kansas City

By John Quinn

Les Brown orch did one-nighter Saturday (21) to nearly sellout biz at Pla-Mor Ballroom.

Eddie Clark, WHB platter jockey, and his wife celebrating their anni with a brief vacation jaunt to Chi.

Ann Crowley brought in to play lead in "No, No, Nanette" at Starlight Theatre stays over to appear in "Oklahoma."

City's first Do-It-Yourself Show set for Exhibition Hall Sept. 25-Oct. 3 under sponsorship of Junior Chamber of Commerce.

Harry Hamburg, Paramount exchange manager, received word that his daughter Geraldine is hard at work on vocal training in Berlin.

## Birmingham

By Fred Woodress

DeJohn Sisters finished at the Lotz Riley returned to Mirror Room of Tutwiler after week in New York.

Stanley Malotte back at organ of Alabama Theatre after two years in Atlanta.

Zero Mostel here in "My Three Angels" at Pickwick Theatre. Signe Hasso in for "Candlelight," last show of season.

## Hollywood

Jack Palance laid up by poison oak.

Frank Lloyd hospitalized with virus.

Low Ayres home after trip around world.

Mary Shipp signed with the William Morris office.

Cecil B. DeMilles celebrated their 53d wedding anni.

Frank Whitbecks celebrated their 41st wedding anni.

Leland Hayward returned to work after serious illness.

Maggie Etinger back after two weeks of N.Y. huddles.

Stephen McNally signed with the William Morris agency.

Rex Allen signed for the San Antonio Rodeo next February.

Alfred E. Daff in from N. Y. for UI huddles with Edwurd Muhl.

Rosemary Clooney spearheading a March of Dimes fund drive.

Ozzie and Harriet Nelson in town after vacation in Europe.

Bob Schwartz closed his agency and joined MCA's film department.

TV singer Mae Williams seriously injured in a fall down a flight of stairs.

Roy Rogers and Dale Evans in Toronto for the Canadian National Exhibition.

Benny Rubin bought a home in Temple City, new development 19 miles from Hollywood.

Edward Arnold is a special delegate to California AFL Convention in Santa Barbara.

Ned Seckler here from Rio de Janeiro for RKO huddles with prexy James R. Grainger.

Mary Pickford gave a bust of Douglas Fairbanks Sr. to the Motion Picture Country House.

Nunnally Johnson postponed his vacation because his wife was called for 30 days of jury duty.

Robert Schiller burned his right hand with a flashgun while playing a photographer in "The Racers."

Stephen Donahos in town to make sketches of Paramount's "White Christmas" for the Satevepost.

## Vienna

By Emil V. Maass

Cosmopol plans a Hitler film adapted from Eric Remarque's manuscript. G. W. Pabst is to direct.

French director Julien Duvivier shooting part of "Marianne of My Youth" in Bad Fuschl, Salzburg province.

Neusser-Hope working on film musical at the Salzburg-Parsch studios. Working title is "Lovely Summer."

Robert Stolz and American conductor Carl W. Costenbader gave concert in City Hall Square for flood victims.

Austrian film actor Gustav Waldau honored by city council of his hometown of Pflas in Bavaria by having a street named after him.

The first showings of the three condensed film versions of Mozart operas, made in color by the Mundus Co. will be at the next Venice Film festival.

## Ireland

By Maxwell Sweeney

(22 Farney Pk., Dublin: 64506)

Carl Clopet Productions in for strawhat season at Cork Opera House.

Charles J. Breenan, chairman of Irish Radio Council, currently in France.

Organist Tommy Dando to Lisbon for five-week stint at Odeon Cinema there.

"Knights of Round Table" (M-G) preemed for Army Benevolent Fund at Adelphi, Dublin.

Dennis Johnston pacted to produce updated version of Sheridan's "The Critic" for Radio Eireann.

Liam Redmond signed for role in Rex Harrison's London production of "Bell, Book and Candle."

Jimmy Pattison, 20th-Fox general sales manager, in from London to host Irish exhibs and talks on CinemaScope.

Comedian Joe Linnane pacted as deejay for Bird's Custard; it's his first for sponsor after "Question Time" stint for Radio Eireann.

## Memphis

By Matty Brescia

Tony Pastor crew to Hotel Peabody's Plantation Roof for two weeks.

King Bros. circus booked here for two shows Oct. 13 under Zama-FCC topper banner.

GTC commission may render an early decision on long heated battle between WREC and WMPS over VHF Channel 3 here.

John Nutting, topper of Dee Rivers stations, out of Atlanta, in here to check KWEM, local operations and greet new manager Bob Way.

# OBITUARIES

## BILLY MURRAY

Billy Murray, 77, comedian and ballad singer known in the early days of the phonograph as The Denver Nightingale, died Aug. 17 at Jones Beach, L. I., N. Y.

Details in Music Section.

## TERRY RAMSAYE

Terry Ramsaye, 68, reporter, editor and motion picture authority, died Aug. 19 at Norwalk (Conn.) General Hospital. At the time of his death he was consulting editor for Quigley Publications and had been editor of that company's Motion Picture Herald from 1931-1949. He was the author of "A Million and One Nights," a two-volume history of the film industry.

Ramsaye became a Kansas City Star staffer in 1905 and later worked as a reporter, feature writer and editor for several midwestern papers including the Leavenworth (Kas.) Times, the Omaha Bee, the St. Paul Pioneer Press and the St. Paul Dispatch. He also worked for the Associated Press. In 1907 he became a reporter and rewrite man for the Chicago Evening American and two years later moved to the Chicago Tribune where he did circulation work besides reporting and editing.

While with the Tribune he came into contact with the newborn film industry and was responsible for the paper running serial stories in conjunction with pic serials. Ramsaye became publicity and advertising director of Mutual Film Corp. in 1915 and while there founded the Screen Telegram, a newsreel. During World War I, he produced and edited patriotic subjects for the U. S. Treasury Dept. and the feature film, "Prize of Peace." He subsequently joined Samuel L. Rothafel's staff at the Rialto and Rivoli Theatres, N. Y., and in 1919 as editor, launched the newsreel Kinograms.

In 1920, he exited the Broadway scene to work on mag articles and the completion of his two-volume history of the film industry, which was approximately five years in work. He wrote and produced a number of adventure and scenic pictures for Associated Screen News Ltd., of Canada, and edited several feature productions, mostly of an expeditionary and adventure nature such as Paramount's "The Cruise of the Speejaaks" and "Grass," Metro's "Martin Johnson's African Hunt" and the roadshow "Simba."

In 1928 he joined Pathe Exchange Inc., as editor-in-chief of Pathe News and Pathe Audio Review. He also produced various adventure and topical films. Ramsaye was active in the development of sound techniques and also in the origination of typographical treatments of films. From 1920-1940, he was also consultant for Associated Screen News Ltd.

Ramsaye also lectured on film topics. Since May 2, 1949, he had been consulting editor of Quigley Publications and also wrote a weekly column, "Terry Ramsaye Says" for the Herald. For many years he contributed the motion picture article for the Encyclopedia Britannica and wrote articles for other year books and annuals. He recently completed the manuscript of a book on motion pictures for publication by Harvard U. Press in a project sponsored by the Library of Congress.

Wife and his mother survive.

## SAMUEL EDWIN MORRIS

Samuel Edwin Morris, 72, died in Beverly Hills, Cal., Aug. 22 following a long illness. One of the veterans of the film distribution business, Morris had been with Warner Bros. for 25 years when he retired in 1945 and moved to the Coast from N. Y. He had been WB v.p. and general manager. In earlier years, he had also taken care of the company's foreign sales.

Born in Oil City, Pa., he operated theatres before becoming associated with Lewis O. Selznick. In 1932, he moved over to WB. In 1932, he took an active part in a bitter battle by the Warner management to maintain control of the company. The struggle was successful and Morris joined the WB board. In the '30s, he went to Germany to wind up WB's affairs there.

Survived by his wife, Lida, and a son, Edwin H. (Buddy) Morris, a music publisher.

## EDWARD H. DEIS

Edward H. Deis, 44, concert pianist and commercial photographer, died Aug. 18 in Dallas after a

three-month illness. Son of composer-arranger Carl Deis, now editor-in-chief of G. Schirmer & Co., music publishers, he followed a double career after graduating from the N. Y. Institute of Photography and also studying piano under Albert von Doenhof and Leopold Godowsky.

With his wife, Jeanne Rucker, duo concertized as a two-piano team throughout the southwest since 1949, played in State Fair Musicals' productions of "Robert" and "Cat and the Fiddle" and also appeared on WFAA-TV. Team last appeared as accompanists for Margot Jones' Theatre '54 preem of "Horatio" last March.

Surviving are his wife, daughter, two sons, father and two brothers.

## MRS. SUE SNYDER

Mrs. Sue Snyder, 84, who with her husband, the late Jack Ross Snyder, were Sue & Jack ("The Yankee Doodle Duo"), in vaudeville, died Aug. 15 at Put-in-Bay, O. She played a violin in a stage show at the age of 4, and was in show business all her life.

She and her husband performed in Europe from 1904 to 1918, and when World War I started they entertained U. S. troops overseas. Both came to Put-in-Bay in 1918, where they settled in the actors' colony at Peach Point. For 14 years, Mrs. Snyder entertained at the Crescent Hotel in Put-in-Bay, retiring in 1951. A son, Claude Stace, Los Angeles; a sister, Mrs. Virginia Volk, Columbus, O., and five grandchildren survive.

## LANSING HATFIELD

Lansing Hatfield, 44, a bass-baritone who appeared in legit, on radio and at the Metropolitan Opera, N. Y., died Aug. 22 in Asheville, N. C. Hatfield made his Met debut in 1941 and toured the country in operatic roles. He had appeared at the Center Theatre, N. Y., in "Virginia" and on Broadway in "Rio Rita," "Show Boat," "Apple Blossom Time," "Rose Marie" and "Susan Don't You Cry" and "The Devil and Daniel Webster."

In 1944, he appeared in the musical version of "Rain" at the Alvin Theatre. He performed on radio on "The Telephone Hour" and other network shows. During World War II, he made a tour of the Southwest Pacific for the U. S. O. He was music director of the Grove Park Inn, Asheville, at the time of his death.

Wife survives.

## FLORENCE HACKETT

Mrs. Florence Hackett, 72, former stage and silent screen actress, died Aug. 21 in New York. After the death of her first husband, Maurice Hackett, in 1905 she continued using the name of Hackett. Subsequently she married Arthur Johnson while both were appearing with the late Jim Corbett in "The Burglar and the Lady."

Miss Hackett also played in the stock company of Lubin Films, whose studio and films were destroyed in a fire in 1914.

Surviving are two sons, Albert Hackett and Raymond Hackett, stage and screen authors' and a daughter, Jeanette Hackett, one-time vaudeville.

## SIDNEY JACOBS

Sidney Jacobs, 60, veteran district manager for Stanley Warner Theatres in the Pittsburgh Zone, died Aug. 17 at his home in Pittsburgh after an extended illness.

Jacobs began his theatre career in Philadelphia where he was a manager and later a district manager for the Stanley Co. of America, and for a short while operated independent theatres in New Jersey. He later was a manager in Pittsburgh and was West Virginia district manager for Warner Bros. Theatres from 1936 until promoted to district manager of the circuit Pittsburgh neighborhood and metropolitan first run theatres in 1952.

Surviving are his wife, daughter, two sons, his parents, and five brothers.

## LOUIS SCHNITZER

Louis Schnitzer, 68, founder of the original Jewish Art Theatre in the old Madison Square Garden, in 1918, died Aug. 18 in New York. He was added by his wife, Henrietta, Rudolf Schildkraut and Jacob Ben Ami in establishing a theatre in which Yiddish versions of Shakespeare's plays and current productions were presented.

Schnitzer left the Art Theatre to take part in forming his Randolph Circuit of film theatres, in-

cluding the Carroll Theatre, of which he became the manager. Surviving besides his wife are a daughter and two grandchildren.

## HARALD PAULSEN

Harald Paulsen, 59, German stage and screen actor, died Aug. 5 in Hamburg of a heart attack. He began at 16 and belonged in the '20s to Max Reinhardt's Deutsche Theatre in Berlin. He later managed the Theatre am Nollendorf Platz (Berlin). After the war, he was with the Schauspielhaus in Hamburg.

Paulsen appeared in more than 160 German pix. He also appeared in operas, operettas, revues and numerous stage plays which he occasionally also directed.

Wife (Hilla Hofer, a former solo dancer) and a son survive.

## JOHN YOUNG

John (Jock) Young, 36, South Africa vaudeur, died recently in Durban. A native of Glasgow, he joined the South African Entertainments Unit in 1941 and toured the Middle East and Italy. After the war he joined African Theatres and later started his own show, "Hollywood Rogues," in Johannesburg. With this production he toured the Rhodesias and many larger centers in South Africa.

He ran beach shows for the Durban Municipal Entertainments Dept. and produced the Mermaid Lido shows until January this year.

## WM. DOUGLAS McADAMS

William Douglas McAdams, 68, former employee of the St. Louis Post-Dispatch and the old N. Y. World, died of a heart ailment Aug. 14 at his home in Winnetka, Ill. After serving on several newspapers McAdams entered the advertising field in New York and in 1925 founded the advertising firm bearing his name that specialized in nutritional and pharmaceutical advertising.

He was a brother of the late Clark McAdams, former editor of the editorial page of the Post-Dispatch.

## HARRY E. EHRHART

Harry E. Ehrhart, 58, pioneer radio announcer, died 19 at his home in Richboro, Bucks County, Pa.

A wireless operator for the U. S. Navy in World War I, Ehrhart came to Philadelphia in 1922 and was employed as a story-teller for jukes on Gimbel Bros. new station WIP, becoming first holder of the title "Uncle WIP."

He was later associated with Stations. WLIT and WCAU, in Philadelphia, and WCAM, Camden, N. J. His widow, mother and a sister survive.

## BILL McDONNELL

Bill McDonnell, 48, vaude and radio script and songwriter, died suddenly at Greenock, Scotland, Aug. 16. He had penned material for leading stage and radio performers in Britain and Canada, mainly with an Auld Lang Syne angle.

McDonnell was a schoolteacher by profession, but devoted much time to show biz material. His father, 81-year-old Michael McDonnell, former comedian, survives him, as do a widow and four children.

## PAT PATRICK

Pat Patrick, 40, comedian who originated the role of Errol Tving on the Edgar Bergen radio show, was found dead Aug. 19 in his parked station wagon in North Hollywood. Police said a vacuum cleaner hose led from the exhaust pipe in the vehicle. For the last eight years he had performed in a night club near North Hollywood.

Wife and two sons survive.

Wife, 53, of C. E. Arney Jr., secretary-treasurer of the National Assn. of Radio & Television Broadcasters, died Aug. 13 in Washington. Surviving in addition to her husband are two sisters, a niece and nephew.

Herbert Hartley, 78, owner of cinemas in Lancashire, died at Nelson, Lancs., Eng., Aug. 8. He controlled the Olympia and Hippodrome Theatres at Todmorden, and Queen's Palace and Grand theatres, Nelson.

Elsie R. Douglas, 65, for three decades a monologist on the old Keith vaudeville circuit, died Aug. 20 in Toledo. She also did dramatic sketches in vaudeville. Her mother, Mrs. Mattie Douglas, survives.

Mrs. Mary Ingham, 60, mother of actress Jean Wallace, was killed Aug. 18 by a hit-run driver in Hollywood.

Charles Nowell, manager and licensee of the Library Theatre, Manchester, Eng., died in that city Aug. 9. He helped to pioneer the

Library Theatre and support its experiment of running a repertory company.

Leslie Stafford, 31, motion picture technician, died Aug. 20 in Santa Monica as result of an auto accident.

Mother, 66, of Anne Brenton Bronneke, head of music clearance in Hollywood for CBS-Radio, died suddenly Aug. 14 in Los Angeles.

Harold Herond, 69, executive veepee of H. M. H. Theatres, Inc., died Aug. 17 in Hollywood following a heart attack. His widow survives.

Mother, 86, of Harry Marsh, English vaude agent, died at Southport, Eng., Aug. 7.

Mother of Clarence Brown, screen director, died Aug. 18 in Hollywood.

James P. Taylor, 52, manager of the Gaumont cinema, Barnsley, Eng., died at Barnsley Aug. 9.

Neil John McCallum, 49, w.k. Gaelic singer, died at Oban, Scot., Aug. 11.

Father, 96, of bandleader Abe Lyman and restaurateur Mike Lyman, died Aug. 23 in Los Angeles.

Father of announcer Buckley Kozlow died in Buffalo Aug. 16.

## MARRIAGES

Marcelle Martin to Jean Louis, Santa Barbara, Aug. 14. He's fashion designer at Columbia Pictures.

Mildred Pierson to Jack Zaiman, Hartford, Aug. 12. He's commentator on WDRB and WDRB-FM's "Needle Club."

Susan Mirfin to Derek Dene, Sheffield, England, Aug. 7. Both are members of a juggling act.

Edna Sedgwick Maceo to Henry G. Platt at Bay Saint Louis, Miss., Aug. 14. Widow of Sam Maceo is a former New York showgirl; groom is an executive with Paramount-Gulf Pictures.

Mary Jane Allen to Danny Ferguson, Corpus Christi, recently. Groom is on tour currently at the Discoll Hotel there.

Dora Pulizzi to Pete Terdichi, San Francisco, Aug. 21. He's KCBS music librarian.

Barbara Woods to Bartlett Bradford Heard Jr., Berkeley, Calif., Aug. 21. Bride is secretary at KCBS; groom is Botsford, Constantine & Gardner account exec.

## BIRTHS

Dr. and Mrs. Charles E. Pugh, son, Fort Worth, Aug. 13. Mother is an Alden who has her own show on WBAP-TV, Fort Worth.

Mr. and Mrs. Leonard Freeman, daughter, Hollywood, Aug. 15. Mother is Joan Taylor, screen actress; father is an actor-writer.

Mr. and Mrs. Max Glenn, daughter, New York, Aug. 11. Father's a freelance cameraman.

Mr. and Mrs. Tom Cassidy, son, Los Angeles, Aug. 16. Father is announcer at station KFAC.

Mr. and Mrs. Bob Flood, daughter, Aug. 18, in New York. Father is a publicist with the Rogers & Cowan office.

Mr. and Mrs. Leonard Clairmont, son, Hollywood, Aug. 17. Parents are Hollywood correspondents for Swedish newspapers.

Mr. and Mrs. Stephen Geray, daughter, Hollywood, Aug. 19. Father is a screen actor.

Mr. and Mrs. Vincent Lee, son, Philadelphia, Aug. 20. Father is a morning personality on station KYW.

Mr. and Mrs. Irving H. Levin, daughter, Santa Monica, Cal., Aug. 18. Father is prexy of Filmmakers Releasing.

Mr. and Mrs. John Rose, daughter, Cleveland, Aug. 14. Father is with Lang, Fisher & Stashower; mother does tv.

Mr. and Mrs. Rodney Amateau, daughter, Hollywood, Aug. 21. Mother is former Joan Andre, actress; father is screen director.

Mr. and Mrs. Arie Patton, son, San Antonio, Father is a technician on staff of WOAI-TV.

Mr. and Mrs. Manning Slater, son, New Haven, Conn., Aug. 23. Father is veepee in charge of sales and sportscaster at WICC and WICC-TV, Bridgeport, Conn.

Mr. and Mrs. Gil Williams, daughter, New York, Aug. 21. Father is production manager for Van Praag Productions, producers of V. G., theatrical and commercial films.

Mr. and Mrs. John Gerstad, daughter, Aug. 23, N. Y. Father is legit director, mother is the former actress, Lee Nugent, daughter of Elliott Nugent.

## Pix Code

Continued from page 1

outlived their usefulness. There is no reason on earth why this kind of thing could not be changed. Lastly, the Code clause governing the exploitation of narcotics theme is an item of prudence and experience alone. It can be changed if those who are responsible for the Code think it should be.

"The problem, however, is not quite as simple as appears on the surface, and there is much room for discussion pro and con. Idea that the Code should be allowed to fluctuate upwards or downwards with the general pattern of conduct of a given time is not a salutary norm to follow and takes issue with those who point to the findings of a book like Dr. Kinsey's, then argue that standards of sexual relationships are vastly different from yesterday. They use this contention to further argue that the Code therefore should adjust itself to 'reality' and allow for more leeway in exploitation of stories of fornication and adultery. The fallacy of this argument lies in the common presumption that what is 'ought to be' when the exact opposite is sometimes true."

In the same issue other industrytrites give their views on the Code, with Samuel Goldwyn's invitation to Eric Johnston for signatories to the Code to meet for a reexamination and updating of the Code; Columbia exec producer Jerry Wald contending that the Code never prevented the making of good pix or showmanship; Screen Writers Guild prexy F. Hugh Herbert advocating amending or "streamlining" the Code.

Wald, in his article, said Darryl F. Zanuck, studying the Code and its relation to the b.o. had written him: "I have been associated, as you know, with many controversial pictures and I have had many fights with the Breen Office and other outside censorship groups. It is my belief that the Code protected me far more than it ever harmed me. I defy anyone to name me 10 bestselling novels or 10 successful stage plays in the last 10 years that could not be put on the screen because of Breen Office refusal. Frankly, I do not believe there were five in 10 years. When you can make 'From Here to Eternity' and 'Streetcar Named Desire' and have them both turn out to be boxoffice hits, then I fail to see what all the furor is about."

## Soviet Germany

Continued from page 1

its foundation in 1946. At first, company mainly produced anticroped up in 10 pictures and 27 features dedicated themselves to the "reconstruction program" and demonstrated the Communist way of "new life." In eight films the "working class" played a dominating role. "Social criticism" could be found in 19 pix.

It is understood that such a production program makes it almost impossible for West German distributors to guarantee a free West-East film exchange program as asked for by the DEFA. Even in East Germany, these films have a difficult time because the customers there show an open dislike for them by staying away from the cinemas. Showing of West German pix mostly fills cinemas there to capacity. Some DEFA pix are considered "must" films with the public. Employees, for instance, get tickets via the payrolls, school kids are "encouraged" by their teachers to see certain pix, and there are still other ways to get the public to the boxoffice.

Fascist pix. Then, it gradually turned to making films with anti-western (anti-Capitalist anti-American etc.) tendencies. Last stage sees an obvious decrease in these pix which western observers think as part of the Communists' "New Course." DEFA seemingly has become aware of the fact that it badly needs western (in particular West German) outlets. This, however, is a hard job for the DEFA people since there are only very few customers in W-Germany who are interested in seeing propaganda pix.

This survey reveals that 53 out of 58 DEFA pix had one or more certain propaganda ingredients to offer. Anti-Capitalist ingredients were found in 14 films, anti-western propaganda played a major part in 12 pix, anti-Fascist themes

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